

1. General Information

1a. Submitted by the College of: FINE ARTS

Date Submitted: 2/26/2013

1b. Department/Division: College of Fine Arts

1c. Contact Person

Name: Donna Kwon

Email: donna.kwon@uky.edu

Phone: 859-257-4912

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Specific Term/Year ¹ Spring 2013

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: Yes ⁴

2b. Prefix and Number: MUS 693

2c. Full Title: World Music for Teachers

2d. Transcript Title:

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3.0

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3.0

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: This course provides a comprehensive survey of world music for teachers, an introduction to theories and methodologies of ethnomusicology and preparation for developing a more in-depth knowledge of a given musical region. Prerequisite: Graduate standing or consent of instructor.

2k. Prerequisites, if any: Graduate standing or consent of instructor

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Summer,

Will the course be offered every year?: No

If No, explain: It will probably be offered every other year.

5. Are facilities and personnel necessary for the proposed new course available?: No

If No, explain: No additional facilities are necessary. If additional sections are added, it is possible additional personnel may be necessary.

6. What enrollment (per section per semester) may reasonably be expected?: 10 to 12

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: Yes

Will it be of interest to a significant number of students outside the degree pgm?: No

If Yes, explain: [var7InterestExplain]

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain: No additional facilities are necessary. If additional sections are added, it is possible additional personnel may be necessary.

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

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: Yes

Distance Learning Form

Instructor Name: Donna Lee Kwon

Instructor Email: donna.kwon@uky.edu

Internet/Web-based: No

Interactive Video: No

Hybrid: Yes

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations? Course material will be structured around weekly modules. In addition there will be regular activity on discussion board, bi-monthly interaction on Adobe Connect, and 2-3 face-to-face workshop sessions.

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc. There will be use of a regular textbook, regular listening-based assignments and discussion board. The course goals are measurable by the major projects such as papers, exams and presentations. Also the addition of two to three face-to-face workshops of four hours each will insure a more interactive musical experience.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc. The Blackboard course site will only be open to registered students, same with Adobe connect. Academic policy will be made clear on the syllabus in regards to plagiarism and cheating. The final exam will be open-note and open-book but very rigorous. It will operate under a strict time limit and will be completed according to the honor system to insure that all work is original.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above? No

If yes, which percentage, and which program(s)? N/A

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting? Student can access TASC, UKIT and the Distance Learning Library resources in addition to digital sources on the UK library website and local libraries.

6.How do course requirements ensure that students make appropriate use of learning resources? They can take the library tutorial of digital sources and gain access to the library's digital resources. In addition, students can check out books in the UK system through the use of a distance learning library card.

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program. N/A

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)? Yes

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? YES

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology. N/A

10.Does the syllabus contain all the required components? YES

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name: Donna Lee Kwon

SIGNATURE|GMASC1|Geraldine Maschio|College approval for ZCOURSE_NEW MUS 693|20121113

SIGNATURE|ZNNIKO0|Roshan N Nikou|Graduate Council approval for ZCOURSE_NEW MUS 693|20121203

SIGNATURE|JEL224|Janie S Ellis|Senate Council approval for ZCOURSE_NEW MUS 693|20130111

SIGNATURE|WF-BATCH|Batch User|Reminder for minor course work item|20130125

SIGNATURE|WF-BATCH|Batch User|Subworkflow for college notifications|20130130

SIGNATURE|GMASC1|Geraldine Maschio|Approval resent to approvers for ZCOURSE_NEW MUS 693|20130130

SIGNATURE|WF-BATCH|Batch User|Reminder for minor course work item|20130220

Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

Introduction/Definition: For the purposes of the Commission on Colleges Southern Association of Colleges and Schools accreditation review, *distance learning* is defined as a formal educational process in which the majority of the instruction (interaction between students and instructors and among students) in a course occurs when students and instructors are not in the same place. Instruction may be synchronous or asynchronous. A distance learning (DL) course may employ correspondence study, or audio, video, or computer technologies.

