

**DEPARTMENT OF MUSIC AND THEATRE
THE UNIVERSITY OF NORTH ALABAMA**

**MU 233-01: Music in World Cultures
Fall 2012**

COURSE SYLLABUS

Course Number: MU 233-01

Contact/Credit Hours: 3/3

Professors: Dr. Ian Loeppky

Offices: MB 146

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Office hours: 9-11 a.m. MWF, or by appointment; best reached by email or through ANGEL for assistance.

Meeting time and place:

TTh 8:00-9:15 p.m., Room 146 (Choral Rehearsal Room) on first day only and all testing days.

Students are expected to spend the equivalent of approximately three hours a week participating in online activities in ANGEL, reading, listening, and discussion posts.

Required Texts and Materials:

Jeff Todd Titon, gen. ed., *Worlds of music: an introduction to the music of the world's peoples*, Shorter Version, 3rd ed. Belmont, CA: Schirmer Cengage Learning, 2009. (This textbook with bundled CDs is available at the on-campus bookstore for approx. \$140.75).

The equivalent of half a participation grade will be deducted for every day after Tuesday 4 September 2012 that you cannot produce a copy of these materials. Each student must have her or his own copy of these materials.

Students must have regular and reliable access to the Internet.

Course description:

With the exception of testing, this is an online course. It is an examination of Western and of non-Western musical cultures, including ethnic origins of folk and traditional music in America. Includes independent reading and listening assignments, quizzes on

all materials, and a final research project. Open to all students, but it is recommended that students have first-year music theory or equivalent.

Course objectives:

1. To understand music as a human—and humanizing—activity.
2. To gain specific knowledge about various Western and non-Western musical traditions.
3. To better understand the role that music plays in cultures from around the world.
4. To develop and enhance listening skills essential for comparing, contrasting, and evaluating different kinds of world music, both within a single culture and across different cultures.
5. To use this knowledge and these skills to gain perspective on music that we hear every day, be it popular, folk, or classical.
6. To learn to write effectively about music.

The prospective teacher will demonstrate

Standard	Assessment
290-3-3-.32(2)(a)1.(ii) Knowledge of a wide selection of musical literature, the principal eras, genres, and cultural sources.	Unit tests, listening tests, class writing assignments, final exam

Required Work

- | | |
|--|-----|
| 1. Quizzes (7 X 10% each) | 70% |
| 2. Fieldwork project (5% - proposal, 10% -first draft 10% - final project) | 25% |
| 3. International event (5%) | 5% |

There is no midterm or final exam in this course.

Quizzes

All quizzes will cover the readings and listening excerpts outlined in the schedule, and will not be cumulative. They will consist of:

- a) Eight to ten questions on listening excerpts, which will be played in class (4%)
- b) Eight to ten questions on the reading content (4%), and
- c) Your choice to answer two out of three short answer questions (2%).

Fieldwork project

This project will be detailed early in the semester, and will consist of the assignment outlined in Titon Chapter 11. This assignment is broken down as follows:

18 September – a written proposal of your subject, topic, and methodology (approximately one page)

20 November – the completed project (a minimum of 10 pages not including accompanying audio or video materials). While this is designated as a “first draft,” you should aim for the best assignment you can produce, as it will be graded as such.

11 December – the completed project with incorporated suggestions from the instructor.

International event

Each student will attend one on- or off-campus event that is specifically international in focus and that in some way involves music. You are expected to attend for a minimum of one hour. Examples include international concerts, events through UNA's International Student Association, or other cultural festivals or religious events, so long as you are not a member. You will write a two-page summary. This summary will primarily be a description of the music heard. Description of non-musical elements will comprise no more than 50% of your entire summary. Grading of assignments will be as follows:

50% - description of events

50% - matters of punctuation, syntax, and grammar

Format for all written assignments

Assignments will be deducted the equivalent of one grade letter per class period due.

Anything other than Times New Roman 12 point font, double-spaced, and 1" margins, and APA style format will be returned ungraded.

Clarity, coherence, grammar, spelling, and punctuation will make up 50% of your grade.

Other guidelines:

1. All written assignments will be submitted in Microsoft Word format through Angel or via email. No hardcopy will be accepted, as an electronic copy enables comments to be made electronically.
2. You will follow the APA style guide to the letter. No other style guide will be accepted.
3. All sources must be cited correctly.
4. Plagiarism of any kind will result in an automatic F for the entire course and may result in expulsion from the university; see the UNA Student Handbook for further details concerning plagiarism. This includes "self-plagiarism" (citing a paper you've written in the past without acknowledging it).
5. Some pitfalls encountered with assignments in years past:
 - a. Not paying attention to the instructions provided in THIS SYLLABUS
 - b. Not typing it
 - c. Not paying attention to basic formatting issues.
 - d. Not checking spelling and grammar AND not having your word processor check it. (Don't rely on your computer to do this: it doesn't know the difference between, for instance, "from" and "form.")
 - e. Providing interesting but irrelevant information from general music history textbooks that has little or nothing to do with the piece being discussed.
 - f. Providing general information that DOES have something to do with a piece, but not citing the location of these examples in the paper (e.g. page/bar number).
 - g. Using a quotation but not putting an obvious quotation in quotation marks.

- h. Re-arranging the word order of a quote and leaving out the quotation marks (ethically, you need to cite it “as is” and include quotation marks).
- i. Failing to acknowledge the owner of an IDEA with a citation. Ideas which are not your own and belong to a single source need to be cited. Ideas which are owned by many (i.e. in the “public domain”) do not need to be cited. When in doubt, CITE IT!

