

NEW COURSE FORM

May 16, 2012

1. General Information.

- a. Submitted by the College of: Fine Arts Today's Date: 9/21/11
- b. Department/Division: Music
- c. Contact person name: Erin Walker Email: ewalk@uky.edu Phone: 815-761-8537
- d. Requested Effective Date: Semester following approval OR Specific Term/Year¹: Spring 2012

2. Designation and Description of Proposed Course.

- a. Prefix and Number: MUS 130
- b. Full Title: Performing World Music: (Subtitle Required)
- c. Transcript Title (if full title is more than 40 characters): _____
- d. To be Cross-Listed² with (Prefix and Number): _____
- e. Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.

<u>3</u> Lecture	<u>0</u> Laboratory ¹	_____ Recitation	_____ Discussion	_____ Indep. Study
_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
_____ Seminar	_____ Studio	_____ Other – Please explain: _____		

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
- If YES: Maximum number of credit hours: _____
- If YES: Will this course allow multiple registrations during the same semester? YES NO
- i. Course Description for Bulletin: _____
- j. Prerequisites, if any: None
- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. Will this course be taught off campus? YES NO

4. Frequency of Course Offering.

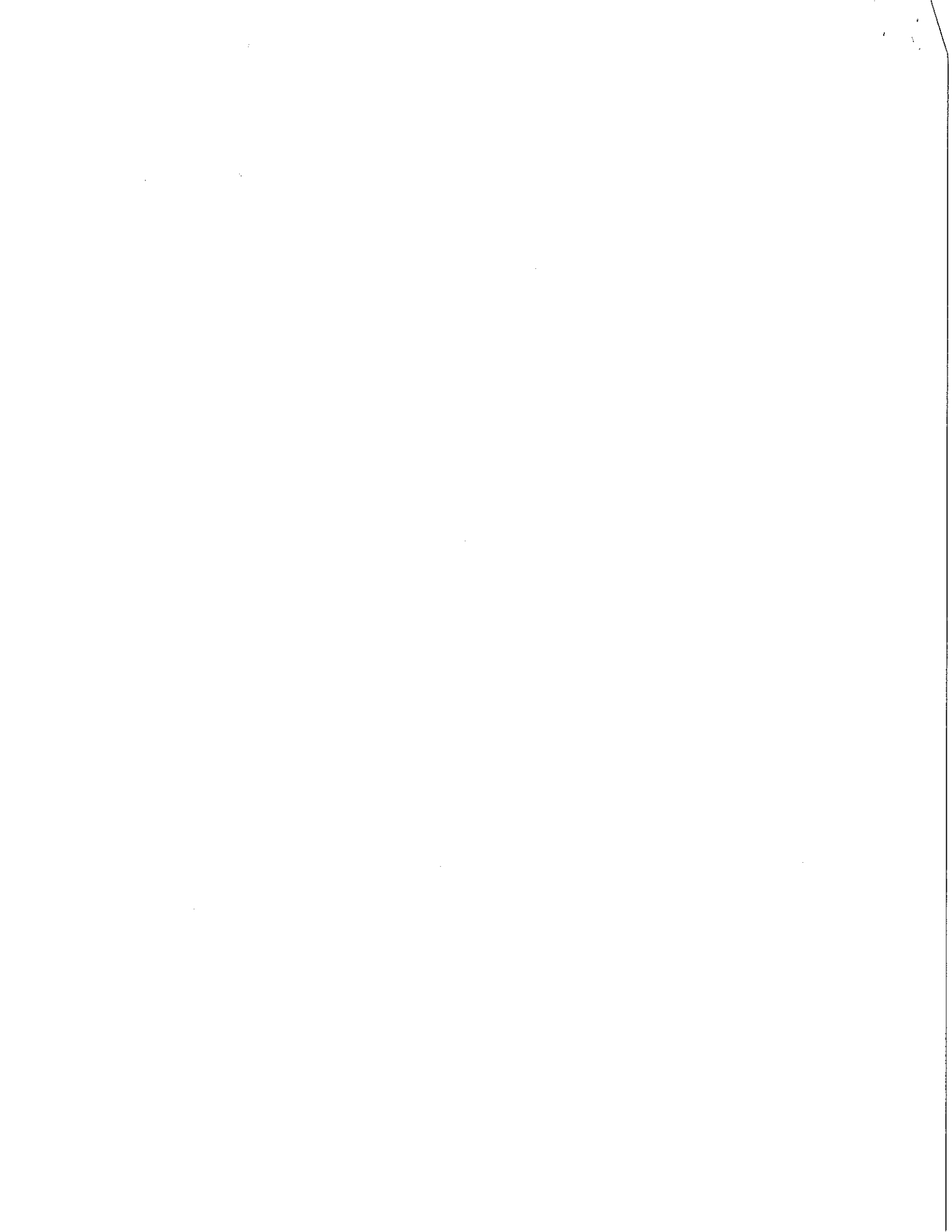
- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO

¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

² The chair of the cross-listing department must sign off on the Signature Routing Log.

³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

⁴ You must *also* submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.



