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Music as a Cultural Gateway: A Short-Term Folk Music Program in Albania

Catherine Pierattini
SIT Graduate Institute

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MUSIC AS A CULTURAL GATEWAY: A SHORT-TERM FOLK MUSIC PROGRAM IN
ALBANIA

Catherine Pierattini

PIM 77 IELR

A Capstone Paper submitted in partial fulfillment of the requirements for a Master of
International Education at SIT Graduate Institute in Brattleboro, Vermont, USA.

Capstone Seminar May 6, 2019

Adviser: Dr. Alla Korzh, Assistant Professor of International Education

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Student name: Catherine Pierattini

Date: May 6, 2019

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Faleminderit shumë për këdo që kontribuoi në këtë projekt. Me të vërtetë më pëlqente të mësoja për rëndësinë e muzikës tënde dhe traditave të tua. Njëpërmjet muzikës, ne mund ta kuptojmë njëri-tjetrin më mirë.

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ABSTRACT

Folk songs have been described as a musical representation of a society's entire culture. The field of ethnomusicology combines aspects of music and anthropology, and the study of folk music can give considerable insight into worldviews, histories, and traditions. Yet there are few study abroad program providers using this discipline as an approach to cultural analysis and exploration.

The proposed Middlebury Music Studies in Albania program would introduce diverse folk music traditions in three distinct cities, giving students the chance to learn the basics of the Albanian language, understand the historical, geographical, and social influences on the music in the past, and analyze the significance of folk music as it relates to current issues of Albanian identity. A series of individual interviews was conducted, and the resulting data informed the program design and supported the rationale and needs assessment.

This program would be proposed as a one-time Summer Study course at Middlebury, and would tie in well with the institutional goal of developing Middlebury's global network. The combination of coursework, co-curricular activities, and guided reflection would provide an appropriate and effective introduction to Albanian folk music, complete with the cultural learning and engagement that is at the heart of Middlebury's international programs.

Introduction

According to the United Nations Education, Scientific and Cultural Organization (UNESCO), oral traditions are a vehicle of “intangible cultural heritage” (n.d.). They are used to pass on knowledge, values, and collective memory, and the performance of these traditions keeps a culture alive. I have witnessed the importance of musical transmission among my in-laws living in Albania and various diasporic Albanian communities in Italy, Canada, and the United States. In my own efforts to connect with them, I have experienced music as a cultural gateway, as a way to learn about and show respect for deeply felt historical events and ethnic identities. I want to explore the context of Albanian folk music and help to bring awareness of traditions which are a great source of pride for many Albanians.

In my own work in the field of international education, while working with a sizable number of programs and doing occasional market studies for gaps in existing opportunities, I have never seen Albania featured in program portfolios for U.S. students. From a landscape review of existing programs, I have found that there are no programs currently open to U.S. students in the country beyond short-term language study. As short-term programs become more and more popular, with about 38% of study abroad students enrolling in summer programs (Institute of International Education, 2018a), it seems reasonable to respond to the market by offering a summer program, the first of its kind in Albania. I believe that an ethnomusicological study would be the perfect approach for such a short-term program.

Ethnomusicology is defined as “the study of music in its social and cultural contexts” (The Society for Ethnomusicology, 2016). This field includes elements of both music and anthropology, and would link cultural, linguistic, musical, and historical studies in a way which would be engaging for students and appreciated by the host community.

My International Education Program Planning & Design/Advanced Concepts in International Education Course-Linked Capstone is an outbound mobility program presented in the form of a proposal to the Dean of Curriculum at Middlebury College. My main learning objective for the capstone is to build expertise in new areas of study abroad. Program design is not currently part of my professional focus, but I am developing those skills in order to confidently take on such tasks in the future. In my research for this project, I sought to find out:

a) What are Middlebury College's policies around faculty-led program proposals and requirements for short-term programs? b) How would a proposed program in Albania be received by study abroad influencers, prospective students, and community members, and c) What would be the best way for American students to learn about the traditional music of Albania?

Theoretical Foundations

Background

Albania is a small Balkan country with a long history of foreign occupation. Over centuries of aggression and occupation by Greek, Roman, Slavic, and Turkish forces, Albanians managed to avoid assimilation by retreating into the mountains, where they were isolated enough to preserve their cultural traditions. This helped to ensure the survival of traditional Albanian musical culture, which was performed for centuries before ever being transcribed (Rapaj, 2014). From 1944 to 1991, Albania underwent another period of cultural isolation; the country was governed by the authoritarian communist dictatorship of Enver Hoxha, and the country was closed off to the rest of the world. Traditional music was promoted during this time to strengthen the sense of cultural and national identity and thereby unify support of the communist party. Today, even as Albania strives to develop economically and establish itself as a "modernized,"

European country, the ancient musical traditions are very much a part of cultural life. Folk music is consistently present at Albanian weddings, holidays, parties, and family gatherings.

Although the country is small, at about three million inhabitants and about 11,000 square miles in area (World Population Review, 2018), there is a high level of linguistic, cultural, and musical diversity. Tirana, the capital, has its own style of urban music, while the music of the north and that of the south use completely different instruments, number of melodies, modal/tonal systems, and musical genres (Shetuni, 2011). To showcase the musical life in those distinct areas, I have identified several cities which offer benefits to students of music and culture. Tirana, as the largest city and capital, offers a base with many resources from which to learn about Albanian history and urban music. Gjirokastër, in Toskëri (the south), is the site of the national folklore festival which takes place every five years. And



Figure 1. Map of Albania (Onestopmap, 2018).

Shkodër, in Ghegëri (the north), has distinct urban and rural styles. Figure one shows the three cities in relation to one another as well as a rough delineation of the northern and southern regions.

Literature Review: Folk Music

There is currently little research on Albanian folk music available in English, so my project is meant to build upon the existing literature and its applicability to student mobility. There has been much ethnomusicological research in other areas of the world, and I will draw from this research to support my development of the program's curriculum. Robert Griffin (1977), a professor of foreign languages and literatures, described folk music as "an invaluable

tool for illuminating culture” (p. 942); Music is not only enjoyable and effective in engaging students, but it is reflective of shared cultural experience which reveals much about the target culture. David Van Ronk (as cited in Griffin, 1977) views folk songs as “the musical expression of an entire way of life – intimately linked with the psychology, occupation and general world view of a particular group of people” (p. 942). Cornelius et al. (2002) wrote about the experience of studying music outside of the university environment. They note that the musical learning is acquired (and perhaps quickly forgotten), but the important part of the experience is the transformational cognitive shift that comes with cross-cultural exposure. Being in the country of the target culture allows for immersion in “the total social and cultural context” (p. 89).

Throughout the paper, I will use the term “folk music” to describe what is called *muzik popullore* (popular music, or more literally, music of the people) in Albanian. Although some scholars prefer to use “traditional music,” since “folk music” is sometimes perceived as carrying a narrower connotation (Shetuni, 2011), in most circles, the two terms are used interchangeably. Ethnomusicologists continuously debate the definition of folk music, but I will use the one used in 1954 by the International Folk Music Council:

Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) *continuity* which links the present with the past; (ii) *variation* which springs from the creative impulse of the individual or the group; and (iii) *selection* by the community, which determines the form or forms in which the music survives. (Karpeles, 1968, p. 9)

An exploration of this continuity, variation, and selection will be present in my program, as well as a general introduction to ethnomusicology as a discipline.

Spiro Shetuni (2011) has written perhaps the most comprehensive study of Albanian folk

music in English, and has described the strong desire of Albanians to continue to preserve their identity through art and culture. Shetuni's research on Albanian musical dialects will serve as a roadmap for my program, which will explore each of the four dialects he identifies: Gheg, Tosk, Lab (on the southwestern coast), and urban. He has also classified Albanian music into what he calls core structural groupings. Music can be (a) rural or urban, (b) vocal or instrumental, (c) monophonic or polyphonic, (d) sung or danced, (e) female or male, (f) youth or adult, (g) performed individually or collectively, and (h) *a cappella* or instrumentally accompanied (Shetuni, 2011, p. 4). All of these distinctions will be covered in the program, through an exploration of the diverse regional traditions and contact with different individual and group performers.

Program Approval at Middlebury

At Middlebury College, new program proposals are submitted to the Curriculum Information Specialist, and must include a course plan including the identification of learning goals, a health and safety plan, a logistical plan including lodging, food, travel, and program partnerships, and a budget (Middlebury College, 2018). The review process is conducted first by the Curriculum Committee, which looks at proposals from an academic and curricular perspective. The Dean of Curriculum consults the Global Operations Committee to determine if there are areas of concern from the perspective of risk, finance, export controls, and human resources. The prioritized programs are then evaluated based on financial feasibility. In order to run this program, Middlebury would require an analysis of current competitor programs and market interest.

Albania is not a top destination of students by any means, which can be confirmed by the Open Doors report on study abroad locations, which reported just 29 American students in

Albania in 2015/16 (Institute of International Education, 2018b). However, its location in ever-popular Europe, its natural beauty, and its non-traditional location could make it an attractive site for students who want an off-the-beaten-path experience. The cost of living is low, which would make the program more affordable than programs in Western Europe, and which would allow for more traveling within the program without a significant increase in program fees. And for students of music and culture, Albania offers rich, accessible, and as yet underexplored ethnomusicological material.

There are no existing credit-bearing programs for U.S. students in Albania beyond short-term language-learning courses, and there are no program options combining this location with my area of interest. The available literature about study abroad programs in Albania and those with a focus on the cultural study of music is limited to the few examples found on online study abroad program databases. The International Albanian Language Course (IALC) has run an intensive language program in Shkodër in the past, but it no longer seems to be active (StudyAbroad.com, 2012). The Balkan Language Initiative through American Councils (ACTR) runs an Albanian language program in Tirana, which offers credit through Bryn Mawr College (American Councils, 2018).

There are several performance-based music programs such as a voice and instrumental instruction program in Florence, Italy (Performing Arts Abroad, 2018), and a music history and performance program in Vienna, Austria (IES Abroad, 2018). The courses on these programs draw upon the historical musical legacies of the two locations, but do not seem to delve into current cultural meaning of musical performance. The only program I have heard of which offers a study of the cultural context of musical traditions is Carleton College's Arts Apprenticeship program in Cameroon (Carleton Global Engagement, 2017) that ran until 2017. This was a

semester-long program which included language teaching along with hands-on participation with local artists.

Cultural Learning

For Middlebury, an important consideration of running a successful study abroad program is the extent to which students are able to develop their intercultural competence. Engel and Engel (2003) identify sojourn duration, entry target-language competence, language used in course work, academic work context, housing, provisions for cultural interaction and experiential learning, and guided reflection on cultural experience as main indicators of programming which can serve to enable cultural learning (p. 8). As Albanian is not a commonly taught language and the market for students with previous Albanian proficiency beyond heritage speakers is slim, the program will be designed for complete beginners. Given the elementary language level of our students and its short duration, Engel and Engel would likely give this program low chances for cultural learning and integration into Albanian society. However, recent studies have found that intercultural competency development can occur on short-term programs if programs are intentionally designed to use well-defined activities, incorporate meaningful local interaction, and provide planned re-entry (Nguyen, 2017). This program will include ongoing mentoring, coursework in cross-cultural perspectives, and reflective writing, which are all characteristics of programs with high potential for cultural learning (Engel and Engel, 2003).

Needs Assessment

Data Collection

I have already found a gap in the market in my search for potential competitors and have established the lack of culturally-based music programs abroad and especially the lack of non-language-based study abroad programs in Albania. But I also focused on the following research

questions, which guided my needs assessment process: a) What are Middlebury College's policies around faculty-led program proposals and requirements for short-term programs? b) How would a proposed program in Albania be received by study abroad influencers, prospective students, and community members, and c) What would be the best way for American students to learn about the traditional music of Albania? In order to answer my research questions, I have used a qualitative research approach in which I have explored Middlebury College as an organization and Albanian consumers and performers of music as a community. I gathered data by conducting a series of individual interviews with two distinct populations.

To learn about the programming needs at Middlebury College and to gauge the appropriateness of my program, I spoke with members of the college community. I first interviewed two professionals in the study abroad field. These colleagues have a good understanding of the institutional goals of the college and the process by which a program of this type would be proposed. The interview questions focused upon the participants' professional experiences and knowledge about Middlebury, and about their initial thoughts about Albania as a study abroad destination. I met with Damascus Kafumbe, a professor of ethnomusicology at Middlebury College, who is planning his own music-based program in Uganda. He was able to guide my understanding of ethnomusicology as an approach and its applicability to short-term programming. Finally, I spoke with a Middlebury College senior, Mike Nunziant. While studying abroad in Chile, he was part of a community development project in Santiago, using the creative arts to build intercultural community, and he worked in a music school in Rapa Nui. Mike commented on the capacity for intercultural exchange through music and the attractiveness of the proposed program from a student's point of view.

