

# IFS2073: MUSIC IN THE WORLD

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Mode of Instruction: Online

## Course Description

This course provides an introductory survey of various musical traditions in a global perspective, exploring music both as a phenomenon of sound and as a phenomenon of culture. As we survey music from around the world, we will emphasize the social context of music, including social structure, geography, globalization, mass mediation, concepts of religion, instruments, aesthetic priorities, and cultural beliefs that inform music within given cultural contexts. The focus, therefore, is on how music works in the world. This leads us to also ask how the world works within music.

Throughout the course, you will investigate the ways in which people, whether individuals, communities, societies, nations, or otherwise, interact with music. How do different groups of people from very different places within the world—be they geographic, economic, ethnic, religious, etc.—create and utilize musical sounds throughout their lives? How do these diverse perceptions about musical activity, or even what “counts” as music, build, sustain, or tear down social structures, interpersonal relationships, or even theological beliefs?

## Course Objectives

The course is open to all students regardless of major and there are no prerequisites. By the end of the course, students will demonstrate the ability to:

1. recognize and analyze music as a cultural phenomenon through the application of an ethnomusicological perspective;
2. develop listening skills and vocabulary to describe and critique musical sounds, both familiar and otherwise;
3. identify and contextualize a broad array of musical sounds, instruments, and practices;
4. question and articulate ideas on the importance of music as a phenomenon of humankind's creativity;
5. evaluate slippery terms like “world music” and appraise the significance and existence of dichotomies between concepts like “Western” and “non-Western” musics; and
6. examine the transformation of music in a contemporary world, in the face of globalization, mass mediation, and electronic communications.

## Liberal Studies in the 21<sup>st</sup> Century

This course has been approved as meeting the Liberal Studies requirements for **Cultural Practice and Humanities** and thus is designed to help you become a thoughtful patron of and participant in cultural practice. As such, you will demonstrate the ability to: compare and interpret intellectual and artistic expressions of a variety of cultures; and compare, interpret and create or model cultural artifacts that function as widely varied reflections of human perspectives and/or practices.

In addition, this course has been approved as meeting the requirements for the **Cross Cultural Diversity (X)** requirements and thus is designed to help you become a culturally conscious participant in global community. You will demonstrate the ability to: recognize and analyze differences between individuals and groups of people; identify and explain the potential benefits and/or conflicts arising from human differences within the current national and/or international landscape; examine and compare a variety of perspectives in the global community; distinguish one's own cultural patterns; and respond flexibly to multiple worldviews.

This course has been approved as meeting the requirements for the **Liberal Studies Scholarship in Practice** requirements and thus is designed to help you become a lifelong and independent learner. You will demonstrate the ability to: select, critically evaluate, and apply relevant areas of scholarship to produce an original analysis, project, creative work, performance or other scholarly work that reflects a body of knowledge relevant to the course; articulate the process of producing a work, from initial plan, to critique, revision, and completion; and critique existing applications of scholarship in order to learn from past success and failures.

Finally, this course has also been approved as meeting the requirements for the **E-series** and thus is designed to help you become an inter-disciplinary and flexible thinker, a lifelong learner, and a team builder. You will demonstrate the ability to: analyze and synthesize information from within and across disciplines; examine existing questions and problems from a variety of perspectives, formulate novel questions and ideas, and explain these questions and ideas in written and oral formats; think creatively and flexibly by envisaging new approaches to real-world scenarios or questions; and learn, think, and solve problems independently and in teams, as is required to engage in the life-long consideration of, and the fostering of cooperative solutions to, complex problems.

## Course Materials

There is one required textbook and CD set for this course. The first deadlines are set so that you have ample time to get the book, even if you add the course late. I suggest purchasing it new in order to avoid shipping delays. Not having the required textbook in hand will not be an acceptable reason for a deadline extension.

1. Bakan, Michael B. 2012. *World Music: Traditions and Transformations*, second edition. New York: McGraw-Hill.
2. Bakan, Michael B. 2012. 4 Compact Discs to Accompany *World Music: Traditions and Transformations*. New York: McGraw-Hill/Sony BMG. (Note that the CDs may not be available as digital downloads.)
3. Access to a camcorder, smartphone with video capabilities, point and shoot camera, DSLR camera, or another method of creating video content. An iPhone would be perfect, and you can borrow DSLR or video cameras from the main library if you are on campus.
4. Access for at least one group member to iMovie, Windows Movie Maker, or some other video editing software. Again, you can use the media project specific computers in the main library if you are in or near Tallahassee.
5. Recommended: A good pair of headphones if you plan on using your laptop for most of your listening. Laptop speakers cannot fully reproduce the sound of most music, so quality external speakers or headphones will change the way you hear music on an everyday basis. I post recommendations for different types and budgets on Blackboard.