NEW COURSE FORM

If NO, explain: _____

5. Are facilities and personnel necessary for the proposed new course available? YES NO

If NO, explain: _____

6. What enrollment (per section per semester) may reasonably be expected? 40 per section; 80 per semester

7. Anticipated Student Demand.

- a. Will this course serve students primarily within the degree program? YES NO
- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: The course will satisfy 3 credits of Arts & Creativity through UK Core; it has no prerequisite for musical ability

8. Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
- Relatively New – Now Being Widely Established
- Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO

If YES, name the proposed new program: _____

- b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: _____

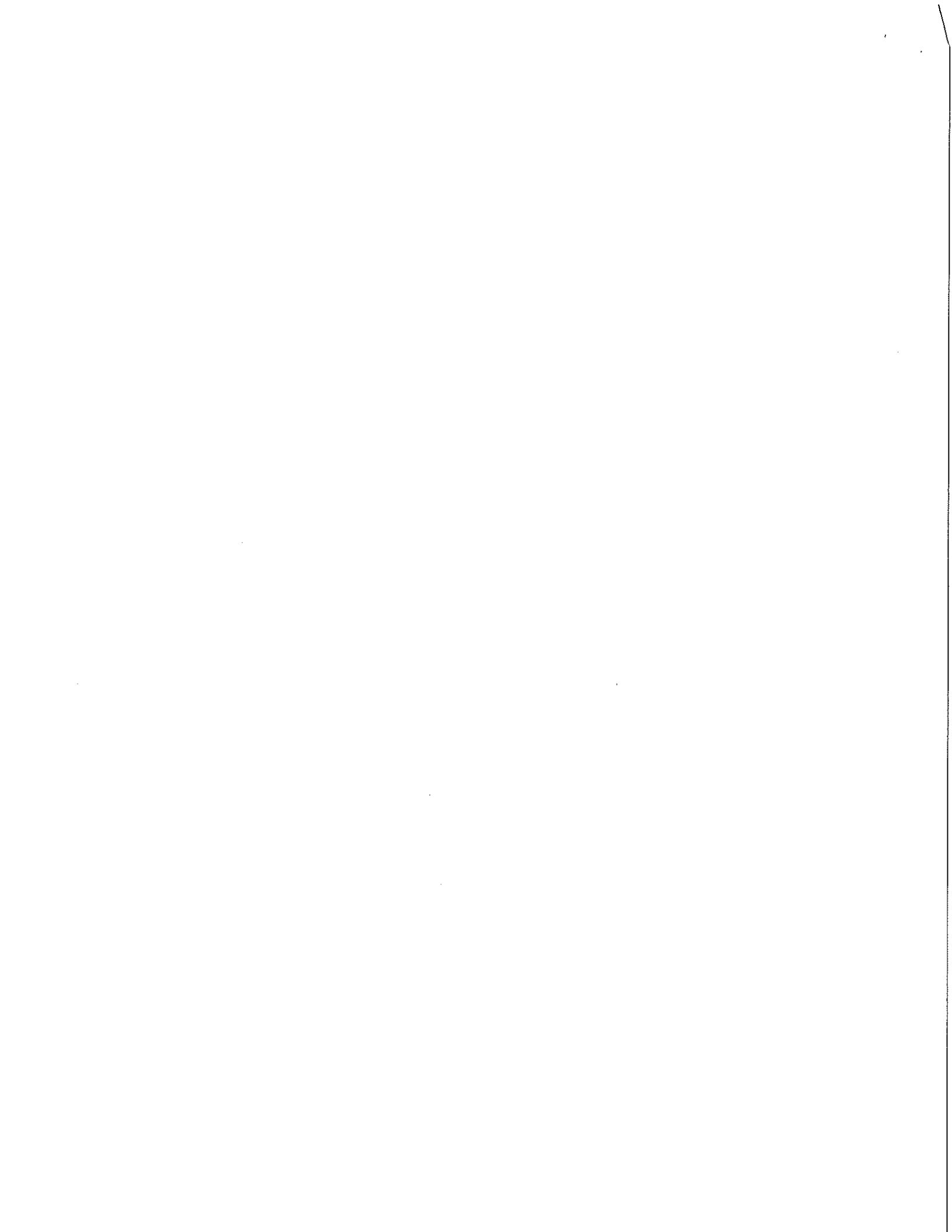
10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b**. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.



General Education Course Approval Cover Sheet

Date of Submission 9/21/2011

1. Check which area(s) this course applies to

- | | | | |
|----------------------------------|-------------------------------------|--|--------------------------|
| Inquiry - Arts & Creativity | <input checked="" type="checkbox"/> | Composition & Communications - II | <input type="checkbox"/> |
| Inquiry - Humanities | <input type="checkbox"/> | Quantitative Foundations | <input type="checkbox"/> |
| Inquiry - Nat/Math/Phys Sci | <input type="checkbox"/> | Statistical Inferential Reasoning | <input type="checkbox"/> |
| Inquiry - Social Sciences | <input type="checkbox"/> | U.S. Citizenship, Community, Diversity | <input type="checkbox"/> |
| Composition & Communications - I | <input type="checkbox"/> | Global Dynamics | <input type="checkbox"/> |

2. Provide Course and Department Information.

Department: Music

Course Prefix and Number: MUS 130 Credit hours: 3

Course Title: Performing World Music: (Subtitle Required)

Expected # of Students per Calendar Yr: 160 Course Required for Majors in your Program (check one)? Yes No

Prerequisite(s) for Course? None

This request is for (check one) A New Course An Existing Course

Departmental Contact Information

Name: Erin Walker

Email: ewalk@uky.edu

Office Address: FA 124

Phone: 815-761-8537

3. In addition to this form, the following must be submitted for consideration:

- A syllabus that conforms to the Senate Syllabi Guidelines, including a mapping of the stated learning outcomes to those presented on the corresponding Course Template.
- A completed Course Review Form. See the Gen Ed website <http://www.uky.edu/gened/forms.html> for these forms. Proposals prepared prior to September 15th, 2010 are allowed to use a narrative instead of the Course Review Form.
- If applicable, a major course change form for revision of an existing course, or a new course form for a new course.