To learn more about the meaning of folk music to Albanians living in Albania and in

diasporic communities, I conducted structured interviews with musicians, scholars, and community members from Albania. Through my program, I will be trying to develop the means for cultural learning through short residences in several sites of interest, and those who are involved with musical performance or studies were able to give me an idea of key points and activities to cover in the program. I spoke with community members in Albania and the United States (regardless of musical expertise) both about their perspectives about the importance of music and about logistical considerations for my program. My questions were open-ended, to allow for rich expression of feelings about the role of music in their lives. I also sought to understand how a group of students from the United States would be received. I asked whether there would be any type of burden on the community or whether the attention toward Albanian music would be perceived as a benefit or rather an inappropriate attempt to appropriate their traditions. The goals of the program include experiential learning and cultural engagement, which can only be done through respectful collaboration with the host community.

Several of my in-laws living in Vlorë, Albania, have musical backgrounds. One, Shaban Shabani, is a retired folk singer, and the other, Duemiljo Hameti, studied at a local school of dance and now directs choreography there. Both are intimately familiar with the southern Albanian musical traditions, specifically from the Cham ethnic group. I also interviewed a woman from the north of Albania living in the United States, who was able to provide me with some geographically diverse information. Finally, I interviewed Mario Rapaj, whom I met through a friend. He conducted his Master's thesis on Albanian choral music and is currently working as a professional pianist and conductor and is actively working to increase access to Albanian music and spread international awareness of the music.

My interviewees were all identified and recruited based on pre-existing personal

connections. Through my work, family, and friends, I found individuals who were able to provide responses to further my understanding of these research questions. Since I knew them already, I was careful not to put any pressure on any of them to participate if they were not comfortable doing so. The traditions I was studying are not my own, so I tried to be particularly careful to be respectful and to accurately portray the country and culture. I also acknowledge that most of my Albanian contacts come from within one ethnic group, from one specific region, and are not experts on all of the regions I am representing in my proposed program. Although there has been some research done by Italians and other Europeans outside of Albania, I have given priority to Albanian scholars when possible. However, my elementary proficiency in Albanian has also limited the amount of research I was able to read that comes from Albanians.

When conducting my needs assessment, I supplied an informed consent form to each participant. For those who do not read or speak English, a translated version of the form, reviewed by a native speaker, was provided. The interviews themselves were conducted by myself in English or Italian, since I am proficient in both languages, but for participants who only speak Albanian, an interpreter was used for my comprehension of the responses. I wrote and obtained a translation of the interview questions in advance, and recorded the responses for additional review. I then compared the in-person translation to a second translation, in order to ensure full, correct comprehension. I did not ask sensitive questions, but all participants were given the option of choosing a pseudonym or remaining anonymous for the study. Some, however, preferred to use their real names.

Findings

My first research question was: What are Middlebury College's policies around faculty-led program proposals and requirements for short-term programs? In my conversation with an

international education professional in a senior leadership position at Middlebury College, I learned that the college is not necessarily looking at starting new initiatives for official ongoing programs. For long-term programs that are open to both Middlebury students and students from other colleges and universities, an in-depth vetting process and business plan is required, which is approved by the Board of Trustees. At this moment, Middlebury is going through a strategic planning process, and new ongoing program development is on pause. However, there is a process for proposing one-time summer courses abroad. After learning more about the process for program development at Middlebury, I decided to format my proposal as a Summer Study course, which would be reviewed by the Dean of Curriculum. I would propose the program as a pilot to test its success, and perhaps eventually move toward official program approval.

This same interviewee at Middlebury did confirm that one of the main elements of the college's strategic plan is an ongoing interest in creating "short-term place-based experiential learning opportunities" (Participant A, personal communication, February 7, 2019) and using the global network. The college's goal of expanding these opportunities supports the creation of new summer programming.

My second research question was: How would a proposed program in Albania be received? The two study abroad professionals I interviewed at Middlebury were very interested in the idea of hosting a summer program in a non-traditional study abroad destination. One said that there ought to be more such programs, and argued that "students get infinitely more out of a program that challenges them personally, and that comes with going somewhere very different from their own culture" (Participant B, personal communication, February 19, 2019). However, the other foresaw challenges in marketing a program in a destination that is so unfamiliar to most students. She told me "I think people just don't know enough about [Albania] and sometimes

when people don't know enough about a place they think it's a scary place or they think it's an unsafe place" (Participant A, personal communication, February 7, 2019). She mentioned the general collaborative nature of international educators and thought it might be challenging to develop a new program without the additional input from colleagues that is often useful. However, they both agreed that having the entire market for study abroad in Albania and for ethnomusicology programs abroad would be helpful.

One study abroad professional was especially interested in the intersection of music and culture, adding that she wasn't aware of any other such programs in existence. She thought that for musicians and anthropologists, the subject matter would be the primary selling point, and Albania as a destination would be secondary. She thought that, for students who don't speak the language of a host community, music could provide a way to connect with the culture that they wouldn't otherwise have.

Middlebury senior Mike Nunzianta supported this sentiment, adding that he would eagerly participate in such a program and thinks there should be more opportunities abroad for students at Middlebury focusing on the arts. He also shared his thoughts about music as a way to build community:

Over the past five to six years, I've had the extraordinary privilege to go to different parts of the world and do different projects with Middlebury's support and funding. I have had different experiences from a few weeks to a year (in Chile). On every experience, I've always had my guitar. Whether I was there for a week or twelve weeks or a year, I can always point to music as a constant catalyst for meaningful relationships. It's hard to really understand the nuances of a culture and of the struggles of a given community or social cues or the way people interact with each other. It's hard to get that in a week or a

few days, but you really only need a moment to plant a seed and start to build a relationship that is meaningful. Sometimes that moment is a three-minute song. In my experience that's been a really meaningful way to create connections that don't necessarily alter the trajectory of the community for good, but you never know what that interaction can lead to and end up meaning. (Personal communication, March 4, 2019)

Mike's experiences show the power music has to begin a dialogue or connect to a community. His work in Chile, for which he received a grant from Middlebury, goes beyond what students regularly do while abroad, but his response shows that there is interest, from the point of view of a student, in programs which foster meaningful intercultural exchange. A music program open to all students, regardless of musical background, would make this a wider possibility.

The Albanians I spoke to all expressed enthusiasm for the idea of sharing their music with foreigners. Unequivocally, they agreed that they would be very happy and proud if their traditions were appreciated more widely. None of them had any concerns about hosting students from the United States in their communities, and several said that it would be an honor. One thought that it would be a benefit to society, saying that tourists and other visitors help the economy and educate people, making them more open-minded. Another said that it is rare for Americans to show interest in this part of the world, but that that attention is important and appreciated.

While my interviewees told me that the music was freely accessible to everyone and that anyone would be allowed (and encouraged) to learn the traditions, the professional artists both gave a caveat to this response. When asked about the possibility of foreigners learning and performing Albanian dances, Duemiljo Hameti told me, "If they dance well, I wouldn't mind. If they changed the steps or something, I would be sorry." He also told me that many groups are

“destroying” traditional music by remixing the songs or incorporating them into rap music. He is not the only one who worries about losing the musical traditions.

Shaban Shabani told me that performers work hard to maintain their art. His musical tradition is tied to his Cham ethnicity, and his people in the region of Chamëria (now part of Greece) suffered a genocide in his father’s lifetime. The songs he sings tell the true stories of their history and suffering, and they hold an ancient tradition that is only maintained orally, now that their homeland no longer belongs to them. When asked whether the performance of any of the songs were limited to particular groups, he told me that when people try to sing the old songs but they modify the music, it bothers him. He would be happy if students learned the songs, but he doesn’t want them to “steal” the songs and change them. For both artists, maintaining the sanctity of the traditions was very important.

My final question was: What would be the best way for American students to learn about the traditional music of Albania? Participant A from Middlebury liked the idea of a multi-site program to encourage a broader scope of understanding and the chance to see more and interact with more people, and thought that the multiple sites might also make it more attractive to students. She noted that more hands-on experiential learning and guided reflection would help with cultural learning in the short span of the program. Damascus Kafumbe felt that a single site would be much more effective in terms of allowing students to immerse themselves in the community, and encouraged me to intentionally articulate the program’s objective of highlighting the diversity of traditions if this was the reason for the multiple sites. Participant B also noted the risk of students not feeling as connected with the community if they aren’t in the same place for a long time, but thought that they would benefit greatly by seeing different parts of the country and learning about different musical styles and norms in different regions.

Regarding the selected cities, Mario Rapaj confirmed that the three sites seemed appropriate for both musical and historical study. Tirana, as the capital, would be a must. Shkodër is an important city in terms of culture, religion, and intercultural influences (from Italy, for example). It is a musical center in the country, and there are many composers from Shkodër. Gjirokastër offers a great experience in terms of exposure to historical elements. He also recommended Vlorë for its active artistic production, Korçë for its musical tradition and kind people, and Përmet, for both its relevance to folk music and proximity to Gjirokastër. My northern Albanian contact agreed that the selected cities would represent diverse traditions well, adding that the cities of Vlorë, Sarandë, Elbasan, Lurë, and Mirditë would also be excellent choices. My in-laws in the south suggested Sarandë, Delvinë, and Konispol, all cities with large Cham populations and special musical traditions. If the program were to expand beyond six weeks, additional short residencies in other cities would offer additional content of interest.

My Albanian interviewees proposed many ideas for learning about music, from folk festivals to weddings to chats with the elderly, to hanging out in the bars where men drink *rakia*, a strong traditional brandy. While some of these may be difficult, either logistically (securing invitations to weddings) or linguistically (chats with elderly men in bars), I have tried to incorporate these ideas into my academic and co-curricular plans.

Goals and Objectives

Program Goals

The proposed program, called Middlebury Music Studies in Albania (MMSA) will provide a lens into Albanian history and culture from the perspective of Albanians (past and present) through folk music and will provide opportunities for students to communicate even in places where the language and culture are completely new to them. The overarching goal of the

program has been distilled from the combined responses of the various stakeholders from the needs assessment process (Albanian community members, international educators, professors, and students): it will introduce folk music traditions as a way to form meaningful connections in the host community.

The following objectives will be in place to work toward this goal:

- 96 hours of classroom instruction (for two units of academic credit from Middlebury College) will introduce the Albanian language, history, and culture through music.
- The group will live in three different cities for exposure to diverse musical styles and influences around Albania.
- Students will learn about Albanian culture by living in family-run guesthouses and sharing two meals per day in a familial environment.
- Co-curricular and extra-curricular activities will provide opportunities for students to connect theory to practice and interact in the host community.
- A weeklong workshop with Albanian students will help all parties connect to folk music traditions.
- Three program staff will help students adjust to the new environment.
- Guided reflection on identity, values, and the importance of place will challenge students' perceptions and help them understand and appreciate cultural differences.
- Pre-departure and re-entry programming will extend the learning process.

Student Goals

Middlebury's study abroad programs have learning goals in common related to active engagement in the local environment, demonstrating measurable improvements in communicating in the host country's language, and acquiring the intercultural competence that "allow[s] them to engage in and analyze interactions with people from the host culture" (Middlebury Schools Abroad, 2019). This program would not be included among the immersive, semester-long Schools Abroad, but the objectives for students align with those values:

- Learn about music and its sociological and historical influences in Albania
- Develop an understanding of the importance of music in its cultural context
- Understand the diversity of regional styles within the country
- Gain an appreciation for new artistic traditions and modes of expression

- Develop basic communication skills in the Albanian language and the ability to hold elementary conversations in the host community
- Understand the importance of non-verbal communication
- Gain an awareness of how students are perceived in the host community, their identity, and their place in the world
- Demonstrate critical thinking skills and the ability to reflect upon and adjust to new values and cultural mores

Program Description

Middlebury Music Studies in Albania (MMSA) is a six-week study of Albanian folk music, which will take students to different cities and regions around the country with diverse music and dance traditions. The program orientation, introduction, and wrap-up will take place in the capital city, Tirana, in central Albania, with units of two weeks each based in the southern city of Gjirokastrë and the northern city of Shkodër. The proposed program size, for logistical and budgetary considerations, is 12 students, and the program would be open to all students from Middlebury College. Participants will interact with Albanian musicians, instructors, and students, either in English or via the program staff, and courses will be taught in English. They will share lodging and most meals in family-run guesthouses. All students will take a language and culture course which will introduce Albanian through song. Through the selected songs, students will learn new words, practice pronunciation, learn about the songs' historical contexts, and analyze them to explore instilled cultural values. In the fourth week of the program, participants will have the chance to meet with Albanian university students and practice a choral rendition of a song, which will be performed in the community.

Curriculum

Orientations

Students will receive pre-departure and on-site orientations to support their academic learning and prepare them for the new cultural environment. The extension of program activities

before the students even arrive in Albania will allow for additional reflection and greater cultural learning. A danger with short-term programs is that “students may experience the phases [of culture shock] at an accelerated pace or even leave [the] country before they have had a chance to experience these processes fully” (Peifer and Meyer-Lee, 2017, p. 165). Intercultural competence development is a goal of this program, so a thorough discussion of cultural adjustment will be included in the pre-departure and on-site orientations, as well as further discussions during group reflections throughout the program and upon re-entry.

Since the pre-departure session will not be able to cover everything, students will be expected to read a program handbook, which will cover academics, policies, accommodations and access, health and safety basics and insurance, logistics, and equity, diversity, and Title IX (Kirchgasler, 2017, p. 291). They will receive a detailed itinerary with important excursions and activities listed, arrival and entry information, and a suggested packing list. Students will be given the contact information of the program staff and will be encouraged to contact them ahead of time with any concerns about accommodating specific needs. They will also be given pre-program readings (to be selected by the program directors), which will introduce the history and geography of Albania and ethnomusicology as an approach. This will lay the groundwork ahead of time and leave more time for exploration and discussion when they arrive in country.

