

APPLICATION FOR NEW COURSE

1. Submitted by the College of Fine Arts Date: 3/25/2009

Department/Division proposing course: School of Music

2. Proposed designation and Bulletin description of this course:

a. Prefix and Number MUS 711

b. Title* Seminar in Ethnomusicology: [subtitle required]

*If title is longer than 24 characters, offer a sensible title of 24 characters or less: _____

c. Courses must be described by at least one of the categories below. Include number of actual contact hours per week.

CLINICAL COLLOQUIUM DISCUSSION LABORATORY LECTURE
 INDEPEND. STUDY PRACTICUM RECITATION RESEARCH RESIDENCY
 SEMINAR STUDIO OTHER – Please explain: _____

d. Please choose a grading system: Letter (A, B, C, etc.) Pass/Fail

e. Number of credit hours: 3

f. Is this course repeatable? YES NO If YES, maximum number of credit hours: 12

g. Course description:

Intensive research-based study of specific problems and topics in ethnomusicology. May be repeated under a different subtitle to a maximum of twelve credits.

h. Prerequisite(s), if any:

Graduate standing in Music.

i. Will this course also be offered through Distance Learning? YES NO

If YES, please check one of the methods below that reflects how the majority of the course content will be delivered:

Internet/Web-based

Interactive video

Extended campus

3. Supplementary teaching component: N/A or Community-Based Experience Service Learning Both

4. To be cross-listed as: n.a. /
Prefix and Number printed name Cross-listing Department Chair signature

5. Requested effective date (term/year): Spring / 2010

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6. Course to be offered (please check all that apply): Fall Spring Summer
7. Will the course be offered every year? YES NO
If NO, please explain: To be offered every other year, at present.
8. Why is this course needed?
Intensive, focused study in the area of ethnomusicology is necessary for all doctoral students in musicology (and of interest to other music graduate students). This course could not be offered previously because of a lack of faculty, but the School of Music has recently added a position in ethnomusicology.
9. a. By whom will the course be taught? Faculty of the Division of Musicology.
b. Are facilities for teaching the course now available? YES NO
If NO, what plans have been made for providing them?
10. What yearly enrollment may be reasonably anticipated?
5-8 every other year
11. a. Will this course serve students primarily within the department? Yes No
b. Will it be of interest to a significant number of students outside the department? YES NO
If YES, please explain.
12. Will the course serve as a University Studies Program course[†]? YES NO
If YES, under what Area?
[†]AS OF SPRING 2007, THERE IS A HIATUS ON APPROVAL OF NEW COURSES FOR USP.
13. Check the category most applicable to this course:
 traditional – offered in corresponding departments at universities elsewhere
 relatively new – now being widely established
 not yet to be found in many (or any) other universities
14. Is this course applicable to the requirements for at least one degree or certificate at UK? Yes No
15. Is this course part of a proposed new program? YES NO
If YES, please name:
16. Will adding this course change the degree requirements for ANY program on campus? YES NO
If YES[‡], list below the programs that will require this course:
Ph.D. concentration in Musicology and Ethnomusicology (currently known as Ph.D. concentration in Musicology (the proposed change is being submitted concurrently).

[‡]In order to change the program(s), a program change form(s) must also be submitted.

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17. The major teaching objectives of the proposed course, syllabus and/or reference list to be used are attached.
18. Check box if course is 400G or 500. If the course is 400G- or 500-level, *you must include a syllabus showing differentiation* for undergraduate and graduate students by (i) requiring additional assignments by the graduate students; and/or (ii) the establishment of different grading criteria in the course for graduate students. (See *SR 3.1.4*)
19. Within the department, who should be contacted for further information about the proposed new course?