4. Signatures

Department Chair: Ben Arnold Date: 11/15/2011

Dean: Geri Maschio, AD Date: 01/27/2012

All proposals are to be submitted from the College Dean's Office
Submission is by way of the General Education website <http://www.uky.edu/gened>

MAY 16 2012

NEW COURSE FORM

OFFICE OF THE SENATE COUNCIL

1. General Information.

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- b. Department/Division: Music
- c. Contact person name: Erin Walker Email: ewalk@uky.edu Phone: 815-761-8537
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<u>2</u> Lecture	<u>1</u> Laboratory ¹	_____ Recitation	_____ Discussion	_____ Indep. Study
_____ Clinical	_____ Colloquium	_____ Practicum	_____ Research	_____ Residency
_____ Seminar	_____ Studio	_____ Other – Please explain: _____		

- f. Identify a grading system: Letter (A, B, C, etc.) Pass/Fail
- g. Number of credits: 3
- h. Is this course repeatable for additional credit? YES NO
 If YES: Maximum number of credit hours: _____
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- k. Will this course also be offered through Distance Learning? YES⁴ NO
- l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

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- a. Course will be offered (check all that apply): Fall Spring Summer
- b. Will the course be offered every year? YES NO

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If NO, explain: _____

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6. What enrollment (per section per semester) may reasonably be expected? 40 per section; 80 per semester

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- b. Will it be of interest to a significant number of students outside the degree pgm? YES NO

If YES, explain: The course will satisfy 3 credits of Arts & Creativity through UK Core; it has no prerequisite for musical ability.

8. Check the category most applicable to this course:

- Traditional -- Offered in Corresponding Departments at Universities Elsewhere
- Relatively New -- Now Being Widely Established
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9. Course Relationship to Program(s).

- a. Is this course part of a proposed new program? YES NO

If YES, name the proposed new program: _____

- b. Will this course be a new requirement⁵ for ANY program? YES NO

If YES⁵, list affected programs: _____

10. Information to be Placed on Syllabus.

- a. Is the course 400G or 500? YES NO

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in **10.b.** You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4.*)

- b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached.

⁵ In order to change a program, a program change form must also be submitted.

NEW COURSE FORM

Signature Routing Log

General Information:

Course Prefix and Number: MUS 130

Proposal Contact Person Name: Erin Walker

Phone: 815-761-8537

Email: ewalk@uky.edu

INSTRUCTIONS:

Identify the groups or individuals reviewing the proposal; note the date of approval; offer a contact person for each entry; and obtain signature of person authorized to report approval.

Internal College Approvals and Course Cross-listing Approvals:

Reviewing Group	Date Approved	Contact Person (name/phone/email)	Signature
Music	11/15/2011	Ben Arnold / 7-4906 ben.arnold@uky.edu	
College Fine Arts	1/27/2012	G. Maschio / 7-1707 gmasc1@uky.edu	
		/ /	
		/ /	
		/ /	

External-to-College Approvals:

Council	Date Approved	Signature	Approval of Revision ⁶
Undergraduate Council	5/1/2012	Sharon Gill	
Graduate Council			
Health Care Colleges Council			
Senate Council Approval		University Senate Approval	

Comments:

⁶ Councils use this space to indicate approval of revisions made subsequent to that council's approval, if deemed necessary by the revising council.

**Course Review Form
Intellectual Inquiry in Arts & Creativity**

Reviewer Recommendation

Accept Revisions Needed

Course: MUS 130

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:
Class Participation; Video Analysis

Brief Description:

Students participate in ensemble rehearsals and the UK World Music Concert at the end of the semester; certain rehearsals and the concert will be recorded as an artifact that demonstrates personal engagement with the creative process (students will later evaluate their performance and the performance of other students in the class based on analyses of these video recordings).

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:
Active Student Engagement; Assigned Readings and Topics

Brief Description:

The lab sections of this class require student participation in musical ensembles, and the lecture portions will mix traditional lecturing with other teaching methods such as in-class listening activities, group musical analysis, and instrumental demonstrations by guest artists. I strive to create an interactive environment in which students are comfortable asking questions and generating independent ideas, and I hope that the assigned readings and papers will guide pupils toward a greater ability to conduct hermeneutical study and understand historical and cultural context. In order to demonstrate the relevance of instructional material by placing it in a larger interdisciplinary and social context, I encourage students to find ways that they can connect what they have learned in class to their lives outside the classroom. This includes discussion of current musical and cultural events and promotion of concert attendance.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g. "out of the box" thinking or application of given rules or forms).

Example(s) from syllabus:
World Music Analysis Paper

Brief Description:

World Music Analysis Paper: For this assignment, students will choose one album from any of the cultures we are studying in class and write a critical analysis paper (approximately 4-6 pages, double-

spaced) on it. They will describe the instruments used, performers, origin and function of the music, where they found the sample, similarities to cuts heard in class, and their reactions to it.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

World Music Concert Review Paper; Video Analysis

Brief Description:

Students are required to attend one live world music event (concert/recital/ theatrical production) during the semester and write a two-page report on the performance. As mentioned above, they also participate in ensemble rehearsals and the UK World Music Concert at the end of the semester; certain rehearsals and the concert will be recorded students will later evaluate their performance and the performance of other students in the class based on analyses of these video recordings.

The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Video Analysis

Brief Description:

Following the UK World Music Concert, students will watch the video of the concert and will evaluate their performance and the role their participation played in the ensemble(s) as a whole. They will also be asked to analyze this video and compare it to the footage from earlier in the semester to understand how their playing has improved, how the ensemble has grown, and how their understanding of the musical styles has developed.