The virtual pre-departure session, led by the program staff, will serve to introduce the group of students to one another and to the three staff members. It will also begin a discussion about responsible travel and how they should prepare to interact with the people they meet (both in the group and outside of it) while studying abroad. Expectations around appropriate conduct and the approach to studying another group’s musical traditions will begin here. As Mike Nunziante learned while abroad, “Learning how to be a respectful ambassador is equally as

important as the exchange itself. Without that foundation, it's difficult to have an impactful experience." (Personal communication, March 4, 2019). While we want some of that learning to come about organically in Albania, it will be important to talk about respectful behavior ahead of time. Students will also discuss identity, including gender roles, national and racial identities, age and seniority, and sexual orientation. The perceptions around the importance of some of these identities will be part of the course themes, but this discussion might also help prepare students for potential misunderstandings or discomfort.

On-site orientation activities will last for three days. On the first day, the group will get acquainted and share important facets of their identities, and group norms will be established. They will learn about the neighborhood, locate essential resources they might need, and learn about health and safety (including the emergency response plan) as well as local laws. On the second day, they will be introduced to the two courses, program goals, and assignments. Their first class will begin with an introduction to the Albanian language, including emergency phrases. On the second day, they will have a walking tour of Tirana and a scavenger hunt, which will introduce some of the key historical and cultural elements which will provide a basis for the Albanian music and culture course and will help students better understand their host community.

Additional, shorter orientations will be given upon beginning the residencies in Gjirokastër and Shkodër. Students will need to be able to navigate in their new neighborhoods, but they will also need an introduction to the historical context of the cities and regions. Each place will have linguistic and cultural differences, so on the first evening and the next morning in each new place, staff will give walking tours and work the mini-orientations into their coursework for the beginning of each residency.

Once students have returned to campus, about a month after the end of the program, there will be a virtual re-entry workshop. However, the re-entry process will begin with the final days of the program, while students are still in Albania. In the final two days of the program, they will engage in group reflections and a final debriefing and will discuss reverse culture shock. They will present their final projects and share their overall impressions and takeaways. The program will wrap up with a farewell dinner, and students will leave for the United States together. Close to the beginning of the fall semester in September, the students will reconnect in person on campus and meet with the program staff virtually. At that point, they will share ways in which they have processed re-entry, and talk about the impact of the program. Students and staff can share ideas about how to continue their studies or connect with organizations or groups in the United States with similar interests or experiences.

Coursework

The program features two courses: Albanian Music, History, and Traditions (Albanian Music) and Albanian Language and Culture (Albanian Language). Each bears one unit of credit and is made up of 48 classroom hours, which goes beyond the 30 hours required for a unit of Middlebury credit. The two courses are taught by the co-directors, and they complement one another, using the three sites to focus on thematic units of about two weeks each. The first unit, in Tirana, will also include a program orientation, and Albanian language will be front-loaded in order to give students tools to communicate from the beginning. The unit will be dedicated to useful phrases, critical vocabulary, and a general introduction to Albanian folk music, musical dialects, Albanian geography, and the history of traditional folk music promotion. The second unit, in Gjirokastër, will explore southern Albanian music, including iso-polyphonic music, which characterizes the music of the region. Gjirokastër is the birthplace of communist dictator

Enver Hoxha and was an Ottoman town, so the unit will introduce historical and legendary figures such as Hoxha and Skanderbeg (a national hero who fought against the Ottomans) and their importance in shaping national identity through music. The final unit, in Shkodër, explores music from the north as well as urban musical traditions, and includes an introduction to a different set of musical instrument accompaniment, lullabies, a cappella music, heroic epics, mountain calls, and lamentations, as well as current issues facing Albania.

For each of these units, regionally-relevant folk songs have been identified which both introduce new grammatical elements and vocabulary and tie into the themes of the unit. Every day or so, a new song will be introduced, and students will work on lyrical comprehension, pronunciation, and analysis of musical elements by reading, listening, and speaking/singing.

Much of the learning will happen in the classroom, but in order to capitalize on the locations as an ideal setting in which to learn about Albanian music and language, students will attend musical events outside of the classroom (detailed in the next section) which help contextualize their learning and will be encouraged to speak Albanian in the host community as much as possible. Syllabi for the two courses can be found in Appendix A, and the program calendar can be found in Appendix B.

Co-curriculars

The co-curricular activities on this program are designed to give students additional opportunities for cultural learning. Drawing from Engle and Engle's (2003) classification of program types, some of the characteristics of level five programs could be included in this short-term program in order to increase the likelihood of successful experiential learning. In addition to the ongoing coursework, which inherently includes cross-cultural exploration, the following co-curricular activities would all be accompanied by guided group reflections or reflective

writing exercises, which would provide additional cultural learning. These are mandatory for all students, and are covered by the program fees. The excursion destinations and themes will be as follows:

First weekend – On the third day of orientation, students will participate in a walking tour of Tirana with volunteer guides. This is a two-hour tour in English, which includes the clock tower, Et’hem Bey Mosque, Saint Paul Catholic Cathedral, the National History Museum, the Pyramid, the Block, George W. Bush Street, the National Art Gallery, Mother Teresa Square, and the Resurrection of Christ Orthodox Cathedral. This will give students an introduction to the city and to the history of Albania, including the dictatorship of the 20th century, modern culture, international relations, and religion. The group will reconvene to reflect on their learning.

Second week - On the first day of the Albanian music course, students will conduct short interviews with community members about the importance of music in their lives. They will go in pairs to certain suggested locales in the early evening to have these conversations before reconvening to report on their findings. They will practice introducing themselves in Albanian and asking whether people speak English, but the majority of the conversation will have to be in English. This will hopefully break the ice and encourage students to open similar conversations later in the program.

Second weekend – The group will participate in a “folk dance tour” in Tirana through the Tradition and Adventure company, which provides folk dance lessons and a visit to the National Historic Museum for an introduction to history and culture. Usually, the tour would include a visit to the National Gallery of Arts, but it will be substituted with a visit to the Academy of Arts to speak with instructors who teach music and dance. At the final dinner, a live music performance will be included. This will give students the chance to participate in the traditions

they will have begun to explore.

Third weekend – The group will stay in Gjirokaštër and students will make several short visits to the Cold War Tunnel from the dictatorship period, the childhood home of the dictator, Enver Hoxha, which has been turned into an ethnographic museum, and Gjirokaštër Castle, the site of the National Folk Music Festival. They will reconvene for group reflection, especially given the potentially upsetting nature of the discussion of the brutal dictatorship.

Fourth week - My folk dancing contact, who is eighteen years old, told me that he thinks more musical programming in Albanian communities would benefit the youth. There are many who don't work or go to school, and they "waste time" without anything to do. Thus, in the fourth week, there will be a weeklong musical exchange with Albanian students in Gjirokaštër. This would respond to two needs. It would give the study abroad students the chance to meet Albanian peers and get their perspectives on life in Albania and musical traditions, but it might also give something back to the community, engaging Albanian youth and demonstrating an appreciation for musical traditions through a performance in the host community. The group will join up with a group of Albanian university students to rehearse a traditional song¹, which will be performed for the wider community at the end of the week. The Albanian students will be recruited with the help of the International Relations & Projects Office staff at Eqrem Çabej University.

In my research, I asked my interviewees whether music is open to anyone, and whether

¹ The chosen song is Erdhi Prilli, C'u Shkri Bora, a Lab (southwestern) iso-polyphonic song. Iso-polyphony is multi-part singing thought to go back to ancient times (Shetuni, 2011), and Lab music is characterized by its four-part melodies. There are three singers who traditionally take up the melodic roles of "taker," "turner," and "launcher," and a group performs the fourth role, *iso*, meaning "drone." While the first three have an intricate relationship of harmony and punctuation of the taker's melody, the drone acts as a modal/tonal center, and sings one note continuously (Shetuni, 2011).

any songs would be off-limits to certain populations, knowing that some are traditionally performed by single-gender groups or groups of a certain age (Rapaj, 2014). I was concerned that performing a song without adhering strictly to tradition could potentially be inappropriate. My fears were assuaged by Mario Rapaj (in personal communication, February 27, 2019), who would support this kind of group exchange and performance, even by a group of amateurs. He asserted that, regardless of the talent of the musicians, it would be better to showcase the song than not have it be sung at all. Even so, special care will be taken to incorporate the input of trained musicians to ensure sensitivity to the Lab community. The group will sing the part of the drone and perhaps “turners” or “launchers” (depending on their background and comfort performing), accompanying a local musical group. These musicians will be compensated for their participation, but will also be asked to engage with students and help familiarize them with the elements of iso-poliphonic music. In that week, outside of rehearsals and classes, there will be evening activities with the Albanian students as well as a tour of their university, to further cultural learning and connections in the host community.

Fourth weekend – On the way to Shkodër, the group will stop at Kruja for the night. They will stay at a guesthouse on the grounds of Kruja Castle, which was the center of the struggle against the Ottoman Empire in the 15th century. That fight was led by George Castriot Skanderbeg (*Skënderbeu*, in Albanian), the country’s legendary hero, and he is referenced in much traditional music. This will follow coursework that covers the mythology of the historical figure. The castle grounds also host the National Skanderbeg Museum, National Ethnographic Museum, and the ruins of the Fatih Sultan Mehmed Mosque. Students will have free time to visit these sites or the old bazaar, which is about ten minutes away by foot. Dinner will be at Bardhi restaurant, which is a popular restaurant for weddings. Saturdays are the days designated for brides to have their

dinner parties, and if there is a party that night, the group will likely be encouraged to participate in the wedding dancing. The restaurant is just a few minutes' walk from the guesthouse, so students can return at their own pace to their rooms if the festivities run late.

Fifth weekend – After learning about the legend of Rozafa (the woman built into the wall), students will visit Rozafa Castle. This will follow coursework about the accompanying songs, as well as a film screening, *Muri i Gjallë*.

Later in the weekend, the program will attempt to schedule an interview for the group with a renowned Shkodër-based conductor, making use of Mario Rapaj's connections in the musical world. This artist composed the famous song "Xhamadani Vija Vija," sung widely to express Albanian pride throughout the world.

Fifth week – Because of the focus on gender identity in many of the songs and conversations throughout the program, students will visit an NGO in Shkodër, Gruaja tek Gruaja, which advocates for women in need. This visit will follow conversations in class about traditional roles of women and their participation in musical activities, and will precede a film about sworn virgins and an excursion to see a beauty pageant. The staff of the organization will tell students about issues facing women in Albania (including human trafficking, domestic violence, and the effect of blood feuds). Students will have the chance to speak to these advocates about women's rights, gender identity issues, and perhaps the role of music in perpetuating or challenging gendered expectations in society.

Sixth weekend – The final weekend will include a trip to the far northern city of Lëpushë for the *Logu i Bjeshkëve* festival. This is an annual event wherein women compete for the title of "Miss Mountain" by showcasing traditional clothes, songs, and dances. Students will have the chance to learn about issues surrounding gender, pride, and values before and after the event.

There will also be extracurricular activities organized by the program staff or hostel hosts which will provide additional cultural insights but which are not required. Ideas include film nights, folk game nights, cooking and coffee preparation, and musical activities with the larger public. Many of these activities will take place at the hostels, but the program coordinator will be encouraged to identify other activities which engage students in the host community at other venues. This will depend on the events happening in that particular summer. The program calendar can be found in Appendix B.

Staffing Plan

MMSA will hire three full-time staff members for the program: two co-directors who will each teach a course and a program coordinator. The co-directors will be in charge of all academic matters and will be the point people for managing logistics, activities and excursions on the ground. The program coordinator, ideally an Albanian graduate student, will advise on student life and residential matters, and will act as a cultural mentor. All staff must be fluent in Albanian and English and will ideally be based in Albania. In Albania, language teachers in international schools tend to make between \$1,000 and \$2,000 per month (Teach Away, 2019). The Albanian government has recently established salaries for university professors, at around \$1,000 per month (Bota Sot, 2017). Because our instructors will also have pre- and post-program requirements and be responsible for student life and safety, they will each be compensated at \$2,000 per month, spanning two months. The cultural mentor will be compensated at \$400 per month, spanning two months. This is slightly higher than the average monthly wage in Albania (Check in Price, 2017).

Detailed position descriptions can be found in Appendix C.

Program Marketing

The Office of Communications will promote MMSA in the regular channels for summer programs for Middlebury College students: on the webpage for summer study, in poster and tabling campaigns on campus, and in a postcard mailed to families of Middlebury College students during the December break.

Communications will design a MMSA flyer, which will be printed and distributed by campus Printing and Mailing Services to departments and groups at Middlebury, such as the Department of Music, the Department of Anthropology, the European Studies program and International Programs and Off-Campus Study. This will be in the style of other Middlebury study abroad programs, and a draft is included in Appendix D. Special care will be taken to highlight the academic focus and cultural learning of the program. While the natural beauty of Albania may be a factor in attracting students, one must be intentional about the kinds of images the marketing materials portray. For example, pictures of beaches will not be used, which might indicate that MMSA offers a relaxing “vacation”-type experience.

