

- **A brief description of the experience (300 words maximum)**

For more information, see complete syllabus.

Sample readings:

Bruno Nettl, "Introduction: Studying Musics of the World's Cultures"; Theodore Levin, "Listening the Tuvan Way," Where Rivers and Mountains Sing; Daniel Neuman, "Becoming a Musician," The Life of Music in North India; Kao Kalia Yang, "Walking Back Alone," The Latehomecomer: A Hmong Family memoir.

Topical Outline and timetable:

Sept.3-10: Introduction: An evaluation of Western assumptions concerning music and musical culture; issues of globalization, appropriation and cultural imperialism.

Sept.12-17: Over-tone singing of Tuva: Music as a means of connection to social, physical and spiritual environment.

Sept.19-Oct.8: Music of Native America: Music as a reflection of culture; music as a form of endurance and renewal; connections of music to cultural identity.

Oct.10-17: India: Connections between musical and social systems; issues of learning.

Oct.13: Quiz 1

Oct.22: Exam 1

Oct.24-31: Music of the Civil Rights Movement: The power of music

Nov.5-19: Hmong: Issues of change and cultural identity

Nov.19: Quiz 2

Nov.21: Peter Gabriel, Bela Fleck, and Herbie Hancock: Politics and power relationships

Nov.26-Dec.12: West African Music: Further consideration of the connection between musical and social systems

6. Considering existing department/program resources, please provide answers to the following:

How many sections of the experience will be offered in the fall semester? 2

How many sections of the experience will be offered in the spring semester? 1

What will be the average size for each section of the experience? 35

Responsibility 2 (R2): Evaluate the impact of systems, institutions and issues in local and global contexts and across cultures.

1. Describe the content of the experience and especially the relationship between the content and the identified learning outcome. If it is appropriate, estimate the percentage of time spent in the experience on the identified outcome.

This course provides an introduction to the sound and concepts of diverse musical cultures from around the world, with an emphasis on the role of music within cultures and music as a reflection of these cultures. This course aims to offer an understanding of human experience and culture through the study of diverse musical traditions and by emphasizing the inter-connectedness of musical style to cultural values and the diverse roles that music serves in cultures. Throughout the course, the effects of power relationships on music and musical culture will be confronted, such as the impact of assimilation policies on Native American musical cultures in the beginning of the twentieth century or the impact of appropriation by Western artists seeking "sources of inspiration" around the world. The ultimate goals in this course are for students to gain an understanding of diverse musical cultures and styles, the connection of music to broader social structures, and the ways in which individual choices have global implications. By the end of this course, students should be able: 1) to compare diverse musical cultures, especially the diverse roles that music serves within cultures. 2) to identify the effects of power relationships on music and musical culture. 3) to explain how choices by individual artists have global implications. The entire course directly addresses this outcome.

2. Describe the opportunities that the experience will offer students to meet the identified outcome. Your description can include pedagogy used, example assignments, broad discussion of the learning environment for the experience, etc.

Multiple lectures, discussions, and assignments (involving reading, listening, and writing) will address R2. A comparative approach to six different musical cultures is taken in this course, including Tuva, Ojibwe, India, Civil Rights, Hmong, and West Africa. Multiple assignments and discussions address the impact of appropriation of global music by Western artists, including local Eau Claire musicians. For example, in the first weeks of the course, consideration of Piano Guys "Paradise" and claims of an "authentic African sound" introduce issues of appropriation and authenticity. Towards the end of the course, issues of appropriation in the music of Peter Gabriel and Paul Simon are examined through multiple readings, discussions, and a 5-page paper.

3. Identify and provide a rationale for the presence of all prerequisites.

There are no prerequisites.

4. Describe the student work for the identified outcome that will be collected, assessed and results submitted to the University Assessment Committee for purposes of assessment of our Liberal Education Core. Examples of student work include student papers, in-class writing, exams, field experiences, oral presentations, etc.

Be sure to refer to the outcome rubric elements in relation to the student work that will be assessed. If there are aspects of your course that align with a selected learning outcome but are not well-reflected in its rubric, provide relevant commentary.

For Rubric Element A, an essay exam question will be assessed. This essay asks for a comparison of the traditional social structures of Mbuti and Mande cultures, and then a comparison of related musical styles. This essay assesses the students' knowledge of two distinct musical cultures and their ability to connect musical style with social structures. For Rubric Elements B and C, a 5-page essay which addresses the political implications and power relationships in Paul Simon's Graceland album will be assessed. In relationship to Element B, students are asked to analyze the power relationships between Paul Simon and his "sources of inspiration" who were musicians from South Africa during the anti-apartheid struggles, and they are asked to address the difference between collaboration, appropriation, and exploitation. In relationship to Element C, students are asked to analyze the global implications of Paul Simon's choices to create the Graceland album and go on tour during a period of UN sanctions. (See attachment for full description of assignment.)

5. Provide additional information on the learning experience such as:

- **Sample readings**
- **Topical outline and timetable**
- **Learning outcomes**
- **A brief description of the experience (300 words maximum)**

For more information, see attached syllabus.

Sample readings:

"Frances Densmore: Life Story," transcript from Minnesota Public Radio Website; Marcie Rendon, SongCatcher; Timothy Taylor, "Old Hegemonies, New Musics," in Global Pop: World Music, World Markets; Charles Hamm, "Graceland Revisited," in Popular Music (1989).

6. Considering existing department/program resources, please provide answers to the following:

How many sections of the experience will be offered in the fall semester? 2

How many sections of the experience will be offered in the spring semester? 1

What will be the average size for each section of the experience? 35

Attachments

Music 225 LE Syllabus.docx 9/15/2014 12:53 PM Music

General Notes and Comments:

The new rubrics approved at the end of the summer of 2014 are very workable for me.

Date of Department/Program Approval (Include all department/program names and approval dates as appropriate):

11/3/14

College Curriculum Committee or Equivalent Action:

11/6/2014 Approved Denied

University Liberal Education Committee Action:

Approved Denied