Describe how students demonstrate the use of information literacy resources:

For this World Music Analysis paper, students will write a critical analysis paper about an album from any of the cultures we are studying in class. Much of their research for this project will center on resources such as The Garland Encyclopedia of World Music, New Grove Dictionary (print and online), JSTOR, The Rough Guides to World Music, Songlines magazine, YouTube, iTunes, Smithsonian Global sound online, and the Lexington Public Library and the Lucille Caudill Little Fine Arts Library's CD and print collections. Students will also use additional web resources such as Lark in the Morning (instrument descriptions/sales), BBC Radio (sound archives, programs), World Beat Planet (articles on current world music events, blogs), Putumayo Records (features artists from around the world) and the National Geographic World Music page (free featured video and audio clips, short articles, exploration of different regions' artists).

Reviewer's Comments:

Performing World Music: (Subtitle Required)
MUS 130
General Course Syllabus

Class Meetings (Sample):

Lecture MW 9:00-9:50; Ensemble Rehearsal F 9:00-9:50

Location: TBA

Instructor: Dr. Erin Walker

E-mail: ewalk@uky.edu

Phone: TBA

Office: Fine Arts Building, Rm 124

Office hours: Tuesdays and Thursdays 9-11 am, or by appointment

Teaching assistant: Tanner Jones; tanjoplayer@gmail.com

Required Texts: *Thinking Musically* by Bonnie Wade; other texts TBD (depending on the course subtitle) and to be selected from the "Global Music: Experiencing Music, Expressing Culture" series published by Oxford University Press.

Additional Required Readings: Access to additional readings will be through E-Reserves, JSTOR, Blackboard, or in the Fine Arts Library

Required Listening Files: Access to audio tracks on the CDs that come with the texts, and access to additional sound files through E-Reserves or in the Fine Arts Library

Prerequisites: None

Course description: This course fulfills 3 Arts and Creativity credit hours in the UK Core curricular framework. Through lectures, class discussions, and participation in ensemble rehearsals, students will be introduced to the musical traditions and performance practice of several world cultures. The class will also introduce elements of ethnomusicological study, and promote a better understanding of the way creativity and the arts (music, dance, theater) function within each society.

Course objectives: Through this course, students will:

1. Expand their ability to understand music within multiple cultural contexts
2. Develop their performing, improvisation, and compositional skills through creative participation in at least one world music ensemble
3. Refine their ability to identify the representative musical genres and important musical instruments of given cultures
4. Increase their capacity to describe fundamental theories and concepts of ethnomusicology
5. Synthesize and evaluate competing analyses and interpretations of musical excerpts

Learning outcomes: As a course that fulfills 3 Arts and Creativity credit hours in the UK Core curricular framework, MUS 130 will encourage students to personally perform, produce, fabricate or generate an artifact that demonstrates their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process, students will:

1. Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
2. Apply the logic, laws, or constraints of the area of study
3. Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
4. Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Active student engagement: The ensemble rehearsal sections of this class require student participation in musical ensembles, and the lecture portions will mix traditional lecturing with other teaching methods such as in-class listening activities, group musical analysis, and instrument demonstrations by guest artists. I strive to create an interactive environment in which students are comfortable asking questions and generating independent ideas, and I hope that the assigned readings and papers will guide pupils toward a greater ability to conduct hermeneutical study and understand historical and cultural context. In order to demonstrate the relevance of instructional material by placing it in a larger interdisciplinary and social context, I encourage students to find ways that they can connect what they have learned in class to their lives outside the classroom. This includes discussion of current musical and cultural events and promotion of concert attendance.

Attendance: Attendance in MUS 130 is mandatory; each student plays an important part in class discussions and performances, so the class requires active participation, interaction, and involvement. Attendance will be taken via a daily sign-in sheet in both lectures and performance ensemble rehearsals. (Please note that signing in for a friend will result in zero attendance points for both students.) Excused absences include serious illness of the student, death of a family member, university-related trips, and major religious holidays. Other excused absences will be determined at the discretion of the instructor. Please arrange for any make-ups before the absence. Each student is allowed one free unexcused absence, but for the second and each subsequent unexcused absence, the instructor will subtract 2 points from the student's final grade (up to 40 points). Repeatedly walking into class significantly late will also result in deductions of points, as will talking during in-class listening examples and texting/taking phone calls during class. Per university policy, students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused).

World Music Concert and Class Participation: Students' performance grades will be based on their preparedness to play assigned parts in ensemble rehearsals, as well as their participation in the world music concert at the end of the semester. Certain rehearsals and the concert will be recorded as artifacts that demonstrate personal engagement with the creative process, and following the UK World Music Concert, students will watch the video of the concert and will evaluate their performance and the role their participation played in the ensemble(s) as a whole. They will also be asked to analyze this video and compare it to the footage from earlier in the semester to understand how their playing has improved and how their understanding of the musical styles has developed.

Written Exams: Written exams will consist of material discussed and demonstrated in class, as well as questions about the readings and required listening examples. Makeup exams are given only if a student has a pre-excused absence or if notifies the instructor of an illness or a death in the family within 24 hours of missing the test.

Listening Examples: There are required listening examples for this class, and they will be drawn from the CDs that come with your textbook along with audio files posted online for the course. The required listening list will be handed out in the first week of class.

Concert Review Paper: You are required to attend one live world music event (concert/recital/theatrical production) during the semester and write a report on the performance. The review must be turned in with some indication of your attendance (program, ticket stub, etc.) and must be 3-4 pages in length (double-spaced, 12-point font). Please see me before attending an event to see if it is acceptable for your concert review project. Concert schedules can be found on the websites for the UK School of Music, the Singletary Center for the Arts, and the Norton Center at Centre College, to name a few. Further information about this assignment will be distributed shortly.