The program will be added to an online web form for inquiries seeking more information. These inquiries can request mailed materials, and they will go into a customer relationship management (CRM) system, Pardot Marketing Automation, for which Middlebury already has a license. A series of automated emails will be sent to students on this list. Application reminders will be sent two weeks prior to the deadline, using MyEmma email marketing software.

Participant Recruitment and Admissions

The program is open to all students, regardless of Albanian language proficiency or musical background. As a Summer Study program, it will be piloted in its first year just for Middlebury College students. If, in the future, Middlebury decides to establish MMSA as an

ongoing, official program, participation will be opened up to students from other colleges and universities. In this case, no significant additional recruiting labor will be needed, as this can be added to the options for summer study which are already presented at study abroad fairs.

However, it may make sense to organize additional information sessions specifically for this program, and faculty mailings and emails should be coordinated, as has been done for other new programs. The Assistant Director of University Relations will identify regular sending schools and new target schools with music and ethnomusicology departments and will arrange recruiting visits and meetings where appropriate.

To apply, students will use an automated application system, where they will submit their contact information, a description of their past and planned experiences abroad, and a personal statement expressing their goals for the course. This is not a performance-based program, so there will be no portfolio or audition as part of the admissions process. Students will be expected to participate in a group choral performance, but will not be asked to perform on their own. However, in their personal statements, they must demonstrate a respectful attitude and a willingness to participate fully, as they will be engaging with a cultural tradition that is given great importance in the host community. Applications will be due in mid-February. The co-directors will review applications and make admissions decisions by early March, and, upon acceptance, students will register through the Registrar's Office by April 5th. A delivery timeline is included in Appendix E.

Need-based financial aid is available to students who already receive financial aid at the college, and who are participating in a Summer Study program for the first time. The Financial Aid Office will determine students' need, and they can receive up to 60% of the total cost of attendance (including estimated out of pocket expenses) in aid.

Logistics

Passports

Students will need a valid passport in order to travel to Albania, but visas are not required for United States citizens staying under one year. For participants with citizenship requiring a visa for entry, the program coordinator will help identify the process for applying for the visa at the consulate in the student's home country.

Arrival

Students will book their own air travel, but will be asked to arrive on the same early afternoon Lufthansa flight from Frankfurt, so they can be easily located and picked up as a group from the Tirana airport. From the Tirana airport, staff will meet the students and the group will be transported to their housing and begin their orientation activities as a group. If any students miss the connecting flight, one of the staff members will be available to make separate pick-ups via taxi at the new arrival time(s).

Housing

Students will have the chance to experience Albanian lifestyles through their housing. Although Participant B in my research advocated for homestays as the best way for personalized cross-cultural contact, at this time in Albania, there are no customized housing placement services available. The lack of other study abroad programs in Albania means that there do not seem to be networks of interested prospective host families. Housing in the university dormitories is available and inexpensive, but not a good choice because courses are not in session for Albanian students, they do not come with bedding and essentials, and university students are currently protesting the current state of dormitory infrastructure. Therefore, family-run hostels have been identified as the next best way to engage with families. At each place,

laundry services are available at an additional charge, which students will be responsible for.

In Tirana, the group will stay at Milingona City Center Hostel, which is an establishment in the very center of the city. The hosts are very involved in organizing activities, and will give a welcoming sense of community upon arrival. The museums and attractions are ten to fifteen minutes away by foot, and the hostel is located in a quiet area with cafes, restaurants, and a pharmacy nearby. There are two dorm rooms with bunk beds for six to ten people, and staff will stay in private rooms. Our group will rent out the entire hostel and use the outdoor patio and indoor dining area as classroom spaces.

In Gjirokastër, the group will stay at Friends' Hostel, which is a ten-minute walk to a central neighborhood and a fifteen-minute walk to the university. The hosts offer home cooking and the chance to connect with their extended family. There are six- and eight-bed dorm rooms with bunk beds, and three private rooms for program staff. Our group will rent out the entire hostel and use the indoor dining room and outdoor terrace as classroom spaces.

In Shkodër, the group will stay at The Wanderers Hostel, which is located near the city center. Students will stay in double or triple rooms, and staff members will stay in private rooms. Our group will rent out the entire guesthouse and use the outdoor covered patio or the indoor dining area for most of the classes during the Shkodër unit.

In Kruja, during the overnight excursion, the group will stay at a guesthouse, Rooms Emiliano, which is located on the grounds of Kruja Castle. Students will stay in double or quadruple rooms, and staff members will stay in private rooms.

Meals

Breakfast and dinner is included in the program cost. At each of the hostels, breakfast is included in the price, and dinner can be requested. Staff will request nightly dinners at the

hostels, which will be shared with the hosts, when possible, to create a familial environment.

There will be some dinners at restaurants with musical events, which is covered in the program fee. Students will be responsible for their own lunches except during group travel, such as the stop in Vlorë. Lunches may cost between \$1 and \$5.

In-Country Travel

Since the group will be traveling between cities on most weekends, either to begin a unit in a new location or on excursions, they will need a reliable way to be transported. Rail conditions are poor, and service is unreliable. Buses run between most major cities, but this entails a system of privately-owned vehicles which do not always adhere to safety and maintenance standards or driver training (Bureau of Consular Affairs, 2018). Between the budgetary uncertainty of booking trips without fixed fares and the safety concerns, it is safest to hire a reliable driver with a minivan for the duration of the program. The driver will be needed on eight days of the program: on every other weekend (en route to a new location with an excursion in between) and on arrival and departure days.

Even with good vehicles and trained drivers, some of the routes between cities include switchbacks and poor road conditions. Emergency response services are limited and there is no formal roadside assistance. Scheduling will be managed to avoid traveling at night outside of urban areas, and back-up transportation will be identified for all trips in the case of a breakdown or other transportation issues.

Communications

All students must keep a charged cell phone at all times so they can be easily contacted in case of emergencies. Students should bring unlocked cell phones, and program staff will help them obtain SIM cards once in Albania. Students will be instructed to download the GRID app

provided through Middlebury's subscription to Global Rescue. This app provides 24/7 medical, security, and rescue resources, and can be used to call for help or locate students in the event of an emergency.

Classroom Facilities

Each of the three guesthouses has multiple social spaces which can be converted into classroom spaces. Indoor dining areas will be used in the warmer parts of the day or in case of rain, and outdoor terraces or patios can be used at other times. Audio-visual equipment will not be provided at the hostels, so a set of speakers, a projector, and a portable projector screen will be purchased for use during the program. Students should bring their own laptops, as computers will not be provided on-site.

In Gjirokaštër, while rehearsing with the group of Albanian students, facilities at Eqrem Çabej University will be used, which will be facilitated by the International Relations & Projects Office staff. The community performance will take place in the Zihni Sako Theater, which is a short walk from the university. Note that the partnership with the university and the use of university and theater facilities has not yet been established, and staff would need to approach contacts at both places to help making arrangements for this activity.

Health and Safety Plan

The U.S. Bureau of Consular Affairs (2018) categorizes Albania as a level one country, encouraging visitors to exercise normal precautions. Violent crime like attempted murder and armed robberies is on the decline, but street crime at night in cities (burglaries, theft, etc.) is a risk. Students will be given a safety orientation in each new city they visit.

Albania enjoys a good relationship with the United States, which is seen as a partner and friend in Albania's work to expand its economy and transition from the Communist dictatorship

to a democratic state. Many Albanians think highly of Americans because of the 1999 NATO intervention in the former Federal Republic of Yugoslavia, which saved thousands of Kosovo Albanians from a campaign of ethnic cleansing (U.S. Department of State, 2018).

In Tirana, there is occasionally a risk of civil unrest around political tensions, especially during elections. These are mostly peaceful, with the inconvenience of disrupted traffic, but since there has been some violence in the past, the embassy warns United States citizens to avoid demonstrations. Our students will not be permitted to attend protests, and the summer is likely a quiet time in terms of political changes.

Electricity is not always reliable, as there are sometimes blackouts. We will prepare students for this reality ahead of time and carry an external battery to continue with classes and deal with emergencies in case of a loss of power. A satellite phone will be purchased for use in case of emergencies where cell phone use is not possible.

Water quality can vary between cities and buildings, and while many Albanians report that tap water is perfectly safe, the Bureau of Consular Affairs (2018) advises against drinking it. Unless water safety can be confirmed at each establishment, to avoid the risk of illness, students will be advised to drink bottled water, which is readily available.

There are no laws around same-sex sexual relations, and the government does not discriminate or prosecute against LGBTQ individuals or events. However, it is important to note that homophobic attitudes are present in Albania, and students should be aware of this before they arrive.

Medical care at host hospitals and clinics in Albania is below the standards our students may be used to, and facilities outside of Tirana are rarely equipped to handle serious cases. Weekdays on the program will be spent in major cities with hospitals, and in the case of a more

serious emergency, students would be transported to Tirana. Our furthest excursion, to Lëpushë, is 190 kilometers from Tirana.

No vaccines will be required for participation on this program, but the Center for Disease Control recommends the routine vaccines as well as Hepatitis A for contaminated food or water as well as Hepatitis B for contaminated needles, blood, or sexual contact. A rabies vaccine is advised for travelers going to remote areas or engaging in outdoor activities that increase the risk of animal bites (CDC, 2018). Our students will not be going on extended outdoor adventures, but there is a risk of coming into contact with dogs on the street which will rarely be vaccinated against rabies.

Prior to departure, upon being accepted on the program, students must provide an emergency contact. They will sign off on having read the Middlebury Music Studies in Albania handbook, which details all of the health, safety, and disciplinary policies. They will also register their travel in Middlebury's system so they can be easily located in case of an emergency, and will sign an Acknowledgment and Assumption of Risks and Release Agreement prior to departure. Upon arrival in Tirana, staff will give a full introduction to safety procedures and what to do in case of emergency. Students will all receive an Emergency Card with contact numbers including the staff, U.S. Embassy, Police, Ambulance, and city-specific meeting locations in each city.

All students will be covered under Middlebury's global health insurance plan, GeoBlue. The insurance plan provides up to \$200,000 accident or sickness coverage, and includes medical evacuation and repatriation coverage. The insurance plan includes emergency service with a 24-hour telephone line, and a smartphone app which can help locate nearby clinics and hospitals, and gives medical phrases and medicine names in the local language. The cost per student is \$65

for every 30-day period. Since the program will span across six weeks, the cost per student for the full program will be \$130.

Middlebury also contracts with Global Rescue, which provides group emergency evacuation services and medical consultations through Johns Hopkins Medicine. MMSA will be covered under that plan with no addition to the program budget. This comes with a smartphone app, called GRID, which gives 24/7 access to global rescue centers. It also has a locator function with a push notification to students' phones asking them to check in, which can be used to account for all students in the event of an emergency.

Instructors and staff on the program will receive virtual training in Middlebury College's anti-harassment, sexual misconduct, stalking, ADA policies, and student policies. They are all mandated reporters and must report any incident of sexual misconduct, domestic violence, dating violence, stalking, harassment, discrimination or related retaliation to Middlebury's Title IX Coordinators and Senior Human Relations Officer. They will all be designated Campus Security Authorities as required by the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistic Act (Clery Act).

Crisis Management Plan

The Co-Directors and On-Site Program Coordinator will all receive virtual training in crisis management. They will be familiar with Middlebury College's International Emergency Management Plan and will have their own Emergency Evacuation Plan prepared for each of the three cities. They may use the Global Rescue service if medical consultation or evacuation is needed.

All emergencies will be dealt with jointly by the co-directors and on-site program coordinator. However, one co-director will be designated as the primary authority in order to

eliminate confusion in terms of coordinating messages and making decisions. If an emergency occurs involving an isolated student, the program coordinator will locate resources or accompany the student to a hospital or safe space while the co-directors continue with the academic or co-curricular programming. In case of a larger emergency involving the entire group, the three staff members will share the responsibilities of locating resources, guiding the group, and communicating with other parties and stakeholders. Examples of abridged emergency plans can be found in Appendix F.

The crisis management team extends beyond the on-site program staff to the Middlebury College Dean and Associate Dean of International Programs and the Vice President of Student Affairs and Dean of the College. Following an emergency, the program staff will assess the emotional and academic impact of the event and offer support to participants and continue to communicate with the other groups as well as stakeholders (such as family members) who might be impacted or concerned, as far as is allowed by the Family Educational Rights and Privacy Act (FERPA).

Budget

The budget for this program can be found in Appendix G. The total program expenses, including a 10% contingency reserve, come to \$34,899, or about \$2,908 per student. Participants are responsible for covering these costs through the program fees. The costs of running the program are low, and the tuition is at a higher rate, closer to the price of other six-week study abroad programs (though still on the low end), so that a high discount rate can be offered to those who need financial aid. This has been calculated based on the percent of Middlebury College students currently on financial aid. The tuition has been set at \$5,500 in order to maximize the amount of need-based financial aid that can be offered while still ensuring the sustainability of

the program. Students can get up to 60% of the program cost covered, meaning that those who qualify for full aid would pay \$2,200 in addition to out-of-pocket expenses.