A number of specific requirements are listed for DL courses. **The department proposing the change in delivery method is responsible for ensuring that the requirements below are satisfied at the individual course level.** It is the responsibility of the instructor to have read and understood the university-level assurances regarding an equivalent experience for students utilizing DL (available at <http://www.uky.edu/USC/New/forms.htm>).

Course Number and Prefix: MUS 693	Date: 2/28/12
Instructor Name: Donna Lee Kwon	Instructor Email: donna.kwon@uky.edu
Check the method below that best reflects how the majority of course of the course content will be delivered.	
Internet/Web-based <input type="checkbox"/>	Interactive Video <input type="checkbox"/>
Hybrid <input checked="" type="checkbox"/>	

Curriculum and Instruction	
1.	<p>How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?</p> <p>Weekly modules, regular activity on discussion board, bi-monthly interaction on Adobe Connect, 2-3 face-to-face workshop sessions</p>
2.	<p>How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.</p> <p>Use of regular textbook, regular listening-based assignments and discussion board, course goals are measurable by the major projects: papers, exams and presentations. Also the addition of two to three face-to-face workshops of four hours each will insure a more enactive musical experience.</p>
3.	<p>How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.</p> <p>The Blackboard course site will only be open to registered students, same with Adobe connect. Academic policy will be made clear on the syllabus in regards to plagiarism and cheating. The final exam will be open-note and open-book but very rigorous. It will operate under a strict time limit and will be completed according to the honor system to insure that all work is original.</p>
4.	<p>Will offering this course via DL result in at least 25% or at least 50%* (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?</p> <p>no</p> <p>If yes, which percentage, and which program(s)?</p> <p><small>*As a general rule, if approval of a course for DL delivery results in 50% or more of a program being delivered through DL, the effective date of the course's DL delivery will be six months from the date of approval.</small></p>
5.	<p>How are students taking the course via DL assured of equivalent access to student services, similar to that of a</p>

Abbreviations: TASC = Teaching and Academic Support Center DL = distance learning DLP = Distance Learning Programs

Distance Learning Form

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	<p>student taking the class in a traditional classroom setting?</p> <p>Can access TASC, UKIT and the Distance Learning Library resources in addition to digital sources on the UK library website and local libraries.</p>
<i>Library and Learning Resources</i>	
6.	<p>How do course requirements ensure that students make appropriate use of learning resources?</p> <p>Library tutorial of digital sources as well as access to library digital sources. In addition, students can check out books in the UK system through the use of a distance learning library card.</p>
7.	<p>Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.</p> <p>N/A</p>
<i>Student Services</i>	
8.	<p>How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Teaching and Academic Support Center (http://www.uky.edu/TASC/index.php) and the Information Technology Customer Service Center (http://www.uky.edu/UKIT/)?</p> <p>yes</p>
9.	<p>Will the course be delivered via services available through the Teaching and Academic Support Center?</p> <p>Yes <input checked="" type="checkbox"/></p> <p>No <input type="checkbox"/></p> <p>If no, explain how students enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.</p>

Distance Learning Form

This form must accompany every submission of a new/change course form that requests distance learning delivery. This form may be required when changing a course already approved for DL delivery. **All fields are required!**