World Music Analysis Paper: For this assignment, students will choose one album from any of the cultures we are studying in class and write a critical analysis paper (approximately 4-6 pages, double-spaced) on it. Describe the instruments used, performers, origin and function of the music, where you found the sample, similarities to cuts heard in class, your reactions to it, etc. For assessment purposes, this paper must be submitted via Blackboard. Further information about this assignment will be distributed shortly.

Suggested resources for finding information or musical examples include *Songlines* magazine, *The Garland Encyclopedia of World Music*, *New Grove Dictionary* (print and online), JSTOR, YouTube, iTunes, Smithsonian Global sound online, and the Lexington Public Library and the Lucille Caudill Little Fine Arts Library's CD and print collections. Also check out these websites:
<http://larkinthemorning.com/> Lark in the Morning (instrument descriptions/sales)
<http://www.bbc.co.uk/radio3/worldmusic/index.shtml> BBC Radio (sound archives, programs)
<http://www.worldbeatplanet.com/node/73> World Beat Planet (articles on current world music events, blogs)
<http://www.putumayo.com/en/> Putumayo Records (features artists from around the world)
<http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/home> National Geographic World Music page (free featured video and audio clips, short articles, exploration of different regions' artists)

Academic Accommodations: Appropriate accommodations will be made for students with proven disabilities who require alternative testing and/or study methods. If you have a documented disability that requires academic accommodations please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website:
<http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge

of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited. **Please note:** Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Grades will be determined by the following:

Attendance	40 pts
World Music Concert and Class Participation	130 pts
Two Written Exams	160 pts (80 points each)
World Music Concert Report	30 pts
World Music Analysis Paper	40 pts
Total	400 pts

Grading scale:

A 90-100%	360-400 pts
B 80-89%	320-359 pts
C 70-79%	280-319 pts
D 60-69%	240-279 pts
E 0-59%	0-239 pts

To figure out your grade percentage, add up the number of points you have received and divide by the number of total points for the course.

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)
Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Schedule:

Week	Class Topic and Reading Assignment
	(UN) (U)
	Lecture Portions: Discussion of Syllabus; Introduction to World Music; Music and Creativity
1	Readings: Wade Ch 1: Music, Aesthetic Values, Textual Meaning; Götz "On Defining Creativity" Performance Sections: Introduce ensembles and instruments Lecture Portions: TBD depending on Course Subtitle
2	Readings: Wade Ch 2: Instruments, Spiritual Associations, Gender Issues; Campbell "Crosscultural Perspectives of Musical Creativity" Other readings TBD depending on Course Subtitle Guest Artist In-Class Performance Performance Sections: TBD depending on Course Subtitle Lecture Portions: TBD depending on Course Subtitle
3	Readings: Wade Ch. 4: Pitch, Scales, Modes, Textures; Gotesky and Breithaupt "Creativity: A Metasociological Analysis" Other readings TBD depending on Course Subtitle Performance Sections: TBD depending on Course Subtitle Lecture Portions: TBD depending on Course Subtitle
4	Readings: Wade Ch. 5: Structuring, Ritual Context, Storytelling Other readings TBD depending on Course Subtitle Performance Sections: TBD depending on Course Subtitle Lecture Portions: TBD depending on Course Subtitle
5	Readings: Wade Ch. 3: Time, Rhythm, Meter Other readings TBD depending on Course Subtitle Performance Sections: TBD depending on Course Subtitle

- 6 Lecture Portions: TBD depending on Course Subtitle
 Readings: Wade Ch. 4: Issues, Encounters, and Identities
 Other readings TBD depending on Course Subtitle
 Guest Artist In-Class Performance
 Performance Sections: TBD depending on Course Subtitle
- 7 Lecture Portions: TBD depending on Course Subtitle
 Readings TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
- 8 Lecture Portions: TBD depending on Course Subtitle
 Readings TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
- 9 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle

UNIT 2

- 10 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
- 11 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
 UK World Music Concert
- 12 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
 Discussion of World Music Concert
- 13 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Guest Artist In-Class Performance
 Performance Sections: TBD depending on Course Subtitle
- 14 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
- 15 Lecture Portions: TBD depending on Course Subtitle
 Readings: TBD depending on Course Subtitle
 Performance Sections: TBD depending on Course Subtitle
- 16 Final Exam

Please note: Reading assignments should be completed before the meetings of the classes with which they correspond above. I will attempt to remain as close to the schedule as possible, but it is subject to change if necessary.

Performing World Music: African Diaspora

MUS 130, Sec. 001 and 002

Course Syllabus, Spring 2012

Class Meetings:

Sec. 001 Lecture MW 9:00-9:50; Ensemble Rehearsal F 9:00-9:50

Sec. 002 Lecture MW 10:00-10:50; Ensemble Rehearsal F 10:00-10:50

Location: TBA

Instructor: Dr. Erin Walker

E-mail: ewalk@uky.edu

Phone: TBA

Office: Fine Arts Building, Rm 124

Office hours: Tuesdays and Thursdays 9-11 am, or by appointment

Teaching assistant: Tanner Jones; tanjoplayer@gmail.com

Required Texts: *Thinking Musically* by Bonnie Wade, *Carnival Music in Trinidad* by Shannon Dudley, *Music in West Africa* by Ruth Stone, *Music in the Hispanic Caribbean* by Robin Moore. All of the books are between \$24.95 and \$29.95 in paperback editions, and are part of the "Global Music: Experiencing Music, Expressing Culture" series published by Oxford University Press.