The video equipment is for the semester-long ethnography project. You can take the first few weeks to find equipment and software to borrow if you need, so you do not need to go out and buy something. Video

quality will not count in your grade for that assignment, but editing will: access to the software for at least one group member will be important. Groups will be determined within the first few weeks after add/drop.

## Course Structure

The course is organized around a series of units that explore the place of music in relation to social, political, and economic forces in communities around the world. There is no expectation of previous musical or music theory study for this course. There is no expectation of technical knowledge for the class other than accessing Blackboard. Any further requirements will be explained and demonstrated where needed.

Each week will have a Blackboard outline consisting of or linking to:

1. outlines for the unit,
2. lists of required and recommended readings,
3. listening examples from both the required CD set and other web resources,
4. the embedded lectures, and
5. required quizzes and assignments, and their directions (including grading rubrics).

## Readings

Readings from the text are listed in the schedule by chapter number. They should be prepared prior to the watching the lecture videos and other video examples. Listening examples cited within the textbook are required; many of them will appear in tests, so be sure that you understand their content and context.

Other readings will be posted as PDF files or external website links. These additional readings will include scholarly writings on issues related to popular music and society, interviews with artists, journalistic essays, music criticism, art history, etc., drawn from a variety of sources and perspectives.

## Listening Examples

As this is a music course, music will make up an integral part of our class. It is important to listen attentively, or “actively.” This means that you should not do your only listening while talking on the phone, doing math homework, or using Facebook. To best understand the course material, I recommend listening to each example three times: before you start the unit’s reading (you can refer to the end of the book for a list of examples by chapter), after reading the materials, and after watching the lectures. You should feel comfortable discussing what you hear with specificity and clarity, which requires your attention when listening. The same applies to the YouTube video examples throughout the course.

## Lecture Videos

For each unit, I will embed a series of short videos into the Blackboard modules. While these fail to replicate a live setting, they give me (or a guest) the opportunity to discuss the readings and listening examples to develop larger themes. They may take the form of standard presentations or, as will often be the case in this class, they might be conversations with a guest artist or a short “documentary” style exploration of people making the music that we are discussing. I recommend watching these lectures in their listed order, after completing the reading and listening for the module. (If a link or embedded file does not work, please let me know immediately so that I can fix it. I check these throughout the semester, but occasionally technologies change and cease working together effectively.)

## Contact Hours

There will be weekly assignments that require interaction between your peers, the mentors, and with the instructor. These assignments will take the form of discussion board posts or blog commentaries with comments and communication from the instructional team. There may also be small group face-to-face video- conferencing with the instructor as you move through the planning, drafting, and revision stages of larger projects. Virtual office hours are also open, by appointment.

## Assignment Descriptions

Detailed instructions, grading criteria, and rubrics for each assignment will be provided within Blackboard. The following provides a brief description of the assignments.

### Discussion Board Contributions

Throughout the course, at least once every unit, you will be required to post a blog entry into the Blackboard blogging tool. These entries are intentionally open-ended opportunities for you to explore your thoughts on the musical sounds and cultural contexts that we explore through the course materials. For each blog entry you will choose one of the given topics and bring your own experiences into conversation with those of the people we study. Some of these blogs will be specific essay topics with their own sets of directions and word counts, such as the Musical Autobiographies and Musical Event Reports described in more detail below. Otherwise, they will be short responses of at least 300 words that draw from prompts to:

1. compare the similarities of how you engage music in your life with those whom we cover in class; or
2. interpret how these musical products from the course operate within and reflect the cultural context from which they emerge; or
3. analyze the differences between two groups of people described in a given unit and how those differences both benefit and hinder the production of musical expression; or
4. examine a variety of perspectives on musical transformation and discern any potential relationships between these and any coinciding perspectives on cultural change; or
5. draw from your own discipline to examine and analyze the musical aesthetics and cultural context of an individual, group, or community described in these lectures; or
6. describe an approach made by a musical community to enact a solution to a real-world problem and consider how this approach succeeded or failed, then compare this to similar or differing approaches within your own more local experience of social engagement through music or the arts more broadly.