Name: Donna Kwan Phone: 257-8719 Email: donna.kwon@uky.edu

20. Signatures to report approvals:

<p style="font-size: 1.2em; margin: 0;">10/23/09</p> <p style="margin: 0;">DATE of Approval by Department Faculty</p>	<p style="font-size: 1.2em; margin: 0;">Ben ARNOLD</p> <p style="margin: 0; font-size: 0.8em;">printed name</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Department Chair</p>	<p style="margin: 0; font-size: 0.8em;">signature</p>
<p style="font-size: 1.2em; margin: 0;">12/4/09</p> <p style="margin: 0;">DATE of Approval by College Faculty</p>	<p style="font-size: 1.2em; margin: 0;">ROBERT STAY</p> <p style="margin: 0; font-size: 0.8em;">printed name</p>	<p style="margin: 0; font-size: 0.8em;">Reported by College Dean</p>	<p style="margin: 0; font-size: 0.8em;">signature</p>
<p style="margin: 0;">* DATE of Approval by Undergraduate Council</p>	<p style="margin: 0; font-size: 0.8em;">printed name</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Undergraduate Council Chair</p>	<p style="margin: 0; font-size: 0.8em;">signature</p>
<p style="margin: 0;">* DATE of Approval by Graduate Council</p>	<p style="margin: 0; font-size: 0.8em;">printed name</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Graduate Council Chair</p>	<p style="margin: 0; font-size: 0.8em;">signature</p>
<p style="margin: 0;">* DATE of Approval by Health Care Colleges Council (HCCC)</p>	<p style="margin: 0; font-size: 0.8em;">printed name</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Health Care Colleges Council Chair</p>	<p style="margin: 0; font-size: 0.8em;">signature</p>
<p style="margin: 0;">* DATE of Approval by Senate Council</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Office of the Senate Council</p>		
<p style="margin: 0;">* DATE of Approval by University Senate</p>	<p style="margin: 0; font-size: 0.8em;">Reported by Office of the Senate Council</p>		

*If applicable, as provided by the *University Senate Rules*

MUS 711 (Seminar)
Time: Th 3:30 to 6pm
Room: Little Library Room 22
Fall 2011

Prof. Donna Lee Kwon
Telephone: 859-257-4912
Email: donna.kwon@uky.edu
Office Hours: Tu and Th from 11am to 12noon
Fine Arts Room 5A
(No Teaching Assistants)

SAMPLE SYLLABUS

Seminar in Ethnomusicology: Musical Places, Spaces and Scenes

COURSE DESCRIPTION

In this course, you will be invited to examine the role of sound and music-making in the cultural construction of places, spaces and scenes and vice versa. In other words, we will ask how we as humans have mediated and taken part in the relationship between sound and the environment and by extension, between music and space/place. The approach of the course will be highly interdisciplinary in nature as we will read from scholars working in the fields of critical theory, cultural geography, anthropology, popular music studies, musicology and ethnomusicology. A good portion of this class will be devoted to small and large group projects designed to develop your skills in creative musical ethnography and fieldwork.

COURSE OBJECTIVES

Together, I hope we will:

- 1) Read critically and embrace the topic as a site of interdisciplinary learning and creativity.
- 2) Think about ways in which we can apply our learning beyond the classroom.
- 3) Work effectively in teams.

COURSE UNITS

COURSE INTRODUCTION

First Meeting

UNIT I: Music, Sound, Place and the Environment
Weeks 1-5

UNIT II: From Place to Space and Beyond
Weeks 6-11

UNIT III: Musical Scenes
Weeks 12-15

REQUIRED TEXTS

- Levin, Theodore with Suzukei, Valentina. 2006. *Where Rivers and Mountains Sing: Sound, Music, and Nomadism in Tuva and Beyond*. Bloomington and Indianapolis: Indiana University Press.
- Leyshon, Andrew, Matless, David, and Revill, George. 1998. *The Place of Music*. New York and London: The Guilford Press.
- Kruse, Holly. 2003. *Site and Sound: Understanding Independent Music Scenes*. New York: Peter Lang.
- Bennett, Andy and Peterson, Richard A. 2004. *Music Scenes: Local, Translocal and Virtual*. Nashville: Vanderbilt Press (optional).