10.	<p>Does the syllabus contain all the required components, below? <input checked="" type="checkbox"/> Yes</p> <ul style="list-style-type: none"><input type="checkbox"/> Instructor's <i>virtual</i> office hours, if any.<input type="checkbox"/> The technological requirements for the course.<input type="checkbox"/> Contact information for TASC (http://www.uky.edu/TASC/; 859-257-8272) and Information Technology Customer Service Center (http://www.uky.edu/UKIT/; 859-257-1300).<input type="checkbox"/> Procedure for resolving technical complaints.<input type="checkbox"/> Preferred method for reaching instructor, e.g. email, phone, text message.<input type="checkbox"/> Maximum timeframe for responding to student communications.<input type="checkbox"/> Language pertaining academic accommodations:<ul style="list-style-type: none"><input type="checkbox"/> "If you have a documented disability that requires academic accommodations in this course, please make your request to the University Disability Resource Center. The Center will require current disability documentation. When accommodations are approved, the Center will provide me with a Letter of Accommodation which details the recommended accommodations. Contact the Disability Resource Center, Jake Karnes, Director at 859-257-2754 or jkarnes@email.uky.edu."<input type="checkbox"/> Information on Distance Learning Library Services (http://www.uky.edu/Libraries/DLLS)<ul style="list-style-type: none"><input type="checkbox"/> Carla Cantagallo, DL Librarian<input type="checkbox"/> Local phone number: 859 257-0500, ext. 2171; long-distance phone number: (800) 828-0439 (option #6)<input type="checkbox"/> Email: dllservice@email.uky.edu<input type="checkbox"/> DL Interlibrary Loan Service: http://www.uky.edu/Libraries/libpage.php?lweb_id=253&llib_id=16
11.	<p>I, the instructor of record, have read and understood all of the university-level statements regarding DL.</p> <p>Instructor Name: Donna Lee Kwon</p> <p>Instructor Signature:</p>

MUS 693 SEC 001
Time: Online PLUS 2 Chr Sat. Sessions
Spring 2012

Prof. Donna Lee Kwon
Office: Fine Arts 5A
Telephone: 859-257-4912
Email: donna.kwon@uky.edu (preferred)
Office Hours: TX 12:30 to 2:30PM (VIRTUAL AND IN-OFFICE)
OR BY APPOINTMENT

Mus 693: Topics in Musicology ~ World Music for Teachers

COURSE DESCRIPTION

THIS IS A COURSE THAT WILL PROVIDE AN INTRODUCTION TO WORLD MUSIC AND ETHNOMUSICOLOGY IN ORDER TO BETTER PREPARE YOU TO INCORPORATE THIS KNOWLEDGE INTO YOUR OWN TEACHING, SCHOLARSHIP AND PERFORMANCES. IN THIS ENDEAVOR, WE WILL EXPLORE SOME OF THE BASIC CONCEPTS AND METHODOLOGIES OF ETHNOMUSICOLOGY WHILE ENGAGING WITH THE STYLES AND PRACTICES OF VARIOUS WORLD MUSICAL CULTURES FROM MULTIPLE REGIONS AROUND THE WORLD. IN ADDITION TO DEVELOPING A COMPREHENSIVE KNOWLEDGE OF WORLD MUSIC, EACH STUDENT WILL BE EXPECTED TO DEVELOP SOME OF THE SKILLS NEEDED TO TEACH SUCCESSFULLY ON AN AREA OF SPECIALIZATION WITHIN WORLD MUSIC. THE COURSE WILL BE TAUGHT PRIMARILY ONLINE THROUGH THE COMPLETION OF WEEKLY STUDY MODULES ON BLACKBOARD THAT WILL INCLUDE READING, ASSIGNMENTS, DISCUSSION BOARD, LISTENING AND VIDEOS, AND THE VIEWING OF POWERPOINT PRESENTATIONS. WE WILL ALSO CONDUCT SOME VIRTUAL MEETINGS THROUGH ADOBE CONNECT. IN ADDITION, WE WILL MEET FOR TWO SATURDAYS IN ORDER TO PARTICIPATE IN PRESENTATIONS AND INCORPORATE EDUCATIONAL WORLD MUSIC WORKSHOPS.

