Course Description:
The course will cover a variety of musical genres from selected cultures around the world. It aims to familiarize students with musical sounds and structures, to guide them in listening to music on an analytical level, and to help them investigate music as human activity with social functions and as cultural expression. Introductory units will outline basic concepts and methodologies of ethnomusicology, including terminology in the study of music (e.g., melody, rhythm, texture, form, etc.) and anthropology (e.g., identity, culture, field research, etc.). These conceptual units will be supplemented with case studies from around the globe. Other major units over the course of the semester will vary in their levels of depth/time but will examine musics and peoples of Guatemala, Zimbabwe, Japan, Brazil, and North America. Students will participate in a variety of activities, including online and in-class discussions, critical listening exercises, videos, lectures, and performances. Students will apply ethnomusicological concepts and methodologies to the gradual completion of a semester-long research project that fulfills the UWM GER-Arts/OWC-B writing requirement.

Course Prerequisites: Junior status or above; successful completion of OWC-A (ENGL 102 or equivalent)

Required Texts & Accompanying CDs:

Additional reading/viewing/listening is available via the “Class Materials” tab on D2L.
- All coursework must be completed before the class meeting for which they are scheduled.
- If any materials or assignments are unclear, please ask me to clarify them for you.

Course Goals:
The primary goal of this course is to introduce students to a variety of ways of thinking about musical aesthetics, organization, structure, and contexts via the study of music from selected regions of the world. Students will demonstrate their growing comprehension of the basic musical concepts of these regions and the social/performative contexts of music and musicians, making cross-cultural comparisons in terms of musical features, performance intent, and social function through written assignments, discussions, and tests. Students will understand broader forces at play on music-making around the globe, such as social structure, colonization, war/internal conflict, commercialization, and cross-cultural influences, examining how they shape historical change in music and culture. Individual research projects will present this knowledge, as well as students’ grasps of discipline-appropriate writing styles, centered on the identification of recently published research and the construction of an effective argument from critical synthesis of that research.

Time Commitment:
Each week, students attend 2.5 hours at class meetings and spend approximately 6 hours completing coursework. Of course, this is an estimate and will vary from week to week. Since this class meets only once per week, it is especially important to plan ahead and manage time effectively.

University Policies:
The following link will connect you to a page where you can find the University’s policies regarding students with disabilities, religious observances, students called to active military duty, incompletes, discriminatory conduct, academic misconduct, complaint procedures, grade appeal procedures and final exam requirements: http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf.

Please note that plagiarism is a serious academic offense. Students using work completed by others, whether found on the web, in a book, or written by other students, will at the very least fail the assignment. For serious cases I will initiate an academic disciplinary procedure. For a description of what this entails see: http://www4.uwm.edu/acad_aff/policy/academicmisconduct.cfm
UW System Shared Learning Goals:
1. Knowledge of Human Cultures and the Natural World including breadth of knowledge and the ability to think beyond one’s discipline, major, or area of concentration. This knowledge can be gained through the study of the arts, humanities, languages, sciences, and social sciences.
2. Effective Communication Skills including listening, speaking, reading, writing, and information literacy.
3. Intercultural Knowledge and Competence including the ability to interact and work with people from diverse backgrounds and cultures; to lead or contribute support to those who lead; and to empathize with and understand those who are different than they are.

Arts (a) Definition: A branch of learning focusing on the conscious use of skill and creative imagination in the production of artistic objects or performances that stress values that stand outside conventional ideas of utility.

Criteria B1: demonstrate comprehension of historical, philosophical, theoretical, or aesthetic perspectives commonly used in the understanding of a specific art;
Criteria B3: compare and contrast the expressive and formal features of different artistic media and/or cultural traditions; this may be accomplished through an analytic study or as part of an original artistic work.

OWC-B Primary Learning Outcomes:
1. Students will be able to identify core library resources specific to the discipline.
2. Students will be able to identify, analyze, and synthesize appropriate information from primary and secondary sources.
4. Students will demonstrate appropriate use of stylistic and disciplinary conventions in writing.