### Musical Autobiographies (Two)

You will write two self-reflective mini-essays (300 words each) as discussion board posts in which you discuss the ways in which you interact with and engage music within your life (how you “musick”). This can range from performing on a stage to watching videos on YouTube to humming as you saunter down the street. These assignments will give you an opportunity to share your background in music and how it has shaped your life. These two essays will differ in that:

1. the first will describe how particular musics, songs, and genres have influenced your tastes or affected you in some other way, while

2. the second will expand the themes of the first autobiography through a more informed analysis and the incorporation of concepts and ideas related to the class's multicultural approach. In expanding these ideas from your own life, you will interrogate how your own perspectives in music relate to those that we discuss throughout the course's content.

If you prefer to submit these privately to the instructor and graders, you will have that option. Details are posted in Blackboard.

## Musical Event Reports (Two)

You will write two reflective concert reports about two different live musical events that you attend during the course of the semester. These will not be pre-recorded or televised performances, but events that you attend. Similarly, they will be events that occur during the period of the semester while you are enrolled in the course. This gives you the opportunity to utilize the concepts and contexts that we discuss in the course when making your analysis. For at least one event, you are required to participate in some active way (beyond listening). This can include dancing, performing, improvising, singing, producing, directing, etc. If this sounds particularly tricky, consider these potential examples: Christmas Caroling, participating in a workshop with a world music ensemble at FSU, line dancing at your local country music outfit, square dancing or contra dancing in your community, clubbing, setting up a gig for a friend's band, singing around a camp fire, joining the hip hop club on campus for Freestyle Friday, performing at an open mic night, and anything else that you can think of. If you are uncertain of the appropriateness of your idea, contact me and we can discuss it. This different mode of interaction will guide your reflection of the experience and give you a new perspective from which to respond.

The region surrounding and including Tallahassee offers a wealth of musical cultures, as we will see in each unit of our class. These include Irish or Old Time sessions, FSU's world music ensembles, local blues clubs, drum circles, theaters, and more. Even football games are interesting musical experiences worth discussing. For those outside Tallahassee, you should check local newspapers and websites for musical events in your area. Finding a place to participate might be a little more difficult, but recognize that most musical communities are very welcoming of new people and you may find yourself drawn in more intensely than you had expected. I will provide a number of possibilities for those in the area on Blackboard, many of which have analogous organizations throughout the country.

Following each encounter with and participation in live music, you will write an essay (750 words). If you choose to include an essay regarding a musical event that you attend and participate in only as a listener, you will:

1. compare and interpret the variety of artistic works that you hear, placing them within a cultural context as supported by materials you receive or conversations you have with performers or audience members, or from independent research in the library or online; and
2. analyze how these activities demonstrate the potential benefits and/or conflicts that arise from this community's place within its regional, national, and/or international landscape; and
3. examine the perspectives of music making within this community, how it presents itself and its music, how it orients any visible (or aural) cultural patterns within the performance, and how it responds to global pressures (how is the music changing within this performative context); and
4. ask and attempt to answer questions about the performers' goals as they present the sounds on stage or within whatever contexts you found and heard them.

Furthermore, for each essay that responds to an activity in which you participate as more than a listeners—perhaps as a dancer, performer, accompanist, singer, illustrator, producer, who knows—your response will:

1. describe how you created or modeled part of the event, what you did, and how you arrived at a position to do it; and
2. synthesize the experience of participating in a style of musical production that is or is not familiar, how this impacts your understanding of your musical self, and how it changes your tastes and understanding of the musical style that you describe; and
3. compare your own perspectives changes, if any, regarding this performance and community before and after you participated in the described activity.

Further directions and hints as to how to get started with ethnography in this way will be included in the Blackboard presentation of this assignment, as well as in the lecture discussions.

## Ethnographic Video Project

Over the course of the semester, you and a small group of your colleagues will embark upon an ethnographic research project on a topic relevant to the course. This will result in your creating a five to seven minute long documentary video to share with classmates. In it, you will enter into your community or communities to explore ways in which people use or interact with music in an interesting way: to heal, to communicate, to rejuvenate, to meditate or pray, to hype up, etc.

There will be a graded proposal and approval process for your group's project idea, but the topics can vary widely and incorporate materials and subject matter from both within and outside the course. The proposal will go through a peer revision process as you work with your group to improve it before you submit it for feedback from the instructor and/or graduate student mentor.