COURSE OBJECTIVES

TOGETHER, WE WILL:

- 1) DEVELOP A COMPREHENSIVE FOUNDATION IN WORLD MUSIC AND CULTURE.
- 2) DEVELOP AN AREA OF SPECIALIZATION IN WORLD MUSIC AND CULTURE IN ORDER TO INCREASE ONE'S DEPTH OF KNOWLEDGE IN A FOCUSED MANNER.
- 3) EXPLORE THE STUDY OF MUSIC IN ITS SOCIAL AND CULTURAL CONTEXTS IN ACCORDANCE WITH ETHNOMUSICOLOGICAL PRACTICE AND THEORY.
- 4) EXPLORE WAYS IN WHICH TO APPLY WORLD MUSIC KNOWLEDGE IN EDUCATIONAL SETTINGS IN ORDER TO ENGAGE STUDENTS IN A MORE INTERACTIVE AND CREATIVE FASHION.
- 5) REFLECT UPON HOW TO BEST INTEGRATE WORLD MUSIC INTO YOUR OWN LIFE'S WORK.

TEXTS

NETL, BRUNO. . . (ET. AL). *Excursions in World Music* (edited by TIMOTHY ROMMEN). SIXTH EDITION. BOSTON: PEARSON EDUCATION, INC.

NETL, BRUNO. 2005. *The Study of Ethnomusicology: Thirty-one Issues and Concepts*. SECOND EDITION. URBANA AND CHICAGO: UNIVERSITY OF CHICAGO PRESS. [OPTIONAL]

ADDITIONAL MATERIALS and TECHNOLOGICAL REQUIREMENTS

SUPPLEMENTAL READINGS AND MATERIALS FOR THIS COURSE WILL BE MADE AVAILABLE ON BLACKBOARD. YOU MUST HAVE REGULAR ACCESS TO A GOOD WORKING COMPUTER WITH INTERNET (DSL OR BETTER) AS WELL AS A PAIR OF GOOD HEADPHONES IN ORDER TO COMPLETE THIS COURSE. IN ADDITION TO DIGITAL ONLINE SOURCES AVAILABLE THROUGH THE UK LIBRARY WEBSITE, YOU MAY ALSO ACCESS

REGULAR LIBRARY RESOURCES FROM A DISTANCE BY OBTAINING A DISTANCE LEARNING LIBRARY. PLEASE CONSULT THE DISTANCE LEARNING LIBRARY SERVICES (<http://www.uky.edu/libraries/dlls>) OR CARLA CANTAGALLO, DL LIBRARIAN AT 859-257-0500, EXT. 2171 OR 800-828-0439 #6 (LONG-DISTANCE PHONE NUMBER) OR BY EMAIL AT dllservice@email.uky.edu. THERE IS A DL INTERLIBRARY LOAN SERVICE VIA MAIL: http://libraries.uky.edu/page.pxp?lweb_id=253.

IF YOU NEED ASSISTANCE WITH TECHNOLOGY (BLACKBOARD OR ADOBE CONNECT FOR EXAMPLE), YOU CAN ASK FOR ASSISTANCE AT THE TEACHING AND ACADEMIC SUPPORT CENTER (<http://www.uky.edu/tasc/index.pxp>) AND THE INFORMATION TECHNOLOGY SERVICE CENTER (<http://www.uky.edu/UKIT/>). IF YOU STILL NEED HELP, YOU CAN ALWAYS CONTACT ME BY EMAIL (PREFERRED) OR PHONE.

COURSE POLICIES

IF YOU ARE A STUDENT IN NEED OF SPECIAL CLASSROOM, EXAM OR LEARNING ACCOMMODATIONS, PLEASE DO NOT HESITATE TO CONSULT WITH ME RIGHT AWAY. ALL CONVERSATIONS WILL BE CONFIDENTIAL. IF YOU HAVE A DOCUMENTED DISABILITY THAT REQUIRES ACADEMIC ACCOMMODATIONS IN THIS COURSE, PLEASE MAKE YOUR REQUEST TO THE UNIVERSITY DISABILITY RESOURCES CENTER. THE CENTER WILL REQUIRE CURRENT DISABILITY DOCUMENTATION. WHEN ACCOMMODATIONS ARE APPROVED, THE CENTER WILL PROVIDE ME WITH A LETTER OF ACCOMMODATION THAT DETAILS THE RECOMMENDED ACCOMMODATIONS. FOR FURTHER INFORMATION, PLEASE CONTACT THE DISABILITY RESOURCE CENTER, 257-2754, ROOM 2 ALUMNI GYM, jkarnes@uky.edu.