ADDITIONAL MATERIALS

Many of the readings for this course will originate from sources other than in the required texts listed above. All such readings will be converted into PDF files and can be accessed electronically through the Library Ereserves.

ATTENDANCE AND DEADLINES

This course is reading intensive and requires active participation, interaction and involvement. At the same time, I expect the class to be a safe space where we can all listen and be courteous of others. I will take attendance at the beginning of every class so please be on time. I expect you to have read all of the assigned readings and taken sufficient notes in order to actively discuss the materials. I will allow one *unexcused* absence without it lowering your grade. Thereafter, each *unexcused* absence will lower your *participation grade* by one step (for example from an A to a B). To have an excused absence, you must contact me and provide a valid explanation (i.e. illness, family emergency, major conflicts). If you do become ill, initiate validation by the Health Service and also contact me by email as soon as you are aware of the need to miss a class.

Written work must be submitted on time in order to receive full credit. Please submit all assignments on paper (preferably in 12 pt type, double-spaced and if possible, double-sided). Assignments should either be submitted in class or in my mailbox in the Fine Arts office. In the case of illness, family emergency, or other unusual commitments, I will allow for ONE 2 to 3 day extension, but only if you arrange this with me via email and provide the necessary documentation (i.e. medical note, letter from coach) when you are able. Otherwise, late work will only be accepted under exceptional circumstances and will be subject to a penalty of one letter grade (i.e., from a A- to a B+) from the moment it is late and will proceed to be penalized another letter grade every three days that it continues to be late. However, due to grading deadlines, I will not allow extensions during finals.

CONTACTING ME

I look forward to staying in contact with students throughout the term. In fact, if you can I *strongly* suggest that you sign up for an informal 10-minute meeting so we can get to know each other better within the first three weeks of class. If you cannot attend my office hours, email or talk with me to schedule another time. Otherwise, I am online daily during the week so I encourage you to get in touch with me this way for more basic concerns.

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 prefer, you can just let me know by providing a certification letter of your needs from the Disability Resource Center on campus. For further information, please contact the Disability Resource Center, 257-2754, room 2 Alumni Gym, jkarnes@uky.edu.

Please keep in mind that all written work must be original. Paraphrased and quoted text must be cited. If it is a source we refer to often, just include name and page number (Wade, 92). For all other sources please include name, year and page number (Levitin 2000:44). Internet plagiarism or plagiarism from the work of others is a violation and will not be accepted.

GRADING CRITERIA

Your grade for this course will be determined by your performance in the following categories listed below. Inconsistent attendance will adversely affect your course grade as stated in the policy laid out above.

<i>Participation</i>	10%	Student attendance and active but courteous participation is essential to this course. Your participation grade will be determined not only on your attendance but on the frequency and quality of your contributions to class as well as in your group work.
<i>Reader/Respondent Assignments</i>	20%	Students are required to participate as a Reader once and as a Respondent twice over the course of the semester. The responsibilities of the Reader are to do the readings in advance and send out two to three discussion-generating questions on the texts at hand. These discussion questions should be sent out to the respondents and the rest of the class at least two days prior to classtime. In addition, the Reader should come prepared to do a brief 5-minute introduction of the text or texts detailing the main thesis, arguments and theories introduced. The Respondents' responsibility is to craft their own in-depth responses to the Reader's questions to share with the class. Both the Reader and Respondents must turn in a short response paper (2-3 pages) on the readings. You may respond to the Reader's questions or discuss other implications that you found compelling. Over the course of the semester, you should turn in 3 written response papers.
<i>Group Project</i>	30%	One of the priorities of this class is to gain skills in ethnography. Along these lines, there will be a group project that consists of three assignments that will build upon each other including: 1) Acoustic Soundwalk Notation (5%) 2) Field Recording 1 (10%) 3) Podcast (15%)
<i>Final Paper</i>	40%	There will be one paper that will ask you to analyze a group, musical practice or piece of music in relation to the theories presented in the readings.

Grading Distribution (For graduate students)

90-100	A
80-89	B
70-79	C
69 and below	E

COURSE SCHEDULE

Please note that this schedule is subject to change.