Additional Required Readings: Access to additional readings will be through E-Reserves, JSTOR, Blackboard, or in the Fine Arts Library

Required Listening Files: Access to audio tracks on the CDs that come with the above texts, and access to additional sound files through E-Reserves or in the Fine Arts Library

Prerequisites: None

Course description: This course fulfills 3 Arts and Creativity credit hours in the UK Core curricular framework. Through lectures, class discussions, and participation in ensemble rehearsals of instruments from the African diaspora, students will be introduced to the musical traditions and performance practice of several world cultures. The class will also introduce elements of ethnomusicological study, and promote a better understanding of the way creativity and the arts (music, dance, theater) function within each society.

Course objectives: Through this course, students will:

1. Expand their ability to understand music within multiple cultural contexts
2. Develop their performing, improvisation, and compositional skills through creative participation in at least one world music ensemble
3. Refine their ability to identify the representative musical genres and important musical instruments of given cultures
4. Increase their capacity to describe fundamental theories and concepts of ethnomusicology
5. Synthesize and evaluate competing analyses and interpretations of musical excerpts

Learning outcomes: As a course that fulfills 3 Arts and Creativity credit hours in the UK Core curricular framework, MUS 130 will encourage students to personally perform, produce, fabricate or

generate an artifact that demonstrates their engagement with the creative process (e.g. an object, product, installation, presentation, record of a performance etc.) either as an individual or as part of a collaborative. As part of this process, students will:

1. Define and distinguish different approaches (historical, theoretical, and methodological issues) to "creativity" as appropriate to the disciplinary practices specific to the subject, medium, or approach that informs a particular course.
2. Apply the logic, laws, or constraints of the area of study
3. Demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools. These analyses should utilize relevant information resources to incorporate historical, theoretical, and or cultural factors.
4. Evaluate results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Active student engagement: The ensemble rehearsal sections of this class require student participation in musical ensembles, and the lecture portions will mix traditional lecturing with other teaching methods such as in-class listening activities, group musical analysis, and instrument demonstrations by guest artists. I strive to create an interactive environment in which students are comfortable asking questions and generating independent ideas, and I hope that the assigned readings and papers will guide pupils toward a greater ability to conduct hermeneutical study and understand historical and cultural context. In order to demonstrate the relevance of instructional material by placing it in a larger interdisciplinary and social context, I encourage students to find ways that they can connect what they have learned in class to their lives outside the classroom. This includes discussion of current musical and cultural events and promotion of concert attendance.

Attendance: Attendance in MUS 130 is mandatory; each student plays an important part in class discussions and performances, so the class requires active participation, interaction, and involvement. Attendance will be taken via a daily sign-in sheet in both lectures and performance ensemble rehearsals. (Please note that signing in for a friend will result in zero attendance points for both students.) Excused absences include serious illness of the student, death of a family member, university-related trips, and major religious holidays. Other excused absences will be determined at the discretion of the instructor. Please arrange for any make-ups before the absence. Each student is allowed one free unexcused absence, but for the second and each subsequent unexcused absence, the instructor will subtract 2 points from the student's final grade (up to 40 points). Repeatedly walking into class significantly late will also result in deductions of points, as will talking during in-class listening examples and texting/taking phone calls during class. Per university policy, students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused).

World Music Concert and Class Participation: Students' performance grades will be based on their preparedness to play assigned parts in ensemble rehearsals, as well as their participation in the world music concert at the end of the semester. Certain rehearsals and the concert will be recorded as artifacts that demonstrate personal engagement with the creative process, and following the UK World Music Concert, students will watch the video of the concert and will evaluate their performance and the role their participation played in the ensemble(s) as a whole. They will also be asked to analyze this video and compare it to the footage from earlier in the semester to understand how their playing has improved and how their understanding of the musical styles has developed.

Written Exams: Written exams will consist of material discussed and demonstrated in class, as well

as questions about the readings and required listening examples. Makeup exams are given only if a student has a pre-excused absence or if notifies the instructor of an illness or a death in the family within 24 hours of missing the test. All makeup exams are given in the study rooms of the Lucille Caudill Little Fine Arts Library (it is not actually attached to the Fine Arts Building; for directions, see a university map).

Listening Examples: There are required listening examples for this class, and they will be drawn from the CDs that come with your textbook along with audio files posted online for the course. The required listening list will be handed out in the first week of class.

Concert Review Paper: You are required to attend one live world music event (concert/recital/theatrical production) during the semester and write a report on the performance. The review must be turned in with some indication of your attendance (program, ticket stub, etc.) and must be 3-4 pages in length (double-spaced, 12-point font). Please see me before attending an event to see if it is acceptable for your concert review project. Concert schedules can be found on the websites for the UK School of Music, the Singletary Center for the Arts, and the Norton Center at Centre College, to name a few. Further information about this assignment will be distributed shortly.

World Music Analysis Paper: For this assignment, students will choose one album from any of the cultures we are studying in class and write a critical analysis paper (approximately 4-6 pages, double-spaced) on it. Describe the instruments used, performers, origin and function of the music, where you found the sample, similarities to cuts heard in class, your reactions to it, etc. For assessment purposes, this paper must be submitted via Blackboard. Further information about this assignment will be distributed shortly.