At this rate, with twelve students, the program would produce a small surplus revenue. If the discount rate were lower, in line with the college's ideal rate, there would be a greater potential surplus, which would allow for more flexibility in the program size.

Evaluation Plan

The program staff will conduct both an outcome evaluation and a process evaluation to measure the program's effectiveness. These processes will include both qualitative data collection such as observation, workshops (group reflection), individual written assessments (assignments), and open-ended survey responses, and quantitative data collection such as quizzes and survey ratings.

Outcome Evaluation

To understand the degree to which the program meets the learning objectives, the outcome evaluation will be guided by the following plan²:

Outcome #1: By the end of the program, students will advance their Albanian language skills

Evaluation Questions:

- How much did students' language skills improve?
- How well are students able to apply their Albanian language skills in context?

The baseline language level (expected to be absolute beginner) will be confirmed during orientation. The Albanian Language class has four quizzes and graded dialogues to test students' ongoing linguistic progress. Progress will be observed by the full staff on all program activities,

² Adapted from examples by Kiritz (2017)

during which the use of Albanian will be encouraged. When students use Albanian to communicate outside of the classroom, this will indicate linguistic progress and ability to put their learning to use.

Quizzes will take place on July 9th, 17th, and 24th, and August 7th. Homework and verbal dialogues will be assigned throughout the course of the program. The instructor of the Albanian Language course will administer all assignments and assess them according to a rubric (found in Appendix H) which includes accurate grammar, correct spelling, rich vocabulary use, cultural knowledge, understandable pronunciation, smooth delivery, and effort. The final grade at the end of the semester will provide insight into the amount of linguistic understanding accomplished.

Outcome #2: By the end of the program, students will have a solid understanding of Albanian music and its importance in a range of diverse contexts.

Evaluation Questions:

- How do the courses further students' understanding of music in its cultural context?
- How well do students identify different musical styles?
- To what extent do students understand the sociocultural significance of the music they are studying?
- How do students connect the importance of musical traditions in Albania to the artistic traditions that hold personal significance to them?

The Albanian Music class has two assignments that ask students to demonstrate their knowledge of music and history and to reflect upon local cultural values. The assignments are 1) to analyze a song and place it in its cultural context and 2) to write about a concert and reflect upon the participation of the audience and their reaction to the music. More details about these assignments can be found in the course syllabi in appendix A.

Assignments will be due on July 31st and August 11th and will be reviewed and assessed by the Albanian Music instructor according to a rubric found in Appendix H. The assignments

are designed to answer the evaluation questions and address the program's learning objectives, so the final grade at the end of the program will provide insight into the musical learning accomplished.

Outcome #3: Students will develop their intercultural competence.

Evaluation Questions:

- How well are students able to engage with the host culture outside of their classes?
- How well can students reflect on new cultural values, especially those which may clash with their own perspectives?
- How do students understand their own identities, both as they are perceived by others and as they perceive themselves?

Students will demonstrate the development of cultural awareness through in-person focus group reflection sessions throughout the program and at the very end. Program staff will follow their progress by asking them to analyze instances of cultural differences that they have experienced or observed, such as physical space, levels of formality, and gender-based expectations. Example questions for group reflections are listed in Appendix H. After the first few days of orientation and the walking tour in Tirana, students will share their initial reactions and will receive resources and guidance for large cultural differences which the program leaders may anticipate. Every two weeks, there will be additional group reflections, ending with the final day of the program in which coursework and cultural exploration will wrap up.

Program staff will also observe the students individually and as a group and take note of specific behaviors. Their reactions to cultural differences may indicate either their level of understanding about the host community or their level of intercultural competence. As Merten and Wilson (2012) note, however, "Observed behaviors can be interpreted in many different ways," especially in diverse cultural contexts" (p. 379). If the observation is happening exclusively by the instructors and program coordinator, who may well all be Albanian, there is a

possibility of misinterpretation of both behavior and level of cultural awareness.

Using notes from the focus group sessions and individual observations, program staff will measure students' intercultural competence using a tool such as the Association of American College and University's Intercultural Knowledge and Competence VALUE Rubric (AAC&U, 2019), which is informed by Bennett's Developmental Model of Intercultural Sensitivity. This will be compared to the benchmark for each student from the beginning of the program.

Process Evaluation

A process evaluation will be used to track the success of each of the program's activities and to assess the implementation of the program. It will be carried out throughout the span of the program in order to allow for modifications that can enhance the experience for students and improve processes before the program ends. The following questions will guide the evaluation:

- Are resources and time being managed well?
- Are the course schedules proceeding as planned?
- Are our partners (guests, drivers, hostel hosts) reliable and meeting expectations?
- Do program activities tie into the course themes and fit into the schedule well?
- Are students getting the linguistic training that is most useful for the context of this program?
- Do students have the right amount of cultural training to appropriately navigate differences?
- Do students feel safe and comfortable in their living/learning environments?
- Is the community responding positively to the program's activities/presence?
- Are there any unexpected challenges or obstacles?
- What immediate or future changes are needed?

The three staff members will meet as a group every week to reflect on these questions based on their observations. Notes will be taken in order to keep track of responses. The topics that come up during group reflection sessions with the students (such as housing, stress levels, or cultural differences) or conversations with individual students may also provide answers to the evaluation questions.

In the final days of the program, students will also fill out a survey about their experiences (sample questions in Appendix H), where they will have a chance to comment on their own cultural learning, effectiveness of the coursework, and strengths and weaknesses of the program. Most of the responses will be open-ended, but there will also be ratings on scales of one to five. This qualitative data can be more easily reported back to Middlebury. All feedback from the survey responses can be used to improve upon programming if MMSA continues to run in future years.

Most of the goals to be assessed are the program's short-term and medium-term outcomes. If the program were to be continued on a regular basis from summer to summer, additional long-term goals would be assessed, such as the expansion of relationships with organizations in Albania, the long-term impact on students, and the impact on the Albanian communities with respect to the promotion of their musical traditions. Appendix I contains the logic model for all goals.

Conclusion

Even for students without prior linguistic and cultural preparation, music is a way to invite communication, paving the way for meaningful connections in an unfamiliar place. This proposal has laid out one way to maximize the cultural learning possible during a short-term program. The combination of linguistic and cultural studies, co-curricular engagement activities, and guided reflection contributes to a focused, intentional pathway to cultural awareness and understanding, all through traditional music.

As short-term summer programs continue to grow in popularity, and as Middlebury expands its offerings all over the world, it is important to maintain an emphasis on intercultural competence in study abroad. The Middlebury Music Studies in Albania program has been

designed to foster cultural learning and personal growth for its participants while respecting the needs, desires, and boundaries of the host community. Folk music is a source of enormous pride for Albanians, and the sharing of traditions should benefit both the Middlebury College students and the artists and community members in Albania. My research has indicated that a program of this type, which would seek to genuinely connect with the culture and increase the international exposure of Albanian folk music, would be not only logistically feasible and marketable but, just as importantly, appreciated by the Albanian community.

Appendices

Appendix A, Course Syllabi

Albanian Music, History, and Traditions

Middlebury Music Studies in Albania

1 unit – 48 hours

Summer 2020

July 6 – August 11

Course Description

Albanian Music, History, and Traditions is an introductory ethnomusicology course for undergraduate students on the Middlebury Music Studies in Albania program. The course identifies and explores the characteristics of folk music and the social and cultural aspects of music in the Albanian context. We will combine a study of historical events in Albania from the sixteenth to the twentieth century with past and present efforts to preserve and propagate traditional music. We will cover a diverse range of traditions, exploring different musical dialects and structural groupings via engagement with performers and community members who will share their expertise.

Iso-polyphonic music (multipart singing) is a specialty of the south of Albania, and has been added to the list of the Intangible Cultural heritage of Humanity by the United Nations Educational, Scientific, and Cultural Organization (UNESCO, 2018). The north of Albania is known for its mountain calls and heroic narratives, both of which tell the stories of Albania's political and pastoral past. The antiquity of these traditions and more recent modifications to song performance, style, and lyrics are tied to the cultural significance of music in Albania and the changing landscape facing the country today.

Course Themes

Students will be exposed to different traditional styles through recordings and live performances, and will focus on the in-depth understanding and analysis of a total of fifteen songs (which are tied into the Albanian Language and Culture class). The initial week in Tirana will serve as an overview and orientation to Albania and its musical traditions. The first five songs cover a range of regions to expose students to the different Albanian musical dialects and to introduce Albanian geography (Labëria, Toskëria, Ghegëria) and regions with ethnic Albanian populations (Chamëria and Kosovo). In the second section, students will live in the Lab city of Gjirokastër, where they will study Tosk and Lab music. In the final section, students will live in Shkodër, in Ghegëria, and learn about Gheg music and urban music, especially the unique urban style of Shkodër itself.

The three sections of the program will correspond to the group's traveling residency in three cities around Albania. The following units will make up the six-week course:

Week	Unit	Location	Themes	Activities
2 (July 4-10)	Introduction	Tirana	<ul style="list-style-type: none"> - Albanian History - Ethnomusicology - National protection and promotion of music - Introduction of music dialects - Weddings and group dancing 	<ul style="list-style-type: none"> - Individual interviews with community members about the importance of music - Dance lessons - National Historic Museum - Academy of Arts
3-4 (July 13-24)	Tosk and Lab Music	Gjirokastër	<ul style="list-style-type: none"> - Polyphonic music - Musical instruments and accompanying orchestras (<i>saze</i>) - National Folk Festival - Tosk Music - Lab Music - Cham music 	<ul style="list-style-type: none"> - Attendance of a <i>saze</i> performance and group interview with musicians - Washed by the Moon film - Hoxha's birth home - Cold War tunnel - Performance with Albanian students
5-6 (July 27-August 7)	Gheg and Urban Music	Shkodër	<ul style="list-style-type: none"> - Monophonic music - Northern Albanian instruments - Lullabies - Main Highlands style/heroic epics - Mountain calls/Calls to action - Northern dance styles - Urban music - Gender, age, and community participation in song and dance 	<ul style="list-style-type: none"> - Demonstration of musical instruments and singing style and group interview with musicians - Learn song, watch film, and visit site of legendary Rozafa Castle - Meeting with famed folk composer - NGO Gruaja tek Gruaja - <i>Logu i Bjeshkëve</i>
7 (August 10-12)	Wrap-up	Tirana	<ul style="list-style-type: none"> - Reflections - Evaluations - Presentations 	

Group singing and performance

Through the program's partnership with Eqrem Çabej University, our students will have the chance to interact with Albanian university students and the wider community. They will spend several hours together each day in the program's fourth week, getting an understanding of their peers' perception of and connection to the music of their city and region. They will also learn a Lab iso-polyphonic song, *Erdhi Prilli, C'u Shri Bora*, which has a call and response form. A

professional group will accompany and lead the song, and the student group will make up the melody and countermelody with the choral drone. This song will be performed for the community at the end of the week.

Objectives

In addition, by the end of the course, students will be able to:

- understand the cultural importance of music in Albania
- understand the historical context of Albanian musical traditions
- understand the distinct roles of specific songs and dances
- appreciate access to certain songs and dances in Albanian society
- identify key characteristics of each region studied
- understand the musical diversity between and similarity among regions

Evaluation

Participation	20%
Song analysis	25%
Concert report	35%
Project presentations	20%

Assignments

1) Song analysis

Choose a folk song to analyze. Translate (using online, literary, or personal sources) as literally as possible into English and explain the key meaning. Describe the musical style and place the song in its regional and urban/rural context. Connect this song to events in your own life or a song from your own culture, comparing and contrasting.

2) Concert/event report

Discuss the musical style, using what you know about that regional dialect. Describe the event within its cultural context. Include the history of the region, who is performing, and who they are performing for. How are audience members reacting? What can you tell from their participation in the singing/dancing? Reflect on your own reaction to the music.

As this course includes an anthropological study of music, students will be asked to reflect upon the cultural differences they observe and the strategies they have used to transform differences into learning opportunities.

Students will be expected to:

- Observe respectfully
- Read all pre-departure materials and assigned readings
- Participate actively in class discussions, performances, and extracurricular activities
- Engage in cultural reflection throughout the program
- Demonstrate enthusiasm and gratitude to community partners who share their knowledge

Albanian Language and Culture
Middlebury Music Studies in Albania
1 unit – 48 contact hours

Summer 2020
July 2 – August 11

Course Description

This course, which teaches Albanian through song lyrics, will serve as an introduction to the Albanian language, and will prepare students to engage in elementary conversations. The course will begin with front-loaded basic language instruction, and will follow the theme-specific and location-specific units of the Albanian Music, History, and Traditions course. Grammatical elements will be introduced through the lyrics of folk songs from the region or musical dialect of study.

Albanian is an Indo-European language, but is its own branch, grammatically distinct from any other living language. Although it has borrowed words from Greek, Latin, and Romance and Germanic languages (like Italian and English), there is no mutual intelligibility with other languages, so students without previous Albanian exposure will not be able to “get by” because of other language experience. The course is designed for absolute beginners, and covers a wide range of grammatical elements in order to promote enhanced comprehension of sentence structure for possible translation of lyrics. Vocabulary will be specific to phrases for everyday use and key words within the songs studied.