Final Course Grade Assessment:
Weekly D2L Discussion (15) 30
Class Participation (15) 15
Tests (4) 20
Research Paper Project 35
  Bibliography 1 (~3 pgs.) 5
  Bibliography 2 (~10 pgs.) 10
  Paper Outline (~3 pgs.) 5
  Draft Paper (~12 pgs.) 10
  Revised Paper (~12 pgs.) 5
  Total 100

Course Requirements:
1) Weekly D2L Discussion (30% of Final Course Grade)
   Two writing prompts are offered for each weekly class session. Every week, students (1) answer one writing prompt AND (2) respond to another student's contribution in either of the discussion threads. The aim of this exercise is for students to engage with musical and cultural issues as they read the text and prepare for the following week's class. This will also allow me to see which terms/concepts students are finding difficult and need to be covered more carefully in class. Each post must be between 250-500 words in length (depending on the specific instructions of each prompt) and will be graded between 0 and 1 point (thus, two total points possible each week) based on thoughtfulness, substance, and proof-reading for writing mechanics/conventions. Initial posts are due each week at 11:59pm Saturday night and response posts are due at noon on Monday.

2) Class Participation (15% of Final Course Grade)
   Class participation is measured by both attendance and engagement, graded between 0 and 1 point each week. Since this class only meets once per week, students are expected to attend all class meetings, having completed the coursework assigned for each week. This is not a large class, so there is more room for class discussion. Students will not be able to effectively take part in these discussions if they come to class late and/or unprepared. That said, I understand that sometimes it is not possible to be as prepared as one might like. Please let me know if there are other pressures making it impossible, on occasion, to attend class or to be adequately prepared. Specifically, I ask all students who are unwell to not come to class. Please notify me via email and pursue the appropriate treatment– we will figure out missed class activities and make-up assignments. I also encourage students to e-mail me with questions they might have, or to see me during office hours (or by appointment, given some planning ahead).
3) Tests (20% of Final Course Grade): *Feb. 19\textsuperscript{th}, Mar. 12\textsuperscript{th}, Apr. 16\textsuperscript{th}, and May 14\textsuperscript{th}*

Each test will include listening examples as well as other questions drawn from readings and class discussions. Although tests are not cumulative in terms of class materials, certain musicological and anthropological concepts will repeat across different portions of the course. There will be no make-ups for missed tests except under the most unusual circumstances, so please plan ahead for these dates. To request a make-up, a legitimate excuse should be submitted via e-mail before the test (absolutely no later than one class meeting after the test) and must be accompanied by written evidence, e.g. a doctor's note, etc.

4) Research Paper Project: GER & OWC-B Assessment (35% of Final Course Grade)

The research paper project consists of four assignments that build to a final paper, submitted at the last class meeting. The aim of these assignments is for students to work through the research/writing process that needs to be undertaken in creating a longer paper on an unfamiliar topic. See the “Research Project” tab on D2L for explanations, instructions, and grading rubrics for each individual assignment. Deadlines are also noted below, as well as in the Course Schedule (next page).

The goal of the research paper project is to demonstrate that you can identify a musical or cultural issue relating to a music of a single people or place, gather information about it (musical, verbal and written), and synthesize your findings into a coherent, convincing, complete statement. The topic is yours to choose, relevant to the content of the course. Please note that you are not expected to undertake any original research. In fact, the synthesis of ideas found in existing scholarship will constitute the vast majority of this paper. Students are encouraged to talk to the instructor during office hours about the direction of this final paper.

1) Bibliography 1: Due February 12\textsuperscript{th}. At least 25 sources on your chosen music/area/people, cited in the Chicago Manual of Style’s “Author-Date” system. Based on the bibliography, list three possible paper topics, describing each briefly in 2-3 sentences.

2) Bibliography 2: Due March 5\textsuperscript{th}. A shorter, annotated bibliography (10-15 sources) based on your specific topic, accompanied by a short prospectus (=150 words) outlining the central thesis and major points of paper.

3) Paper Outline: Due March 26\textsuperscript{th}. Approximately three pages in length, an outline of research paper indicating which sources from the annotated bibliography will be used to support each major point of the paper.

4) Draft Paper: Due on or before April 9\textsuperscript{th}. At least 12 double-spaced pages of full prose text, not including the bibliography. Multiple drafts may be submitted, but no first submission of a draft will be accepted after April 9\textsuperscript{th}.

5) Revised Paper: Due May 7\textsuperscript{th}. The final product of the entire process, reflecting on feedback from draft paper.
SPRING 2018 COURSE SCHEDULE
*This schedule is subject to change, announced in class or via email/D2L.
*All readings have accompanying audio/video material, either with course textbooks or on D2L.