Class participation

Students in online courses must be self-disciplined. Each student will be required to do the following **by 9:15 a.m. for each designated class period on Angel:**

- a) Complete the reading assigned, both in the textbook and online.
- b) Listen to all excerpts discussed in the reading.
- c) Post a five- to ten-sentence discussion post on a topic of interest to the student based on the reading and/or listening assigned. This discussion post will demonstrate that you are engaged with part or all of the material presented. This can include:
 - a. Questions on the material
 - b. Similar observations on music you’ve encountered previously, or that you’re currently listening to/studying/practicing
 - c. List of definitions, with examples drawn from music in your own life

Guidelines for these discussion posts are as follows:

- a) Posts will be opened one week before they are due.
- b) You will be able to make some comments after seeing those of your classmates; on others, you will have to post your own to read other people’s comments. In the case of the former, while the student may read and respond to other student responses, each student’s work must be original.
- c) Students are expected to compose substantial and clearly written responses. Students should be careful to proofread his/her writing, editing it for clarity, coherence, grammar, spelling, and punctuation. Consider your responses a way to practice your writing skills for the Fieldwork assignment. (Run it through a word processor spell check if you must, but don’t rely on this.)
- d) Although these discussions are informal, students are expected to write academically and professionally, avoiding slang and colloquial language.
- e) We will naturally disagree with each other and with the author of our assigned text. Saying so in discussion posts is perfectly fine, so long as deference and respect is given to each other. A few guidelines:
 - a. Feelings, while valid, are different from facts.
 - b. Evidence needs to be presented for definitive statements.
 - c. Good discussions happen when people are willing to alter their position with the presentation of new information. There are very few absolute truths!
 - d. The author of our text, Jeff Todd Titon, is an expert, and likely has more experience in ethnomusicology than the rest of us put together. I choose to think VERY carefully before vehemently disagreeing with him! I encourage you to do likewise.

- f) I will never hold you responsible for information without at least 24 hours notice (not including weekends). In other words, if you are checking Angel and your email every school day, you will be on top of things. This means, for instance, that I won't post crucial information about a test later than 8:00 a.m. the day before it. I also agree to answer any questions within the same time frame.

These online discussion posts will serve as an analogue to physical presence and conversation in a traditional classroom. In other words, consider your participation in these discussions as "attendance" in the class. In the traditional classroom, students might expect a deduction of their final grade based on their presence in class; likewise, each of these discussion posts will be checked by this time, and students who have not participated or whose participation is sub-standard will receive a 2.5% "virtual absence" deduction for that day. (In the case of sub-standard participation, you will receive a message with suggestions for improvement.) You can see this attendance at any time in Angel.

Absences on test days or failure to participate in discussion posts by the time and date required (a "virtual absence") are automatically considered unexcused unless a reason is provided that can be proved **unforeseeable** and **unavoidable**.

- a) This reason must meet both of these criteria, and be backed up by written documentation from an authority figure. For example, reporting an illness without a doctor's note is considered an unexcused absence.
- b) Your roommate is not an authority figure, but your resident supervisor, parent, landlord, mechanic, physician, employer, pastor, teacher, police officer, or judge is (i.e. people with professional reputations to protect).
- c) Prolonged illness should be explained to the instructor on an individual basis.
- d) Excessive *excused* absences will be dealt with according to UNA policy.

Grading Scale: A (90-100), B (80-89), C (70-79), D (60-69), F (0-59)

Note on syllabus materials:

I am indebted to Jessica Nelson and her syllabus for MU222 (Music Appreciation) for the format and materials in this course.

Accommodation Statement

In accordance with the Americans with Disabilities Act (ADA) and Section 504 of the Rehabilitation Act of 1973, the University offers reasonable accommodations to students with eligible documented learning, physical and/or psychological disabilities. Under Title II of the Americans with Disabilities Act (ADA) of 1990 and Section 504 of the Rehabilitation Act of 1973, a disability is defined as a physical or mental impairment that substantially limits one or more major life activities as compared to an average person in the population. It is the responsibility of the student to contact Developmental Services prior to the beginning of the semester to initiate the accommodation process and to notify instructors within the first three class meetings to develop an accommodation plan. Appropriate, reasonable accommodations will be made to allow each student to meet course requirements, but no fundamental or substantial alteration of academic standards will be made. Students needing assistance should contact Developmental Service.

Course Outline (as of 22 August 2012; subject to change and revision)

Date			Topics	Readings in Titon		Other assignments
				Ch.	Pages	
August	23	Th	Introduction, course syllabus		In Classroom	
	28	T	The Music Culture as a World of Music	1	1-15	
	30	Th			15-32	
September	4	T			Quiz #1: Ch. 1	Textbook check
	6	Th	Discovering and Documenting a World of Music	11	355-364	
	11	T			364-381	
	13	Th	North America/Native America	2	35-43	
	18	T			43-57	Fieldwork proposal due
	20	Th			50-57	
	25	T			57-65	Fieldwork proposals returned
	27	Th			Quiz #2: Ch. 2	
October	2	T	Africa	3	69-87	
	4	Th			87-99	
	9	T			99-105	
	11	Th			Quiz #3: Ch. 3	
	16	T	North America/Black America	4	107-117	
	18	Th			117-130	International Event Report due
	23	T			130-141	
	25	Th			Quiz #4: Ch. 4	
	30	T	India/South India	6	182-191	
November	1	Th			191-211	
	6	T			Quiz #5: Ch. 6	
	8	Th	Asia/Music of Indonesia	7	215-221	
	13	T			221-237	
	15	Th			Quiz #6: Ch. 7	
	20	T	The Arab World	10	317-338	Fieldwork project first draft due
	27	T			338-347	Fieldwork project first draft returned
	29	Th			347-353	
December	4	T			Quiz #7: Ch. 10	
	11	Th		11		Fieldwork project final due