Week	Unit	Location	Themes	Songs Introduced
1-2 (July 2-10)	Introduction	Tirana	<ul style="list-style-type: none"> - Greetings - Introductions - Albanian alphabet and pronunciation - Emergency phrases - Nationality - Numbers - Telling time - Pronouns - “to be” and “to have” - Negative and interrogative sentences - Definite articles - Albanian linguistic dialects 	<ul style="list-style-type: none"> - Shqipëria, Nëna Ime (Gheg/Tosk) - Tregon Gego Velideja (Lab) - Çelo Mezanit (Cham/Tosk) - Hajde Shoto Marshalla (Kosovo/Gheg) - Napoloni (Tirana)
3-4 (July 13-24)	Tosk and Lab Music	Gjirokastër	<ul style="list-style-type: none"> - Colors - Adjectives - Possessive articles - Prepositions - Cardinal numbers 	<ul style="list-style-type: none"> - Qenke Veshun Me Të Bardha - O Kurbet i Shkretë - Kaleshë e Xhixhos

			- Days of the week - Imperfect - Present perfect tense - Months - Seasons - Articles of clothing - Locative adverbs	- Rritu Moj Bajame - Erdhi Prilli, C'u Shkri Bora
5-6 (July 27- August 7)	Gheg and Urban Music	Shkodër	- Imperative mood - Continuous tense - Contractions - Forms of “what” - Past tense - Future tense	- Nina Nina, O More Bir - Vajtimi i Ajkunës - Kënga E Kalasë Së Shkodrës - Pranvera Me Dalë Ka Fillue - Zjarr Në Male, Zjarr Në Kodra
7 (August 10-12)	Wrap-up	Tirana		

Objectives

By the end of the course, students will be able to:

- Read, write, and pronounce all new words
- Use formal and informal greetings
- Introduce themselves and talk about themselves in the present and continuous tense
- Conjugate select verbs
- Order meals on their own
- Identify past and future forms
- Understand and repeat the lyrics of several songs

Evaluation

Quizzes (4)	40%
Homework	40%
Participation*	20%

*Albanian language use is encouraged in and out of the classroom to the extent possible. Speaking Albanian outside the classroom and in context in the local community will result in a higher participation grade.

Song list

Provenance	Song	New linguistic elements	New vocabulary	Contextual significance
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Gheg/Tosk	Shqipëria, Nëna ime	To be, to have	To be, to have, Albania, day, night, mother, heart, and, exile, never, to forget, so, to come	Love for homeland, emigration
Dukat (Lab)	Tregon Gego Velideja	Numbers	Old, time, girl, to marry, husband/man, wife, divorce, money, bazaar, mouth, dog, custom, freedom	Old traditions, marriage, social change
Cham (Tosk)	Çelo Mezanit	Prepositions (in, at, upon), when, cardinal numbers	Eyes, to kill, word, alive, son	A tribute to Çelo Mezani, namesake of the host university in Gjirokastër
Kosovo	Hajde Shoto Marshalla	Example of linguistic variation	Come, “marshalla,” to move, hand, handkerchief, soul	Encouragement to dance
Tirana	Napoloni	Lots of useful vocabulary	Good, how, to give, father, to have, bride, to take/get, who, to dance, soul, to enjoy, dress, Germany, eyes, black	Tirana wedding song/dance
Lab (Përmet, Gjirokastër county)	Qenke Veshun Me Të Bardha	Colors	White, red, green, with, wait	Love, beckoning
Tosk	O Kurbet i Shkretë	Adjectives, Possessive articles	Emigration, wretched, far, home, to cry, whole, life, sister	Sadness of emigration
Cham (Tosk)	Kaleshë e Xhixhos	Imperfect tense	When, boy, week, without, small, or, to go out	Youth, yearning
Lab	Rritu Moj Bajame	Present perfect tense	Child, grow, scarf, almond, shoes, socks	Joyful, desire for female object of

		Articles of clothing		love to grow up fast
Lab	Erdhi Prilli, C'u Shkri Bora	Months Seasons Locative adverbs (here/there)	April, snow, summer, spring, nature, earth, sky, to sing, star, to look, to say, there, inside	Passing of seasons, remembrance
Gheg (Kosovo)	Nina Nina, O More Bir	Imperative form	Sleep, to sleep, God, forgive, brave,	Lullaby, hopes for son
Gheg	Vajtimi i Ajkunës	Continuous tense	Light, road, oil, lake, word, quickly, maybe, gods, together	Epic poem, mother's lamentation over death of warrior son
Urban	Kënga E Kalasë Së Shkodrës	Forms of "what"	Day, night, work, old, city, every, castle, there	Rozafa Castle in Shkodër
Urban/Shkodër (jahre)	Pranvera Me Dalë Ka Fillue	Past tense	Flowers, don't, friend, lucky, begin	Beauty of nature
Gheg/Urban	Zjarr në male, zjarr në kodra	Future tense	Fire, hills, Pasha, drum, forest, burn, musket, snake, dragon, place, obey, vizier	War, rebellion against Ottoman authority

Appendix B, Calendar

Sun	Mon	Tue	Wed	Thu	Fry	Sat
Key			1-Jul	2-Jul	3-Jul	4-Jul
Program and co-curricular activities			Arrival in Tirana	10:00-11:00 Greetings Introductions	9:00-11:00 Introduction to course goals, assignments	9:00-12:00 Walking tour - history, modern culture Group reflection
Extracurricular activities				Lunch	Lunch	Lunch
Albanian Language Course				1:00-4:00 Orientation, safety Tour of neighborhood and essentials	1:00-3:00 Intro to language Alphabet Pronunciation Emergency phrases	Scavenger hunt
Albanian Music Course			Dinner	Dinner	Dinner	Dinner
			Bonfire at hostel	Bonfire at hostel	Cultural conversation: Lesson on Albanian flag from hostel host	Albanian group dancing with hostel hosts

Sun	Mon	Tue	Wed	Thu	Fry	Sat
5-Jul	6-Jul	7-Jul	8-Jul	9-Jul	10-Jul	11-Jul
Turkish coffee preparation and fortune telling	9:00-11:00 Introduction to Albanian traditional music	9:00-11:00 Definite articles Telling time Prepositions	9:00-11:00 Introduction of four musical dialects	9:00-11:00 Quiz 1 Dance demonstration	9:00-12:00 Folk dance lesson	9:00-12:00 Folk dance lesson
Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Traditional Lunch
1:00-4:00 Pronouns "To be" and "to have" Negative and interrogative sentences	1:00-3:00 Numbers Ordering	1:00-3:00 National promotion of music	1:00-3:00 Albanian linguistic dialects	1:00-3:00 Overview of travels over coming weeks, geography of Albania	National Historic Museum	Academy of Arts
Dinner	Dinner	Dinner	Dinner	Dinner	Dinner at local restaurant	Dinner with live music and dance showcase
Cultural conversation: Evil eye and talismans	Community member interviews about music	Film night: wedding showcase		Hostel open to public for live music		

Sun	Mon	Tue	Wed	Thu	Fry	Sat
12-Jul	13-Jul	14-Jul	15-Jul	16-Jul	17-Jul	18-Jul
10:00-12:00 Drive to Vlorë	9:00-11:00 Intro to Gjirokastër. The Ottoman Empire and Skenderbeu	9:00-11:00 Lab music	9:00-11:00 Tosk music	9:00-11:00 Cham music and history	9:00-12:00 Quiz 2 Clothing	Traditional qylym (carpet) weaving
12:00-2:00 Lunch in Vlorë	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
2:00-4:00 Drive to Gjirokastër	1:00-3:00 Iso-polyphonic music	1:00-3:00 Colors Intro to adjectives	1:00-3:00 Adjectives and possessive articles	1:00-3:00 Days of the week	2:00-3:00 The National Folk Music Festival	Enver Hoxha's childhood home and Cold War Tunnel Group reflection
Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner
	Film night: Washed by the Moon (iso-polyphonic music documentary)	Story night: mythology	Tongue Twisters		Game night: traditional card games	

Sun	Mon	Tue	Wed	Thu	Fry	Sat
19-Jul	20-Jul	21-Jul	22-Jul	23-Jul	24-Jul	25-Jul
Free time Suggested: bazaar	9:00-11:00 Continuous tense	9:00-11:00 Introduction to group song	9:00-11:00 Months Seasons	9:00-11:00 Locative adverbs	10:00-11:00 Quiz 3	8:00-11:30 Drive to Kruja
Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
Hike up to Gjirokastër Castle, the site of the Folk Music Festival	1:00-3:00 Meet Albanian students Tour of Eqrem Çabej university	1:00-3:00 Group analysis of song and music with Albanian students	1:00-3:00 Group analysis and rehearsal with Albanian students	1:00-3:00 Group analysis and rehearsal with Albanian students	1:00-3:00 Group analysis and rehearsal with Albanian students	Free time. Suggested: old bazaar
Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner at popular wedding locale
	"xhiro" (stroll) with Albanian students	Traditional card games with Albanian students	Karaoke night with Albanian students		8:00 Performance for community	

Sun	Mon	Tue	Wed	Thu	Fry	Sat
26-Jul	27-Jul	28-Jul	29-Jul	30-Jul	31-Jul	1-Aug
Free time – suggested Skenderbeg museum or ethnographic museum	9:00-12:00 Intro to Shkodër (in town) and monophonic northern music	9:00-11:00 Musical instruments Demonstration	9:00-11:00 Lullabies A cappella music	9:00-11:00 Intro to Main Highlands style Heroic epics	9:00-11:00 Presentation of first assignment and group reflections	10:00-12:00 Visit to Rozafa Castle
Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
4:00-5:30 Drive to Shkodër	2:00-4:00 Linguistic variation	1:00-2:00 Interviews with musicians	1:00-3:00 Imperative	1:00-3:00 Continuous tense	1:00-3:00 Story of woman in wall of Rozafa Castle	Meeting with composer
Dinner	BBQ	Dinner	Dinner	Dinner	Dinner	Dinner
		Cultural conversation: <i>Besa</i> (fidelity to a commitment)	Game night: <i>Loja e kapuçave</i> (game of hats)		Film night: <i>Muri i Gjallë</i>	

Sun	Mon	Tue	Wed	Thu	Fry	Sat
2-Aug	3-Aug	4-Aug	5-Aug	6-Aug	7-Aug	8-Aug
Shkodër cuisine - visit to the market	9:00-11:00 Mountain calls/Calls to action	9:00-11:00 Lamentations	9:00-11:00 Intro to Urban music	9:00-11:00 Northern dance styles	10:00-11:00 Quiz 4 (final)	8:00 Leave for mountains Stops along mountain road, waterfalls, river
Lunch	Lunch	Lunch	Lunch	Lunch	Lunch	Lunch
Cooking activity	Visit to NGO Gruaja tek Gruaja	1:00-3:00 Past tense	1:00-3:00 Imperfect tense	1:00-3:00 Future tense	1:00-3:00 Preparation for weekend festival	Logu i Bjeshkëve festival Return to Shkodër
Dinner	Dinner	Dinner	Dinner	Dinner	Dinner	Dinner
	Story night: legends	Film night: <i>Sworn Virgin</i>	Game night: <i>Loja me "rruma"</i> (game of "corncocks")	Story night: fairy tales		

Sun	Mon	Tue	Wed	Thu	Fry	Sat
9-Aug	10-Aug	11-Aug	12-Aug			
Free morning	9:00-11:00 Time to work on final assignments	Free morning	Depart			
Lunch	Lunch	Lunch				
2:00-5:30 Return to Tirana	1:00-3:00 Reflections and course evaluations	1:00-3:00 Presentations Wrap-up				
Dinner	Dinner	Farewell dinner and bonfire				

Appendix C, Detailed Job Descriptions

Co-Director and Instructor: Albanian Folk Music

Middlebury College: Middlebury Music Studies in Albania

Location

Tirana, Gjirokastër, and Shkodër, Albania

Open Date

Nov 1, 2019

Deadline

Dec 15, 2019 at 11:59 PM Eastern Time

Description

The Middlebury Music Studies in Albania program is pleased to announce an open faculty position. We seek a dynamic instructor with experience in Albania in the areas of music, musical performance, ethnomusicology, folkloristics, sociology, anthropology, or history. The position is available for the summer 2020 session in Tirana, Gjirokastër, and Shkodër, Albania.

The Middlebury Music Studies in Albania program is a 6-week summer program for undergraduates that introduces Albanian language, culture, and history through a rigorous study of its folk music traditions. Two co-directors will lead a group of up to twelve students between three sites, maximizing their exposure to and understanding of folk song and dance traditions and their socio-historical importance. The 2020 program dates are July 1-August 12. Faculty must be available in Albania from June 28-August 15.

Prior experience in Albania is required. Courses will be taught in English.

Teaching responsibilities include teaching one course over the six-week term: an introductory ethnomusicology course for undergraduate students, which identifies and explores the characteristics of folk music and the social and cultural aspects of music in the Albanian context.

Salary, travel, lodging and a meal plan will be provided.