Introduction: Defining “Music and Its Others: Noise, Sound, Silence”; Defining Place, Space and Scenes

UNIT I: *MUSIC, SOUND, PLACE AND THE ENVIRONMENT*

Topics: Music and Place Case Study – Tuva (Finding the Field)
World is Alive with the Music of Sound; The Rural Soundscape
Place, Pastoralism and Timbre
Sound Mimesis
Music, Sound and Animals
An Animist View of the World: Appropriation and Its Discontents; Ear Cleaning
Towards an Acoustemology of Place
Other Modes of Thinking about Music and Place

Principal Readings:

Levin. *Where Rivers and Mountains Sing: Sound, Music and Nomadism in Tuva and Beyond*

Senses of Place, edited by Steven Feld and Keith H. Basso

Other Activities:

Acoustic Soundwalk
Field Recording Workshop in Class

UNIT II: *FROM PLACE TO SPACE AND BEYOND*

Topics: Music/Place/Space and Issues of Nation, Ethnicity Identity and Hybridity
American Musical Landscapes
English Geographies, English Sensibilities of Place, English Hybridity and Otherness
Place and Aboriginal Land Politics
Sonoric Landscapes
Noise, Space and Politics
Performance Space; Cultural Technologies of Space
Heterotopias and Alternative Performance Spaces; Jazz in New York City
Mediated Space; Commercial Space and Muzak
Theorizing Space and Place

Principal Readings:

The Place of Music

Ethnicity, Identity and Music: The Musical Construction of Place

Other Activities:

Group Field Recording Assignment

Audio Podcast Workshop
Group Podcast Assignment and Presentations

UNIT III: MUSICAL SCENES

Topics: Musical Communities and Scenes
Telling the Story of Independent Music
Independent Music Scenes
Local Music Scenes
Translocal Music Scenes
Virtual Music Scenes

Principal Readings:

Site and Sound: Understanding Music Scenes
Music Scenes: Local Translocal and Virtual, edited by Andy Bennet and Richard
A. Peterson.

Other Activities:

Final Paper, Due by 12 noon on the day of the scheduled final exam.

University Senate Syllabus Guidelines

University Senate Syllabus Guidelines (11/08)

General Course Information

- X Full and accurate title of the course.
- X Departmental and college prefix.
- X Numerical designation of course & section number.
- X Scheduled meeting day(s), time and place.

Instructor Contact Information

- X Instructor name.
- Contact information for teaching/graduate assistant, etc. (N/A)
- X Preferred method for reaching instructor.
- X Office phone number.
- X Office address.
- X UK email address.
- X Times of regularly scheduled office hours and if prior appointment is required.

Course Description

- X Reasonably detailed overview of the course.
- X Student learning outcomes.
- X Course goals/objectives.
- X Required materials (textbook, lab materials, etc.).
- X Outline of the content, which must conform to the Bulletin description.
- X Summary description of the components that contribute to the determination of course grade.
- X Tentative course schedule that clarifies topics, specifies assignment due dates, examination date(s).
 - Final examination information: date, time, duration and location.
 - For 100□, 200□, 300□, 400□, 400G□ and 500□ level courses, numerical grading scale and relationship to letter grades for undergraduate students.
 - For 400G□, 500□, 600□ and 700□ level courses, numerical grading scale and relationship to letter grades for graduate students. (Graduate students cannot receive a “D” grade.)
 - Relative value given to each activity in the calculation of course grades (Midterm=30%; Term Project=20%, etc.).
 - Note that undergraduate students will be provided with a Midterm Evaluation (by the midterm date) of course performance based on criteria in syllabus.
- X Policy on academic accommodations due to disability.

Course Policies

- X Attendance.
- X Excused absences.
- X Make□up opportunities.
- X Verification of absences.
- X Submission of assignments.
- X Academic integrity, cheating & plagiarism.

- X Classroom behavior, decorum and civility.
- Professional preparations.
- X Group work & student collaboration.