Along with the graded proposal, a number of other deadlines will be set throughout the semester to ensure that your group is moving forward with this project. You will have the opportunity to delineate roles, but each of you will be required to significantly participate in the planning, gathering of information and content, and revision process for each stage of the project: the proposal and final video project. If one of you has experience with editing video in iMovie, for example, that person can take control of much of that type of work, but the rest of the group will still demonstrate participation in the storyboarding and revision process. Similarly, if one of you is not local while the others are all based in Tallahassee, there are still ways to collect materials that include comparing Tallahassee's community with that of your surroundings or preparing the background materials to orient the video.

In the proposal, you will:

1. outline a topic and argument that your group has selected for the video project;
2. provide a bibliography of existing scholarship on this topic, including links to online video or other sources;
3. demonstrate a critical analysis of other audio/visual and written content on the topic; and
4. articulate your process for producing the work, including the roles that each group member will undertake, the individuals who you plan on interviewing, a description of your technology needs and assets with an outline of how you plan to overcome any deficiencies, and self-imposed practical

deadlines for completing the planning, filming, sharing, editing, and revision phases of the project (more details will be provided on Blackboard).

Each final video will:

1. interpret a variety of artistic works within their given contexts;
2. act as a creative cultural artifact of its own that explores the functions of these artistic works, with special emphasis on how they reflect the perspectives of the individual creators and communities;
3. analyze how these people or groups of people use music for the benefit or detriment of their own condition or that of others within their local landscapes;
4. compare these perspectives with those that we found throughout the global communities studied within this course, especially in terms of how they address similar issues like globalization, economic pressures, social pressures, and historical realities;
5. synthesize the strengths of the multimedia presentation and those of your own various disciplines to discern a novel mode of asking and answering questions in this oral format;
6. creatively approach the diverse scenarios that these creators and communities engage regularly; and
7. demonstrate your effective problem solving and innovate thinking as you work within a team to engage these musics and communities, foster cooperation amongst yourselves, and share these complex modes of cultural production with your classmates.

These projects are intended to assist you in exploring music and communities that you find interesting both personally and professionally. Each group will share its video to other students from the class using Kultura, a YouTube-like service built into Blackboard. Directions and tutorials for creating, editing, and posting the online content will be available within the project directions and the course as we move forward. You will also provide a given number of quiz questions, from which I will create the final unit's quizzes.

## Course Assessment and Evaluation

### Quizzes

Quizzes will be drawn from the reading material, lectures, and listening. They may include material that was not discussed in the lecture, but will never include content from outside the course. While they are open book, they are timed. It is very difficult to score well if you have not already read and taken good notes.

You cannot pause a quiz, which means that they must be completed in one sitting. You can take three attempts on each quiz to accommodate any technical issues that might arise, but be aware that the questions are randomized from a large pool. You will not have the same questions each time. Your last attempt's grade will count. No further attempts will be granted for technical issues, so I recommend that you use a hard-wired and trusted internet connection instead of wifi.

### Assignments

Over the course of the semester, you will have different assignments as described above. Pay close attention to the instructions and deadlines for each individual assignment and be sure to mark due dates for each stage of participation and submission on your calendar.

## Grading Scale

Grades will be figured on the point system below. Scores will be available on Blackboard over the course of the semester. There will be no rounding and no curve in this class. There will be extra credit offered during the semester in conjunction with some assignment projects.

A .....	93-100	Quizzes.....	30%
A- .....	90-92.99	Discussions (inc. musical autobiographies).....	20%
B+ .....	87-89.9	Musical event reports (2) .....	20%
B .....	83-86.9	<u>Ethnographic video and proposal.....</u>	<u>30%</u>
B- .....	80-82.9	Total .....	100%
C+ .....	77-79.9		
C .....	73-76.9		
C- .....	70-72.9		
D+ .....	67-69.9		
D .....	63-66.9		
D- .....	60-62.9		
F .....	Below 60		

## Expectations for an Online Course

Because this is a fully online course, you are expected to keep up with readings and other assignments. Deadlines will be strict, and materials for a given week will only be open on Blackboard for that week. Late work will not be accepted except where excused as outlined above. Deadlines will be posted clearly on Blackboard, allowing you to work around any other engagements that you may have.