Suggested resources for finding information or musical examples include *Songlines* magazine, *The Garland Encyclopedia of World Music*, *New Grove Dictionary* (print and online), JSTOR, YouTube, iTunes, Smithsonian Global sound online, and the Lexington Public Library and the Lucille Caudill Little Fine Arts Library's CD and print collections. Also check out these websites:

<http://larkininthemorning.com/> Lark in the Morning (instrument descriptions/sales)

<http://www.bbc.co.uk/radio3/worldmusic/index.shtml> BBC Radio (sound archives, programs)

<http://www.worldbeatplanet.com/node/73> World Beat Planet (articles on current world music events, blogs)

<http://www.putumayo.com/en/> Putumayo Records (features artists from around the world)

<http://worldmusic.nationalgeographic.com/worldmusic/view/page.basic/home> National Geographic World Music page (free featured video and audio clips, short articles, exploration of different regions' artists)

Academic Accommodations: Appropriate accommodations will be made for students with proven disabilities who require alternative testing and/or study methods. If you have a documented disability that requires academic accommodations please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Academic Integrity: Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on

their record, more serious penalties, up to suspension from the university may be imposed. Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited. Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Grades will be determined by the following:

Attendance	40 pts
World Music Concert and Class Participation	130 pts
Two Written Exams	160 pts (80 points each)
World Music Concert Report	30 pts
World Music Analysis Paper	40 pts
Total	400 pts

Grading scale:

A 90-100%	360-400 pts
B 80-89%	320-359 pts
C 70-79%	280-319 pts
D 60-69%	240-279 pts
E 0-59%	0-239 pts

To figure out your grade percentage, add up the number of points you have received and divide by the number of total points for the course.

Course Schedule:

Week	Date	Class Topic and Reading Assignment
1	Wed Jan. 11-Fri Jan. 13	Lecture Portions: Discussion of Syllabus; Introduction to World Music; Music and Creativity; Diaspora Studies Readings: Wade Ch 1: Music, Aesthetic Values, Textual Meaning; Götz "On Defining Creativity" Performance Sections: Introduce Trinidadian steelband/Afro-Brazilian ensemble instruments
2	Mon Jan. 16-Fri Jan. 20	Lecture Portions: West African Music Readings: Wade Ch 2: Instruments, Spiritual Associations, Gender Issues; Stone Ch. 1: Traveling to West Africa; Campbell "Crosscultural Perspectives of Musical Creativity" Guest Artist In-Class Performance Performance Sections: Steelband-Calypso music/Afro-Brazilian Ensemble-West African djembe traditions
3	Mon Jan. 23-Fri Jan. 27	Lecture Portions: West African Music Readings: Wade Ch. 4: Pitch, Scales, Modes, Textures; Gotesky and Breithaupt "Creativity: A Metasociological Analysis" Performance Sections: Steelband-Calypso/Afro-Brazilian Ensemble-West African djembe traditions

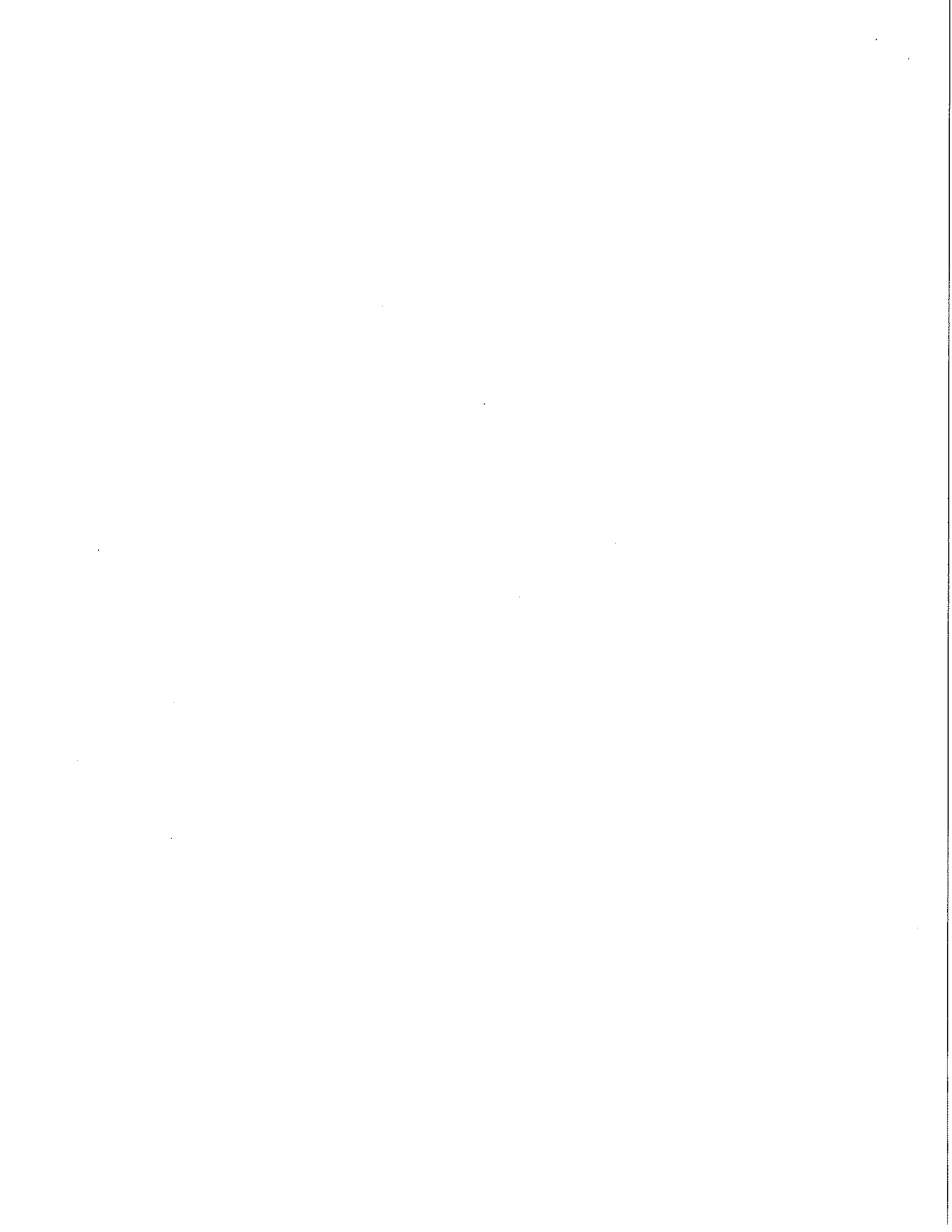
- 4 Mon Jan. 30-Fri Feb. 3
Lecture Portions: West African Music
Readings: Wade Ch. 5: Structuring, Ritual Context, Storytelling; Stone Ch. 4: Part-Counterpart: Call and Response
Performance Sections: Steelband-Calypso/Afro-Brazilian Ensemble-West African djembe traditions
- 5 Mon Feb. 6-Fri Feb. 10
Lecture Portions: West African Music
Readings: Wade Ch. 3: Time, Rhythm, Meter; Stone Ch. 5: Time and Polyrhythm
Performance Sections: Steelband-Soca/Afro-Brazilian Ensemble-West African djembe traditions
- 6 Mon Feb. 13-Fri. Feb. 17
Lecture Portions: Afro-Trinidadian Music
Readings: Wade Ch. 4: Issues, Encounters, and Identities; Dudley Ch. 1: Carnival and Society; Ch 2: A Man of Words
Guest Artist In-Class Performance
Performance Sections: Steelband-Soca/Afro-Brazilian Ensemble-Escola de Samba
- 7 Mon Feb. 20-Fri. Feb. 24
Lecture Portions: Afro-Trinidadian Music
Readings: Dudley Ch. 3: Calypso in the Tent and on the Road; Ch. 4: The National Instrument
Performance Sections: Steelband-Tambo Bamboo/Afro-Brazilian Ensemble-Escola de Samba
- 8 Mon Feb. 27-Fri Mar. 2
Lecture Portions: Afro-Trinidadian Music
Readings: Dudley Ch. 5: Steelband Repertoire; Ch. 6: Bacchanal Time
Performance Sections: Steelband-Soca/Afro-Brazilian Ensemble-Escola de Samba
- 9 Mon Mar. 5-Fri Mar. 9
Lecture Portions: Afro-Trinidadian Music/Afro-Brazilian Music
Readings: John Murphy *Music in Brazil* Ch. 1 Samba, Brazil's National Music (Blackboard)
Exam 1: Midterm
Performance Sections: Steelband-Soca/Afro-Brazilian Ensemble-Escola de Samba