Qualifications

The ideal candidate will have the following qualifications:

- A doctorate in the areas of music, musical performance, ethnomusicology, folkloristics, sociology, anthropology, or history. We will consider other applicants with extensive professional experience in Albania. ABDs will be considered under certain circumstances
- Native or near-native proficiency in Albanian language
- Lived experience in multiple regions of Albania
- Knowledge of a wide range of folk music traditions in Albania
- Knowledge of Albanian history or sociology and how they relate to musical elements
- Experience in teaching students of diverse learning backgrounds
- Experience in teaching students outside of their home culture
- Strong interpersonal skills and demonstrated success as a teacher

- The ideal candidate will be an enthusiastic, dynamic and confident teacher with a true commitment to student learning

Application Instructions

Review of applications will begin December 15, 2018.

Candidates should submit:

- Letter of interest that includes a description of your work in Albania
- CV
- Names and contact information (including email address) for two people who can provide professional references
- A teaching statement that describes: (a) your philosophy and background with international experiential education and/or teaching in living/learning environments; and (b) how you would approach a team-taught, interdisciplinary program that includes field experiences.

Co-Director and Instructor: Albanian Language

Middlebury College: Middlebury Music Studies in Albania

Location

Tirana, Gjirokastër, and Shkodër, Albania

Open Date

Nov 1, 2019

Deadline

Dec 15, 2019 at 11:59 PM Eastern Time

Description

The Middlebury Music Studies in Albania program is pleased to announce an open faculty position. We seek a dynamic instructor with field experience in Albania in the areas of Albanian language, linguistics, or sociolinguistics. The position is available for the summer 2020 session in Tirana, Gjirokastër, and Shkodër, Albania.

The Middlebury Music Studies in Albania program is a 6-week summer program for undergraduates that introduces Albanian language, culture, and history through a rigorous study of its folk music traditions. Two co-directors will lead a group of up to twelve students between three sites, maximizing their exposure to and understanding of folk song and dance traditions and their socio-historical importance. The 2020 program dates are July 1-August 12. Faculty must be available in Albania from June 28-August 15.

Prior experience in Albania is required. Programming will be in English, but an immersive pedagogy in the Albanian Language class is encouraged.

Teaching responsibilities include teaching one course over the six-week term: an introduction to the Albanian language, which will prepare students to engage in elementary conversations. The program will begin with front-loaded elementary language instruction, and will follow the theme-specific and location-specific units of the Albanian Music, History, and Traditions course. Grammatical elements will be introduced through the lyrics of folk songs from the region or musical dialect of study.

Salary, travel, lodging and a meal plan will be provided.

Qualifications

The ideal candidate will have the following qualifications:

- Ph.D. in applied language, linguistics, or foreign language acquisition in hand by June 2020. ABDs will be considered under certain circumstances
- Native or near-native proficiency in Albanian language
- Formal training in second language pedagogy and teaching
- Demonstrated excellence in teaching Albanian language and culture at all levels
- Experience in teaching students of diverse learning backgrounds
- Experience in teaching students outside of their home culture
- Familiarity with and interest in Albanian folk music

- Strong interpersonal skills and demonstrated success as a teacher
- The ideal candidate will be an enthusiastic, dynamic and confident teacher with a true commitment to student learning

Application Instructions

Review of applications will begin December 15, 2018.

Candidates should submit:

- Letter of interest that includes a description of your work in Albania
- CV
- Names and contact information (including email address) for two people who can provide professional references
- A teaching statement that describes: (a) your philosophy and background with international experiential education and/or teaching in living/learning environments; and (b) how you would approach a team-taught, interdisciplinary program that includes field experiences.

On-Site Program Coordinator

Middlebury College: Middlebury Music Studies in Albania

Location

Tirana, Gjirokastër, and Shkodër, Albania

Open Date

Nov 1, 2019

Deadline

Dec 15, 2019 at 11:59 PM Eastern Time

Description

The Middlebury Music Studies in Albania program announces an opening for a graduate student to act as an on-site program coordinator and cultural mentor for an American study abroad program. The position is available for the summer 2020 session in Tirana, Gjirokastër, and Shkodër, Albania.

The Middlebury Music Studies in Albania program is a 6-week summer program for undergraduates that introduces Albanian language, culture, and history through a rigorous study of its folk music traditions. Essential to the functioning of the program, the on-site program coordinator organizes and implements multiple facets of the academic and non-academic operations of the program; provides co-curricular and residential support to students; and works alongside the co-directors in the management of program operations. The 2020 program dates are July 1-August 12. Must be available in Albania from June 28-August 15.

In addition to the salary, lodging and a complete meal plan will be provided.

Responsibilities

Student life

- Represents the program administration after class hours, especially on evenings and weekends
- Provides guidance and non-academic support
- Maintains a positive, welcoming environment throughout the program
- Responds to student emergencies and urgent situations. Directs students to appropriate resources, academic and non-academic
- Participates fully in orientation and excursions

Activities and events

- Facilitates the co-curricular program, an integral part of the experiential learning experience. Coordinates and liaises with hostel hosts, activity providers, and guest speakers/performers
- Leads extracurricular activities
- Assists guests and co-directors at/with classes, performances, and other events.
- Attends all program events

Pedagogical support

- Engages in conversation practice outside of class
- May share knowledge of Albanian language or music in class, if appropriate

Communications

- Communicates with students and faculty on a variety of platforms: email, website, social media, print media, announcements
- Participates in pre-departure communications and logistical preparation for students
- Manages photography and videography. Edits photo and video content for future marketing materials and social media presence

Qualifications

- Bachelor's Degree strongly preferred. Advanced degree a plus.
- Native or near-native proficiency in Albanian and English, oral and written.
- Demonstrated organizational, interpersonal, and communication skills (both oral and written).
- Must be willing to take initiative and assume responsibility, but also work collaboratively as part of a team.
- International study, work, or volunteer experience
- Experience with and/or enthusiasm for living/learning environments
- Experience working with university students, ideally from the United States

Application Instructions

Please provide the following:

- Letter of interest that includes a description of previous work with students
- CV
- Names and contact information (including email address) for two people who can provide professional references

Appendix D, Marketing Materials



Middlebury
Music Studies in
Albania

Figure 2. Man with Lahuta. (Arbenllashtica, 2012).

Albania is a small Balkan nation whose history is recounted and performed aloud. Centuries of Ottoman control, a communist dictatorship, and the pressures of modern globalization have yet to dampen the cultural importance of their proud tradition of folk music.

Southern Albania holds the ancient practice of iso-polyphony, which is a UNESCO-recognized masterpiece of oral and intangible cultural heritage. Northern Albania offers the lauded traditions of epic poetry, mountain calls, laments, and lullabies.

Explore the traditions in three different cities, learning from performers and university students, during wedding parties and beauty pageants, in bazaars and castles.



HIGHLIGHTS

- Based in three sites: Tirana, Gjirokastër and Shkodër
- An exploration of the distinct musical characteristics of northern, central, and southern Albania
- Two units of credit
- Introduction to Albanian language, culture, history, and music
- Learn traditional songs and dances
- Community engagement and performance with Albanian youth from Universiteti Eqrem Çabe
- Housing in family-run guesthouses
- Cocurricular activities and excursions
- All course work is conducted in English
- No musical experience required

ELIGIBILITY

- GPA of 3.0 or above

APPLICATION DEADLINE

February 15

CONTACT

internationalprograms@middlebury.edu
802-443-5745





Middlebury

For fees, dates, details, university specifics, and to apply, visit www.middlebury.edu/study-abroad/albania

Figure 3. Theth Radohima Maja Arapit (Albinfo, 2009).

Figure 4. Map of Albania (Onestopmap, 2018).

Appendix E, Delivery Timeline

2019	June	July	Aug	Sep	Oct	Nov	Dec		
Proposal				Proposal due		Proposal approved			
Marketing materials	Design					Print			
Website							Listed among summer options		
Social media						Advertise and nurture inquiries			
Recruiting						Virtual info session			
2020	Jan	Feb	Mar	Apr	May	June	July	Aug	Sep
Social media	Advertise and nurture inquiries								
Recruiting		Virtual info session							
Admissions	Respond to inquiries	Applications due	Admissions notifications sent	Course registration due					
Orientations				Handbook sent	Pre-Departure orientation	On-site orientation			Virtual reflection and debrief
Academics						Program	Program	Program	
Excursions						Program	Program	Program	

Appendix F, Example Emergency Procedures

Adapted from the Middlebury International Emergency Management Plan

Scenario one: Individual health problem

Ex. A student is bitten by a stray dog

Stray dogs are common in Albanian cities, and although cases of rabies are rare, Tirana is the only city which has a sterilization and vaccination campaign. Even minor bites should be treated as soon as possible to avoid the risk of infection or the transmission of serious zoonotic diseases. A series of injections may be given if rabies is thought to be a possibility.

In the event of a dog bite, a program staff member will accompany the student to the nearest health care provider. On weekdays or during a co-curricular activity led by one of the co-directors, the program coordinator will accompany them. If the program coordinator is leading an activity, one of the co-directors will accompany them. This staff member will notify the other staff members and a member of the Global Emergency Response Team.

The most central medical facilities in each of the host cities are listed here:

Tirana

American Hospital 2

Distance: 2 kilometers from the hostel

Address: Rr. Dibres Tirana, Albania

Emergency Line: +355(0)42357535

Email: secretaria@spitaliamerikan.com

Hours of Operation: 24 hours

Gjirokastër

Spitali Rajonal Omer Nishani

Distance: 1.1 kilometers from the hostel

Address: Bulevardi 18 Shtatori 28, Gjirokastër, Albania

Emergency Line: +355(0)84263768

Email: spitaligjirokaster@shendetesia.gov.al

Hours of Operation: 24 hours

Shkodër

Spitali Rajonal i Shkodrës

Distance: 1 kilometer from the hostel

Address: Rruga Kolë Heqimi 11, Shkodër, Albania

Emergency Line: +355(0)22247289

Email: info@srsh.gov.al

Hours of Operation: 24 hours

Students have access to medical advisory services through Global Rescue. They or their parents can contact Global Rescue directly for a second opinion to the recommendations from local medical care providers. Global Rescue will correspond between the student, their parents, Middlebury staff, and the local physicians.

Scenario two: Emergency affecting the group

Ex. En route between cities, the group's vehicle is involved in an accident

Roads between cities in Albania are sometimes under-maintained, and especially outside of urban areas, cattle, large rocks, or inexperienced/reckless drivers can pose dangers, occasionally resulting in collisions. There is not an extensive emergency response service or roadside assistance. Our group will make use of a trusted, experienced driver with a well-maintained vehicle which has equipment for making minor fixes (a spare tire, a jack, and some replacement parts) and some food and water in case the group has to wait for assistance. However, accidents are still a risk to the safety of participants.

In the case of a collision, police will be called, as is mandated by law. One of the group leaders will contact a back-up minivan driver from a pre-prepared list. This list will include private transportation services within the central cities of the program's residencies as well as smaller cities along the way between destinations. The group will wait together for the back-up vehicle to pick them up, and the driver will wait for the police, along with one staff member, if necessary.

If any injuries have occurred, transportation to a clinic or hospital will be the first priority. Depending on the severity of the injury, it may not be feasible to wait for back-up transportation to arrive. The group leaders will assess the gravity of the situation (possibly using the medical consultation services of Global Rescue) and if it is necessary to move the injured individual immediately, they will accept transportation to a medical facility in the vehicle of a passerby, as is common in Albania in such an event (Bureau of Consular Affairs, 2018). Students who are injured should be accompanied by a staff member in this case.

The Global Emergency Response Team at Middlebury should be notified as soon as possible and given regular updates about the safety of the group and the status of the injured individual(s).

In the tragic event of a student death, the co-directors will inform the Global Emergency Response Team and the President's Office at Middlebury, who will arrange for the parents to be told, ideally in person by a law enforcement official. The co-directors should contact the Consulate to consult about repatriation of the body, which will be arranged in conjunction with the family according to their wishes. Staff at Middlebury will assist the parents in arranging travel to Albania, if they wish, or in arranging a power of attorney to whomever they want to handle the arrangements through the State Department. The parents should receive information about contacts at the Consulate and at GeoBlue, which includes repatriation coverage. All communications with the family should be recorded and notes kept.

The program leaders will inform all program participants of the death and will organize a memorial service. A mental health professional will be asked to provide counseling services, either in person or virtually, to students and staff. The President's Office will notify the Middlebury College community of the event.

Scenario three: Large-scale emergency affecting the community

Ex. Earthquake

When navigating a large-scale disaster with a group of students, it is important to have a predetermined communication strategy. Since regular phone lines may be past capacity in the event of a natural disaster, the program will be able to use a satellite phone to ensure reliable communications.

It will first be necessary for the program leaders to collect information from local sources about the scale and impact of the emergency. They will contact the U.S. Embassy in Tirana for information and assistance. They will need to know how the event's proximity to the group and the likely impact on the ground will affect student safety. If the earthquake was felt in the host city and the group was not together at the time, it will be necessary to account for each student. The Global Rescue GRID app can be used to instantly send an alert to students and ask them to mark themselves as safe. Emails and phone calls will also be used to check in.

One of the co-directors will be selected as the primary point of contact who will correspond with the Global Emergency Response Team at Middlebury College. This team can coordinate with parents and other stakeholders in the U.S. as well as any media coverage that must be handled by the Office of Communications. The co-director will give updates on whether students have all been accounted for and their current states, which will immediately be communicated to stakeholders on the ground by the Emergency Response Team. The on-site staff will also communicate plans and expected behavior to all students in writing.