Start early, stay ahead, and do not trust that the online interface will be working minutes before the deadline.

## Office Hours

Because this is an online class, there is no expectation that participants will be in Tallahassee at any point. Therefore, I can conduct any meetings with students virtually using a program like Facetime, Skype, Google Hangout, or the system built into Blackboard. Email me to set up an appointment. We will then work out a specific time and method. I will also be available during posted office hours in Kellogg 314.

## Technology

It is your responsibility to be sure that your computer and browser are compatible with the Blackboard interface. If you need assistance accessing the course website on Blackboard, contact Blackboard user support at (850) 644-8004 between 8 a.m. and 5 p.m. EST, Monday through Friday. Technical specifications for the Blackboard system are available in the course website.

Technology issues are not a valid excuse for missing deadlines. You can always complete your assignments on the computers in labs across campus, libraries, friends' and family's computers, and the list goes on. The course is self-paced, so get ahead and give yourself time if you are worried about these types of problems. Remember, you have three attempts for each quiz in order to allow for these types of issues.

## Netiquette

It is important to maintain proper online etiquette within interactions with students and instructors. Use language that is appropriate for our educational setting. Use complete and correct sentences, spelling, and



grammar. Avoid the abbreviations we see in texts and personal emails, no matter how common they might be. Reread and revise your submissions at all times. Under no circumstances should you use offensive, obscene, or threatening language in any form. These guidelines apply to both written and video submissions.

## Classroom Policies

### Liberal Studies

To demonstrate college-level writing competency as required by the State of Florida, the student must earn a "C" (2.0) or higher in the course, and earn at least a C average on the required writing assignments. If the student does not earn a C average or better on the required writing assignments, the student will not earn an overall grade of C or better in the course, no matter how well the student performs in the remaining portion of the course.

The Liberal Studies for the 21st Century Program at Florida State University builds an educational foundation that will enable FSU graduates to thrive both intellectually and materially and to support themselves, their families, and their communities through a broad and critical engagement with the world in which they live and work. Liberal Studies thus offers a transformative experience. This course has been approved as meeting the requirements for the E-Series and thus is designed to help you become an interdisciplinary and flexible thinker; a lifelong learner; and a team builder. In addition, this course has been approved for the Liberal Studies disciplinary requirement of Cultural Practice and thus is designed to help you become a thoughtful patron of and participant in cultural practices. This course has been approved as meeting the requirements for Scholarship in Practice and thus is designed to help you become a flexible thinker; a productive member of society; and an independent learner. This course has been approved as meeting the Cross-cultural Studies requirements and thus is designed to help you become a culturally conscious participant in a global community.

### University Attendance Policy

Excused absences include documented illness, deaths in the family and other documented crises, call to active military duty or jury duty, religious holy days, and official University activities. These absences will be accommodated in a way that does not arbitrarily penalize students who have a valid excuse. Consideration will also be given to students whose dependent children experience serious illness.

### Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University's expectations for the integrity of students' academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to ". . . be honest and truthful and . . . [to] strive for personal and institutional integrity at Florida State University." (Florida State University Academic Honor Policy, found at <http://fda.fsu.edu/Academics/Academic-Honor-Policy>.)

### Americans With Disabilities Act

Students with disabilities needing academic accommodation should: register with and provide documentation to the Student Disability Resource Center; and bring a letter to the instructor indicating the need for accommodation and what type.

This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. For more information about services available to FSU students with disabilities, contact the:

Student Disability Resource Center  
874 Traditions Way  
108 Student Services Building  
Florida State University  
Tallahassee, FL 32306-4167  
(850) 644-9566 (voice)  
(850) 644-8504 (TDD)  
sdrc@admin.fsu.edu  
<http://www.disabilitycenter.fsu.edu/>

### Free Tutoring from FSU

On-campus tutoring and writing assistance is available for many courses at Florida State University. For more information, visit the Academic Center for Excellence (ACE) Tutoring Services' comprehensive list of on-campus tutoring options (see <http://ace.fsu.edu/tutoring> or contact [tutor@fsu.edu](mailto:tutor@fsu.edu)). High-quality tutoring is available by appointment and on a walk-in basis. These services are offered by tutors trained to encourage the highest level of individual academic success while upholding personal academic integrity.

### Syllabus Change Policy

Except for changes that substantially affect implementation of the evaluation (grading) statement, this syllabus is a guide for the course and is subject to change with advance notice.