<table>
<thead>
<tr>
<th>Class Meeting</th>
<th>Topics and Materials</th>
<th>Assignments</th>
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| Jan. 22<sup>nd</sup> | Introduction to Course & Ethnomusicological Concepts #1: Foundations & Contexts  
**Read:** Course Syllabus and Wade’s *Thinking Musically* (Preface, Chap. 1 & 2) | ✓ Online Discussion 1 |
| Jan. 29<sup>th</sup> | Guatemala, Musical Nationalism, & the Marimba Complex  
**Read:** Garfias’ “The Marimba of Mexico and Central America” and Amado’s “The Fox Trot in Guatemala: Cosmopolitan Nationalism Among Ladinos” | ✓ Online Discussion 2 |
| Feb. 5<sup>th</sup> | Ethnomusicological Concepts #2: Time & Pitch  
**Read:** Wade’s *Thinking Musically* (Chap. 3 & 4) | ✓ Online Discussion 3 |
| Feb. 12<sup>th</sup> | Zimbabwe #1: The Mbira Zdavadzimu, Spirit Possession, & the Bira Ceremony  
**Read:** Berliners’ *The Soul of Mbira* (Chap. 1 & 8) | ✓ Online Discussion 4  
✓ Bibliography 1 |
| Feb. 19<sup>th</sup> | Ethnomusicological Concepts #3: Structure, Performance, & Musicking  
**Read:** Wade’s *Thinking Musically* (Chap. 5) and Small’s *Musicking* (Prelude) | ✓ Online Discussion 5  
✓ Test 1 |
| Feb. 26<sup>th</sup> | Japan #1: An Introduction, International Influence, & the Gagaku Ensemble  
**Read:** Wade’s *Music in Japan* (Preface, Chap. 1 & 2) | ✓ Online Discussion 6 |
| Mar. 5<sup>th</sup> | Japan #2: Genre, Popularization, Tsugaru syamisen, Koto, Nô, & Kabuki  
**Read:** Wade’s *Music in Japan* (Chap. 3 & 4) | ✓ Online Discussion 7  
✓ Bibliography 2 |
| Mar. 12<sup>th</sup> | Japan #3: International Influence, Art/Pop Genres, & Japanese Diasporas  
**Read:** Wade’s *Music in Japan* (Chap. 5 & 6) | ✓ Online Discussion 8  
✓ Test 2 |

Thursday, Mar. 15<sup>th</sup>  
6pm in the Union Cinema: Tsugaru-jamisen concert with Sato Michiyoshi, introductory remarks by Dr. Joshua Solomon of Hirosaki University (also, a separate lecture is being offered at 3:30pm)

-------- March 18<sup>th</sup> – 25<sup>th</sup>: Spring Break --------

| Mar. 26<sup>th</sup> | Ethnomusicological Concepts #4: Identity, Authenticity, & Discussing Field Research  
**Read:** Wade’s *Thinking Musically* (Chap. 6 & 7) | ✓ Online Discussion 9  
✓ Paper Outline |
| Apr. 2<sup>nd</sup> | Zimbabwe #2: Musical Nationalism, Commercialization, & Thomas Mapfumo  
**Read:** Turino’s “The Mbira, Worldbeat, and the International Imagination” | ✓ Online Discussion 10 |
| Apr. 9<sup>th</sup> | Brazil #1: Samba (Featuring Invited Guest Musicians)  
**Read:** Raphael’s “From Popular Culture to Microenterprise: The History of Brazilian Samba Schools” | ✓ Online Discussion 11  
✓ Draft Paper |
| Apr. 16<sup>th</sup> | Brazil #2: Tropicália  
**Read:** Veloso and Dunn’s “The Tropicalista Rebellion” | ✓ Online Discussion 12  
✓ Test 3 |
| Apr. 23<sup>rd</sup> | Indigenous North American Music #1: Introductions & Intertribal Pow-wow Music  
**Read:** Perea’s *Intertribal Native American Music in the United States* (Preface, Chap. 1 & 2) | ✓ Online Discussion 13 |
| Apr. 30<sup>th</sup> | Indigenous North American Music #2: Invited Guest Speaker  
**Read:** Perea’s *Intertribal Native American Music in the United States* (Chap. 3 & 4) | ✓ Online Discussion 14 |
| May 7<sup>th</sup> | Indigenous North American Music #3: Activism, Popular Music, & Jazz  
**Read:** Perea’s *Intertribal Native American Music in the United States* (Chap. 5 & 6) | ✓ Online Discussion 15  
✓ Revised Paper |

----- Monday, May 14<sup>th</sup> @ 6:00–8:00pm: Test 4 -----