

DEREE COLLEGE SYLLABUS FOR: MU 2135 CULTURAL PERSPECTIVES ON MUSIC		(3/0/3)												
(Updated Spring 2016)		<b>UK LEVEL: 4</b> <b>UK CREDITS: 15</b>												
<b>PREREQUISITES:</b>	WP 1010 Introduction to Academic Writing													
<b>CATALOG DESCRIPTION:</b>	Introduction to the study of the complex relationships between music and its cultural, social and political contexts, exploring a wide range of musical repertoire encompassing western traditions of popular music, art music, jazz and non-western musics.													
<b>RATIONALE:</b>	In the search for meaning in music considerable study has been made of music in context – how historical, cultural, social, economic, political and other related issues can have an important role to play in furthering our understanding of particular musical repertoires. This course provides a basic introduction to this large and complex field, combined with an overview of the various disciplines involved in the study of music. The course also focuses on drawing perspectives from a musical performance in relation to the context in which the repertoire in question is created, performed and received, as well as the interrelationships between creation and performance of music as a human activity and the values inherent in musical expression.													
<b>LEARNING OUTCOMES:</b>	After successfully completing this course, students should be able to:  1. identify key concepts and issues related to historical, social, economic, cultural and political context of various musical repertoires. 2. recognize key aspects of music disciplines: musicology and ethnomusicology. 3. examine aspects of musical experience and process found in music creation and musical performance. 4. demonstrate the ability to select information that is relevant to a topic within music and culture, explaining its relevance and relating it to ways in which the topic might be better understood													
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the College, the following tools are used: ➤ Class lectures ➤ Class discussions and group work ➤ Listening, reading, viewing (listening and audio/visual examples) ➤ Class presentation sessions (formative work in small groups) ➤ Research, reading and writing exercises (assigned as homework which are then reviewed in class or returned with written feedback) ➤ Office hours: students are encouraged to make full use of the instructor’s office hours, where they may ask questions, see their assigned work results and review lecture material ➤ Use of learning management system (Blackboard) where instructors post lecture notes, assignment instructions, announcements and additional resources. ➤ Support from the Student Academic Support Services (SASS) which offers one-to-one and group workshop sessions to support the development of academic and study skills.													
<b>ASSESSMENT:</b>	<table><tr><td colspan="2"><b>Summative:</b></td></tr><tr><td><b>Project: Written assignment</b> 1200 - 1500 Words.</td><td><b>50%</b></td></tr><tr><td><b>Final examination</b></td><td><b>50%</b></td></tr><tr><td colspan="2"><b>Formative:</b></td></tr><tr><td><b>Homework assignments:</b> 1) Writing assignments with short answer questions or extended answers with written feedback. Blackboard tools: blogs, wikis, peer assessments 2) Class discussions of required readings.</td><td><b>0</b></td></tr><tr><td><b>Formative essays</b></td><td><b>0</b></td></tr></table> The formative homework assignments aim to prepare students for the final examination.		<b>Summative:</b>		<b>Project: Written assignment</b> 1200 - 1500 Words.	<b>50%</b>	<b>Final examination</b>	<b>50%</b>	<b>Formative:</b>		<b>Homework assignments:</b> 1) Writing assignments with short answer questions or extended answers with written feedback. Blackboard tools: blogs, wikis, peer assessments 2) Class discussions of required readings.	<b>0</b>	<b>Formative essays</b>	<b>0</b>
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	<p>The written project tests learning outcomes 1,2,3,4</p> <p>The final examination tests learning outcomes 1,2,3.</p>
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b> Selected chapters from the following sources available at the John S. Bailey Library:</p> <p>Ake, D. A. (2002). <i>Jazz Cultures</i>. Berkeley: University of California Press.</p> <p>Berger, Harris M. (2009). <i>Stance: Ideas about Emotion, Style and Meaning for the Study of Expressive Culture</i>, Wesleyan Univ. Press, Middletown, CT.</p> <p>Charry, E. S. (2012). <i>Hip hop Africa: New African music in a Globalizing World</i>. Bloomington: Indiana University Press.</p> <p>Cohen, S. (1993). 'Ethnography and Popular Music Studies', in <i>Popular Music</i>, Vol. 12/2.</p> <p>Cook, N. (1998). 'Musical Values', in Cook, N. <i>Music: Very Short Introduction</i>, Oxford University Press.</p> <p>Frith, S. (1981). <i>Sound effects youth, leisure, and the politics of rock 'n' roll</i>. New York: Pantheon Books.</p> <p>Harper-Scott, J.P.E. and Samson, J. (2009). <i>An Introduction to Music Studies</i>, Cambridge, UK: New York, Cambridge University Press.</p> <p>Leyshon, A., D.M., and Revill, G. (eds) (1998). <i>The Place of Music</i>, Guilford Press,, New York.</p> <p>Rice, T. (2014). <i>Ethnomusicology: a Very Short Introduction</i>, Oxford University Press.</p> <p>Rose, T. (1994). <i>Black Noise: Rap Music and Black Culture in Contemporary America</i>, Wesleyan Univ. Press, Middletown, CT.</p> <p>Randall, A. J. (2014). <i>Music, Power, and Politics</i>. New York: Routledge, Taylor &amp; Francis Group.</p> <p>Shuker, R., &amp; Shuker, R. (2008). <i>Understanding Popular Music Culture</i>. London: Routledge.</p> <p>Small, C. (1998). <i>Musicking: the Meanings of Performing and Listening</i>, University Press of New England Hanover, NH.</p> <p>Wade, B. (2009). <i>Thinking Musically: Experiencing Music, Expressing Culture</i>, 2<sup>nd</sup> ed., Oxford University Press, New York.</p> <p>Walser, R. (1993). <i>Running with the Devil: Power, Gender and Madness in Heavy Metal Music: Genre, History, and the Construction of Heavy Metal</i>, Wesleyan Univ. Press, Middletown, CT.</p> <p><b>Further reading:</b></p> <p>Bennett, A., Shank, B. and Toynbee, J. (eds.) (2005). <i>The Popular Music Studies Reader</i>. Abingdon, U.K.: Routledge.</p> <p>Clayton, M., Herbert, T., &amp; Middleton, R. (Eds.). (2011). <i>The Cultural Study of Music: A Critical Introduction</i>. New York: Routledge.</p> <p><b>Reference texts:</b></p> <p>Beard, D. and Gloag, K. (2005). <i>Musicology: The Key Concepts</i>. London: Routledge.</p> <p>Herbert, T. (2009). <i>Music in Words: A Guide to Researching and Writing about Music</i>, 2<sup>nd</sup> ed. Oxford University Press, New York (copyright by ABRSM).</p> <p>Shuker, R. (2005). <i>Popular Music: Key Concepts of Music</i>, 2<sup>nd</sup> ed. Routledge, New York.</p>