- 10 Mon Mar. 19-Fri Mar. 23
Lecture Portions: Afro-Brazilian Music
Readings: John Murphy *Music in Brazil* Ch. 3: Expressing Afro-Brazilian and Indigenous Identity (Blackboard)
Performance Sections: Steelband-Reggae/Afro-Brazilian Ensemble-Partido Alto
- 11 Mon Mar. 26-Fri Mar. 30
Lecture Portions: Afro-Brazilian Music
Performance Sections: Steelband-Reggae/Afro-Brazilian Ensemble-Partido Alto
Friday Mar. 30, 7:30 pm UK World Music Concert
- 12 Mon Apr. 2-Fri Apr. 6
Lecture Portions: Afro-Cuban Music
Readings: Moore, Ch 1: Boundaries, Music and Race, Diaspora; Ch. 3: Cultural Legacies of the Slave Trade
Performance Sections: Steelband-Classical Crossover Piece/Afro-Brazilian Ensemble-Partido Alto

- Discussion of World Music Concert**
- Lecture Portions: Afro-Cuban Music**
- Readings: Moore Ch. 4; Creolized Dance Music**
- Guest Artist In-Class Performance**
- | | | |
|----|-------------------------------|--|
| 13 | Mon Apr. 9-
Fri Apr. 13 | Performance Sections: Steelband-Jazz Crossover Pieces/Afro-Brazilian Ensemble-Maracatu |
| | | Lecture Portions: Afro-Cuban Music |
| | | Readings: Moore Ch. 7: Dialogues with Blackness, Latin Jazz |
| 14 | Mon Apr.
16-Fri Apr.
20 | Performance Sections: Steelband-Pop Crossover Pieces/Afro-Brazilian Ensemble-Maracatu |
| | | Lecture Portions: Afro-Cuban Music |
| 15 | Mon Apr.
23-Fri Apr.
27 | Performance Sections: Steelband-Pop Crossover Pieces/Afro-Brazilian Ensemble- Maracatu |
| 16 | Mon Apr.
30-Fri May 4 | Exam #2: Final Exam
Sec. 001: Wed May 2, 8:00 AM/Sec. 002: Thurs May 3, 8:00 AM |

Please note: Reading assignments should be completed before the meetings of the classes with which they correspond above. I will attempt to remain as close to the schedule as possible, but it is subject to change if necessary.



Ellis, Janie

From: Walker, Erin F
Sent: Tuesday, November 13, 2012 1:41 PM
To: Ellis, Janie
Cc: Ett, Joanie M
Subject: Re: MUS 130
Attachments: MUS 130 Cover Sheet #1.doc; MUS 130 Course Review Form #2.doc; MUS 130 Syllabus #3.5.docx; MUS 130 Syllabus #3; MUS 130 New Course Form #4.doc

Hello,

I would like to list MUS 130 as 3 credits of lecture. Here are the revised forms--please let me know if you need any additional information.

Thanks,

Erin Walker

MUS 130 was submitted as a new course in May 2012. I sent an email 10/25 requesting a clarification on the credit hours. As submitted, the credit hours only add to 2.5 and we do not have half hours. If we have not heard from you regarding this change within a week (November 20th) we will table this request.

Janie Ellis
Office of the Senate Council
257-5871