ATTENDANCE AND DEADLINES

THIS COURSE IS READING INTENSIVE AND REQUIRES ACTIVE PARTICIPATION, INTERACTION AND INVOLVEMENT ONLINE AND IN THE TWO SATURDAY WORKSHOP SESSIONS. EACH WEEK, YOU WILL BE EXPECTED TO COMPLETE ALL OF THE READINGS, LISTENING AND OTHER ACTIVITIES THAT ARE INCLUDED IN THAT WEEK'S STUDY MODULE. YOU SHOULD AIM TO COMPLETE THE MODULE BY THE DATE LISTED IN THE SYLLABUS. FOR EXAMPLE, BY 1/19 (WEEK 2) YOU SHOULD HAVE READ THE TWO Bruno Nettl READINGS AND PERFORMED ALL OF THE ASSOCIATED ACTIVITIES AND ASSIGNMENTS WITHIN THAT MODULE.

Attendance is mandatory for the two Saturday sessions. In addition, virtual attendance for online meetings through Adobe Connect will also be considered in your participation grade.

Written work must be submitted on time. Please submit all assignment in a .pdf or .doc file and upload online in the Assignments area of Blackboard (preferably in 12 pt type, double-spaced). In the case of illness or family emergency, etc., I will allow for ONE 2-3 day extension for some assignments. Please arrange this with me via email and provide the necessary documentation (i.e. medical note, letter from coach) as soon as you are able. However, due to grading deadlines, I will not allow extensions during finals week.

I encourage you to contact me by email or phone (see listed above) and I will do my best to respond to you within a couple of days and a the latest within the week.

<i>Attendance/ Participation</i>	10%	Student participation is essential to this course. Your participation grade will be determined not only on your attendance at the Saturday sessions and during online meetings, but also on the quality and frequency of your contributions to the Discussion Board.
<i>Weekly Written Assignments</i>	25%	Each week, as part of your module, there will be a short written assignment that is due. Please upload your written responses in the Assignments tab in Blackboard. You must complete these assignments and upload them by the due date in order to receive full credit.

<p>Papers/Presentations 1) Interactive Instrument/Material Culture Activity</p>	<p>15%</p>	<p>Prepare a written guide that will help teachers introduce a world music instrument and aspect of material culture to their students. Your guide must include background information on the culture and instrument, a creative educational activity, and references to written or online resources. Present your guide to the class on Sat. 2/25.</p>
<p>Capstone Project</p> <p>- Annotated Bibliography</p> <p>- Lecture/Presentation</p>	<p>10%</p> <p>20%</p>	<p>Develop a capstone project that is suitable to your needs as a current or future teacher of world music. Focusing on a musical region or world music genre of your choice, your project may take the form of writing a comprehensive unit of lesson plans, conducting original fieldwork and writing up a musical ethnography, creating a website on a culture's music, organizing a world music performance or transcribing/arranging a selection of songs or dances and developing activities to be used in a world music workshop or performance. The first component of this project is to research the sources on your topic and provide a fully annotated bibliography. You must personally annotate at least 8 articles, 4 books and 2 videos. Due 4/12. Submit and present your capstone project to class in a 15-minute lecture presentation on Sat. 4/21.</p>
<p>Final Essay Exam</p>	<p>20%</p>	<p>Essay Exam due 5/3.</p>

GRADING SCALE

Grading for this course will be based on the following scale:

<p>90%-100% = A</p>	<p>60%-69% = D</p>
<p>80%-89% = B</p>	<p>0% -59% = E</p>
<p>70%-79% = C</p>	

COURSE SCHEDULE

Please note that this schedule is subject to change.