<b>INDICATIVE MATERIAL:</b> <i>(e.g. audiovisual, digital material, etc.)</i>	<b>REQUIRED MATERIAL:</b> <a href="http://www.learner.org/resources/series105.html">http://www.learner.org/resources/series105.html</a> 1) Sound, Music and the Environment 2) The Transformative Power of Music 3) Composers and Improvisers CDs: <a href="http://www.amazon.com/Thinking-Musically-Experiencing-Expressing-Culture/dp/0199844860">http://www.amazon.com/Thinking-Musically-Experiencing-Expressing-Culture/dp/0199844860</a> Thinking Musically: Experiencing Music, Expressing Culture DVD: Hip Hop: a Culture of Influence <a href="http://www.musicpowerpolitics.com/">http://www.musicpowerpolitics.com/</a>
<b>COMMUNICATION REQUIREMENTS:</b>	Blackboard and an active ACG-email account
<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Word (or similar word processing program), and an internet connection for access to online music databases (available through the college library).
<b>WWW RESOURCES:</b>	The course will mainly use subscription services available through the John S. Bailey Library: <a href="http://www.oxfordmusiconline.com">www.oxfordmusiconline.com</a> (The New Grove Online) <a href="http://www.rilm.org">www.rilm.org</a> (International Repertory of Music Literature) <a href="http://www.jstor.org">www.jstor.org</a> (Digital archive of academic material) <a href="http://www.muse.jhu.edu">www.muse.jhu.edu</a> (Project MUSE) Students will also be encouraged to make use of the main music research library for Greece. <a href="http://www.mmb.org.gr">www.mmb.org.gr</a> (The Music Library of Greece “Lilian Voudouri”) <a href="http://www.loc.gov/folklife/other.html">http://www.loc.gov/folklife/other.html</a>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li><b>1. Introduction to different musical repertoires:</b> <ol style="list-style-type: none"> <li>1.1 Rap</li> <li>1.2 Heavy Metal</li> <li>1.3 Jazz</li> <li>1.4 Rock</li> <li>1.5 Traditional Music</li> <li>1.6 Western Classical Art Music</li> <li>1.7 Non-Western Musics</li> </ol> </li> <li><b>2. Introduction to basic terminology</b> <ol style="list-style-type: none"> <li>2.1 Culture</li> <li>2.2 Subculture</li> <li>2.3 Globalization</li> <li>2.4 Colonialism</li> <li>2.5 Authenticity</li> </ol> </li> <li><b>3. Overview of different disciplines involved in the study of music:</b> <ol style="list-style-type: none"> <li>3.1 Ethnomusicology and an ethnographic method/approach</li> <li>3.2 Musicology</li> </ol> </li> <li><b>4. Overview of other disciplines outside of music and their use in placing music into context:</b> <ol style="list-style-type: none"> <li>4.1 Anthropology</li> <li>4.2 Social Sciences</li> <li>4.3 Cultural Studies</li> </ol> </li> <li><b>5. Key features of different kinds of contexts and their relationship to musical repertoires:</b> <ol style="list-style-type: none"> <li>5.1 Historical</li> <li>5.2 Cultural</li> <li>5.3 Sociological</li> <li>5.4 Anthropological</li> <li>5.5 Economic</li> <li>5.6 Political</li> <li>5.7 Geographical</li> </ol> </li> <li><b>6. The nature of musical experience:</b> <ol style="list-style-type: none"> <li>6.1 Introduction to the theories of meaning in music</li> <li>6.2 Music as an activity</li> </ol> </li> </ol>

	<p><b>7. Cultural issues in relation to:</b></p> <ul style="list-style-type: none"><li>7.1 Identity</li><li>7.2 Gender</li><li>7.3 Ethnicity</li></ul>
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