If the earthquake took place in another city and access to food, water, and medical supplies did not impact the cities where the group is based, they may continue with the program. If the earthquake made travel to one of the locations impossible, the group leaders would attempt to make arrangements to stay put and continue the programming in the city where they are currently located.

If it is necessary for individuals to leave Albania (depending on their physical or mental health status), this will be coordinated through GeoBlue, the insurance provider.

If it is necessary for the whole group to leave Albania, Global Rescue will coordinate the evacuation. Students will be told to carry their own passports and cash (and few other possessions) with them at all times, to stay together, and to stay in contact with the program leaders as often as possible.

Global Rescue Contact

Phone: 1-617-459-4200

Email: operations@globalrescue.com

Website: www.globalrescue.com

Appendix G, Budget and Budget Notes

Name of course:	Middlebury Music Studies in Albania	
Year to be taught:		2020
Working assumptions		
Two instructors plus graduate assistant (Cultural Mentor)		
12 students anticipated		
Category /Item	Notes/Description	Amount
Lodging		
Tirana Hostel	Renting entire hostel/all rooms	\$3,514
Gjirokastër Hostel	Renting entire hostel/all rooms	\$3,263
Shkodër Hostel	Renting entire hostel/all rooms	\$4,466
Kruja Guesthouse	8 rooms for one night	\$207
Meals		
Breakfasts	Included in hotel stays July 2 - August 12	\$0
Dinners in Tirana	15 ppl @ \$8/dinner for 12 days	\$1,440
Dinners in Gjirokastër	15 ppl @ \$9/dinner for 13 days	\$1,755
Dinners in Shkodër	15 ppl @ \$8/dinner for 14 days	\$1,680
Dinner in Kruja	15 ppl @ \$17	\$255
Transportation		
Private driver for 15 passenger van	1,618 kilometers @ \$0.60/kilometer	\$971
Equipment		
Speakers		\$30
Projector		\$80
Portable projector screen		\$80
External laptop battery		\$80
Satellite Phone		\$1,000
Programming		
Tirana dance package	12 students and 3 staff @ \$75	\$1,125
Musicians in class	8 hours \$100/hour	\$800
Tirana walking tour	12 students and cultural mentor @ \$5	\$65
Cold War Tunnel	12 students and cultural mentor @ \$2	\$24
Ethnographic Museum	12 students and cultural mentor @ \$2	\$24
Gjirokastër Castle	12 students and cultural mentor @ \$2	\$24
Rozafa Castle	12 students and cultural mentor @ \$2	\$24
Logu i Bjeshkëve festival	12 students and 3 staff @ \$14	\$210
Compensation		
Co-Director/Instructor		\$8,000
Cultural Mentor		\$800
Health Insurance		
Insurance plan	12 students under GeoBlue plan for two months	\$1,560
Bank Transfer		
	One-time transfer of all costs	\$40
Marketing		
Fact cards	1000 fact cards @ \$.3 each	\$300
Direct Costs Total		
		\$31,817
Contingency		
10% contingency		\$3,082
TOTAL		
		\$34,899

	Total Costs before aid	\$34,899
	Total Aid	\$30,931
	Total Program costs	\$64,182
	Cost per head	\$5,349
Revenue	\$66,000	
Expenses	\$34,899	
Aid	\$30,931	
Bottom line	\$170	
Program tuition	\$5,500	
Students	12	
Average Aid Package %	60%	
Average Aid Package \$	\$4,296	
% on aid	50%	
Total Aid budget	\$30,931	
Discount Rate:	47%	
Program Fee*	\$5,500	
Out-of Pocket Expenses		
Meals not covered	\$210	
Personal	\$50	
Airfare (from NY)	\$1,400	
Visa	\$0	
Total Financial Aid Budget	\$7,160	

Lodging

The rate includes housing in shared hostel dorm rooms and the full use of the hostel space in Tirana, Gjirokastër, and Shkodër, and double or quadruple rooms in a Kruja guesthouse.

Meals

Breakfasts are included in the lodging costs. The rate for dinners in Gjirokastër and Shkodër is based on what the hosts normally charge for meals provided upon request. In Tirana, the family who runs the guesthouse is amenable to providing meals, but the rate is estimated.

Transportation

Costs for private bus have been estimated based on a cost-per-kilometer rate.

Equipment

Essential classroom audio-visual equipment, an external laptop battery pack, and a satellite

phone can be purchased online. The rates are based on products found on Amazon.

Programming

The dance workshops, dinners, and the cost of musicians for class demonstrations, rehearsals, and performance are estimated expenses, and are high end estimates. The walking tour in Tirana is free, but a small gratuity is expected.

Compensation

Social insurance, health insurance, and tax returns will be paid on behalf of the Co-Directors and Program Coordinator. The rate of these combined taxes for Albanian employees is published by the Global Payroll Management Institute (2019).

Health Insurance

Students will be added to the international health insurance and evacuation service plans of all travelers on Middlebury programs abroad. The health insurance cost is per student per month, and two months will be paid to cover the full six-week program. The evacuation service will be paid by the college, and will not be the financial responsibility of the program.

Bank Transfer

Since Albania has mainly a cash economy and the lodging (which makes up a significant portion of the expenses) must be paid in cash, the co-directors must be wired the money for the expenses. This amount reflects J.P. Morgan's bank fee to send an international wire transfer.

Marketing

The cost of printing new fact cards has been calculated according to the costs of printing other, similar fact cards for Middlebury programs.

Contingency

This is the rate set by Middlebury for summer program proposals.

Appendix H, Evaluation Tools

Rubric for Language Assignments

Adapted from the New Jersey Department of Education's (1999) New Jersey World Languages Curriculum Framework.

	4	3	2	1
Oral Performance				
Pronunciation	Accurate throughout	Understandable, with very few errors	Some errors, but still understandable	Poor pronunciation; very anglicized
Fluency	Smooth delivery	Fairly smooth	Unnatural pauses	Halting; hesitation; long gaps
Comprehensibility	Easily understood	Understood	Difficult to understand	Incomprehensible
Vocabulary	Extensive use of targeted vocabulary	Some use of targeted vocabulary	Minimal use of targeted vocabulary	Fails to use targeted vocabulary
Cultural Knowledge	Credible; reflects the culture	Somewhat reflects the culture	Little connection to target culture	No visible connection to target culture
Written Material				
Spelling	Spelling and punctuation almost always correct	some errors throughout	careless; numerous errors	No demonstrated understanding of spelling rules
Grammar	At current level of study or above with very few errors	Some errors, but mostly represents current level of study	Many grammatical errors	Very little comprehension
Effort	More than required	Meets requirement	Some items missing; work appears hastily assembled	Mostly incomplete

Rubric for Music Assignments

Adapted from the Buffalo State College Music Department's course rubrics (n.d.)

	3	2	1
Sound (Analysis of musical components and compositional procedures)	<ul style="list-style-type: none"> - Identifies a range of sound components for the music under investigation and offers detailed explanation of their application. - Explains techniques and procedures used in the creation and performance of the music under investigation. 	<ul style="list-style-type: none"> - Identifies adequate range of sound components for the music under investigation and attempts explanation of their application. - Adequate explanation of techniques and procedures used in the creation and performance of the music. 	<ul style="list-style-type: none"> - Fails to identify or supplies only limited range of sound components for the music; no explanation of their application. - Fails to explain techniques and procedures used in the creation and performance of the music under investigation.
Setting (Location of musical event with respect to venue and function)	- Places musical event in appropriate context, using considerations of region, venue, function, and performance circumstances.	- Places musical event in adequate context, using considerations of region, venue, function, and performance circumstances.	- No attempt or fails to place music event in appropriate context, using considerations of region, venue, function, and performance circumstances.

Significance (Anthropological interpretation of musical event; attribution of cultural meaning)	- Provides meaningful interpretation of musical event from anthropological perspective that includes attribution of cultural meaning.	- Provides adequate interpretation of musical event from anthropological perspective that includes attribution of cultural meaning.	- No attempt or fails to provide meaningful interpretation of musical event from anthropological perspective that includes attribution of cultural meaning.
Historical Narrative (Interaction of fact, concept, and interpretation)	- Provides detailed historical background pertaining to the song. - Identifies key concepts relevant to musical events. - Draws significant interpretative conclusions.	- Supplies adequate historical background pertaining to the song. - Identifies some concepts relevant to musical events. - Makes effort to draw interpretative conclusions.	- Offers inadequate historical background pertaining to the song. - Fails to identify concepts relevant to musical events. - Makes little or no effort to draw interpretative conclusions.

Guiding Questions for Group Reflections

The following examples can be used to begin a conversation with the group. Responses may indicate participants' level of cultural competence or demonstrate growth since the previous reflection session.

- How would you describe this city/country to someone back home who has never been here?
- How has the residency in X city differed from the residency in the last city?
- What have your interactions with community members been like?
- What have you learned about yourself so far?
- Can you relate any previous experiences to the experience you're having here?
- How does your individual identity affect the way in which you are able to connect to the culture here in Albania?
- Can you give any examples of misunderstandings you've had here?
- Can you give any examples of times in which you felt out of place?
- Can you give any examples of times in which you have felt pride, joy, or belonging?
- What has been the most challenging thing for you so far?
- Can we come up with any tools to deal with that in the future? Should we avoid it? Adapt to it? Embrace it?
- What would you like to know/learn next which would help you have a meaningful experience?

Sample Post-Program Survey Questions

Adapted from the Middlebury Schools Abroad evaluation on Abroad101 (2019), a public study abroad review site.

Please rate the following on a scale of one to five, one being very poor and five being very good. Feel free to comment on your rating.

- Overall education experience
(Academic rigor, intensity, resources, etc.) ○○○○○
- Host country program administration
(Co-directors/instructors and program coordinator) ○○○○○
- Housing
(How satisfied were you with your living arrangements?) ○○○○○
- Food
(How satisfied were you with the quality and access of food and the ability to respect dietary restrictions?) ○○○○○
- Health Care
(If applicable, how well were health issues addressed during the program?) ○○○○○
- Safety ○○○○○
- Money
(How easily were you able to live on a student's budget?) ○○○○○

Language

- How would you rate your language skills at the beginning of the program?
- How would you rate your language skills at the end of the program?
- How often did you use the language outside of classes?

Cultural Adjustment

- Please comment on how successful you were engaging with the host community.
- What strategies were most valuable in helping you have successful interactions?
- Please comment on the impact of the program's guided reflection sessions on your ability to adjust to cultural differences.
- How did you benefit from being in this new environment?
- How has this experience influenced your understanding of your host culture? How has it influenced your perceptions of your home culture?

Preparation

- To what degree did staff provide you with adequate information prior to departure?
- Once abroad, to what degree did program staff provide an appropriate orientation?

Miscellaneous

- What were particular strengths/weaknesses of the program?
- What were the most/least helpful activities for your academic and cultural learning?
- Were your expectations of your courses met? Please explain.
- If you could do it all over again would you choose the same program? Y/N
Why or why not?

Appendix I, Logic Model

Program: Middlebury Music Studies in Albania

Situation: A six-week summer Ethnomusicology program in Albania for Middlebury College students

Stakeholders: Students, parents, on-site staff, host institution counterparts, Albanian community members

Goal: Students improve their communication and intercultural competence skills while learning about Albanian music, history, and culture

Inputs	Outputs		Outcomes -- Impact		
	Activities	Participation	Short	Medium	Long
<ul style="list-style-type: none"> - 2 full-time co-directors - 1 full-time program coordinator - Training for staff - Supporting teams at Middlebury - Operating budget - Health insurance and evacuation providers - Community partners (NGO, university partners, musicians) - Wider Albanian community - Student participants 	<ul style="list-style-type: none"> - Pre-departure preparation - 96 hours of instruction - Language training - Music and history course - Guided cultural reflection - Co-curricular activities and extracurricular activities - Housing in Albanian guesthouses - Academic and personal support in country 	<ul style="list-style-type: none"> - Active engagement of students in courses - Enthusiasm and curiosity about host country traditions - Contact with host community outside of academic environment - Respectful interactions in host community 	<ul style="list-style-type: none"> - Improved Albanian language proficiency - Understanding of musical traditions and diversity of styles - Students gain deeper understanding of Albanian society and traditions 	<ul style="list-style-type: none"> - Intercultural competence development - Improved understanding of own identities - Student satisfaction - Staff satisfaction - Guesthouse families' satisfaction - Host community satisfaction 	<ul style="list-style-type: none"> - Continuation of the program for future summers and establishment as an official college program - Expansion of relationships with organizations in Albania - Students continue their interest in cross-cultural understanding and study of Albania and the world - Protection and promotion of traditional music outside of Albania

Assumptions
<ul style="list-style-type: none"> - Working with peers from host institution and visiting organizations helps students understand their host community and country - Students can communicate more effectively after elementary Albanian language courses - Students are more satisfied, respectful, and engaged when they have more opportunities for intercultural contact

External Factors
<ul style="list-style-type: none"> - Market interest - Program approval - Amount of musical programming outside of courses occurring in host cities during program dates - Health and safety-related disruptions

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