<p>Week 1 1/12</p>	<p>Introduction to World Music and Ethnomusicology Nettl, Bruno. 2005. "The Harmless Drudge: Defining Ethnomusicology." In <i>The Study of Ethnomusicology</i>, pp. 3-15. [Reserve].</p>
<p>Week 2 1/19</p>	<p>Defining World Music and Ethnomusicology Nettl, Bruno. "Apples and Oranges: Comparative Study" and "Music and 'that Complex Whole': Music in Culture." In <i>The Study of Ethnomusicology</i>, pp. 60-73, 215-231. [Reserve]. Nettl, Bruno. "Introduction: Studying Musics of the World's Cultures," <i>Excursions in World Music</i>, pp. 1-25.</p>
<p>Week 3</p>	<p>Music of India</p>

1/26	<p>Carpwell, Charles. "The Music of India," <i>Excursions in World Music</i>, pp. 26-53. Yiswanathan and Allen. <i>Music in South India</i>, pp. 34-55. [Ereserve] Morris, Robert. "Architectonic Composition in South Indian Classical Music: The 'Nayaganamalika Yarnam'." In <i>Analytical Studies in World Music</i> (ed. Michael Tenzer), pp. 303-331. [Ereserve]</p>
<p>Week 4 2/2</p>	<p>Music of the Middle East; Organology - The Study of Instruments and their Classification Nettl, Bruno. "Music of the Middle East," <i>Excursions in World Music</i>, pp. 54-87. Doubleday, Veronica. "The Frame Drum in the Middle East: Women, Musical Instruments, and Power." In <i>Ethnomusicology: A Contemporary Reader</i>, pp. 109-134. [Ereserve] Dournon, Genevieve. 1992. "Organology," In <i>Ethnomusicology: An Introduction</i>, (ed. Helen Myers), pp. 245-300. [Ereserve].</p> <p>Also Refer to Instrument Websites: http://finearts.grinnell.edu/instruments/ http://learningobjects.wesleyan.edu/vim/cgi-bin/about.cgi http://www.usd.edu/smm/collect.html</p> <p><i>Submit three choices/topics on the Blackboard Discussion tab for your instrument-related project. Your guide is due 2/25 along with your presentation.</i></p>
<p>Week 5 2/9</p>	<p>Music of China Wong, Isabel K.F. "The Music of China," <i>Excursions in World Music</i>, pp. 88-131. Lau, Frederick. <i>Music in China</i>, pp. 30-51, 91-113 [Ereserve]. Wickmann. <i>Listening to Theatre: The Aural Dimensions of Beijing Opera</i>, 1-18, 213-223 [optional, Ereserve].</p>
<p>Week 6 2/16</p>	<p>Music of Japan; History of Ethnomusicological Inquiry Wong, Isabel K.F. "The Music of Japan," <i>Excursions in World Music</i>, pp. 132-161. Myers, Helen. 1992. "Ethnomusicology." In <i>Ethnomusicology: An Introduction</i> (ed. Helen Myers), pp. 3-16. [Ereserve, ML 3798.084 1992].</p>
<p>Week 7 2/23</p>	<p>Music of Indonesia; World Music Analysis Carpwell, Charles. "Music of Indonesia," <i>Excursions in World Music</i>, pp. 162-195. Tenzer, Michael. 2006. "Analysis, Categorization and Theory of Music of the World" (excerpt) and "Oleg Tumullingan: Layers of Time and Melody in Balinese Music." In <i>Analytical Studies in World Music</i>, pp. 19-35, 205-236. [Ereserve]</p>
2/25	FIRST SATURDAY SESSION: Instrument Presentation; Performance Workshops
<p>Week 8 3/1</p>	<p>Music of Sub-Saharan Africa Turino, Thomas. "The Music of Sub-Saharan Africa," <i>Excursions in World Music</i>, pp. 196-237. Turino, Thomas. 2008. "Participatory, Presentational, and High Fidelity Music in Zimbabwe," <i>Music as Social Life: The Politics of Participation</i>, pp. 122-154.</p>
<p>Week 9 3/8</p>	<p>The Musical Culture of Europe Boxlman, Philip Y. "The Musical Culture of Europe," <i>Excursions in World Music</i>, pp. 238-275.</p>

	<p>Rice, Timothy. 2004. "A Musical Tour" and "Music and Politics." In <i>Music in Bulgaria: Experiencing Music, Expressing Culture</i>, pp. 28-45, 56-68 [Reserve].</p> <p>*Perhaps add another Boxman excerpt</p>
3/12-3/17	SPRING BREAK
Week 10 3/22	<p>Music in Latin America</p> <p>Curino, Thomas. "Music in Latin America," <i>Excursions in World Music</i>, pp. 276-309.</p> <p>Curino, Thomas. 2008. "Participatory and Presentational Music," <i>Music as Social Life: The Politics of Participation</i>, pp. 23-65.</p>
Week 11 3/29	<p>Music in the Caribbean; Native American Music</p> <p>Rommen, Timothy. "Music in the Caribbean," <i>Excursions in World Music</i>, pp. 310-353.</p> <p>Neill, Bruno. "Native American Music," <i>Excursions in World Music</i>, pp. 354-383.</p>
Week 12 4/5	<p>Music of Ethnic North America; Re-defining the "Field"</p> <p>Duesek, Byron. "Music of Ethnic North America," <i>Excursions in World Music</i>, pp. 384-415.</p> <p>Neill, Bruno. "You Will Never Understand This Music: Insiders and Outsiders" and "You Call That Fieldwork? Redefining the 'Field.'" In <i>The Study of Ethnomusicology</i>, pp. 149-160, 184-196.</p>
Week 13 4/12	<p>Ethnomusicology Methodology: Fieldwork and Ethnography</p> <p>Myers, Helen. "Fieldwork." In <i>Ethnomusicology: An Introduction</i>, (ed. Helen Myers), pp. 21-49. [Reserve, ML 3798.084 1992].</p> <p>Seeger, Anthony. "Ethnography of Music." In <i>Ethnomusicology: An Introduction</i>, (ed. Helen Myers), pp.88-109. [Reserve].</p> <p><i>Annotated Bibliography Due</i></p>
Week 14 4/19	<p>Approaches to Teaching World Music</p> <p>Campbell, Patricia Shehan. 2004. "Performance as Enactive Listening." In <i>Teaching Music Globally: Experiencing Music, Expressing Culture</i>, pp. 125-190. [Skim, Reserve and Reserve]</p> <p>Moore, Maryelene C. and Ewell, Philip. 2010. <i>Kaleidoscope of Cultures: A Celebration of Multicultural Research and Practice: Proceedings of the MENC/University of Tennessee National Symposium on Multicultural Music</i>. [Skim, Reserve]</p> <p>Campbell, Patricia Shehan and Anderson, William M (eds). 2010. <i>Multicultural Perspectives in Music Education Volumes 1-3</i>. [Skim, Reserve]</p>
4/21	SECOND SATURDAY SESSION: Lecture Presentations Due/Workshops
Week 15 4/26	<p>Representing Culture: Questions of Ethics in Ethnomusicology and World Music Pedagogy</p> <p>Seeger, Anthony. 1992. "Ethnomusicology and Music Law," <i>Ethnomusicology</i> 36/3: 345-359.</p> <p>Taylor, Timothy D. 2003. "A Riddle Wrapped in a Mystery: Transnational Music Sampling and Enigma's 'Return to Innocence'." In <i>Music and Technology</i> (edited by René E. A. Lysloff and Leslie C. Gay, Jr.), pp. 64-92.</p> <p>Swanwick, Keith. 1992. "Music Education and Ethnomusicology," <i>British Journal of Ethnomusicology</i> 1: 137-144.</p>

5/3	<i>Final Essay Exam Due, by 5 PM</i>
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