Term Information

Effective Term	Autumn 2021
Previous Value	*Summer 2012*

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Adding Distance Learning (DL) and Hybrid Learning (HY) as modes of instruction for this course; Adding a recitation component to this course; Adding regional campuses as location for offering this course

What is the rationale for the proposed change(s)?

The rationale is adding greater flexibility in the mode of instruction as well as offering the course to students at our regional campuses

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

none

Is approval of the requrest contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	Music
Fiscal Unit/Academic Org	School Of Music - D0262
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	3348
Course Title	Music on the Move in a Globalized World
Transcript Abbreviation	Music on the Move
Course Description	Survey of globalization's effects on musical cultures around the world; explores both the role of diasporic migration and the use of recording and broadcasting technology.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Greater or equal to 50% at a distance Less than 50% at a distance
Previous Value	*No*
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Recitation
Previous Value	*Lecture*
Grade Roster Component	Lecture
Credit Available by Exam	No

Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark
Previous Value	*Columbus*

Prerequisites and Exclusions

Prerequisites/Corequisites	English 1110 or equiv.
Previous Value	*English 1110 (110) or equiv.*
Exclusions	
Previous Value	Not open to students with credit for 348
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0902
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- • Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is transmitted across borders.

Previous Value

Content Topic List

- Survey of globalization's effect on music
- Explores the role of diasporic migration
- Use of recording and broadcasting technology
- Introduction to selected cultures

Sought Concurrence No

Attachments

- Syllabus for AU19 MUSIC 3348 - Music on the Move In person.pdf

  (Syllabus. Owner: Banks,Eva-Marie)
- MUSIC 3348 (DL) syllabus.docx

  (Syllabus. Owner: Banks,Eva-Marie)
- Music 3348 Arts and Science Distance Learning form.docx

  (Other Supporting Documentation. Owner: Banks,Eva-Marie)

Comments

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	03/29/2021 09:15 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	04/27/2021 10:00 AM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	04/27/2021 10:00 AM	College Approval

THE OHIO STATE UNIVERSITY

College of Arts & Sciences
School of Music

SYLLABUS
MUSIC 3348

Music on the Move in a Globalized World
Spring 2021 (full term)
3 credit hours
Online: W/F 9:35-10:55am, via Zoom

COURSE OVERVIEW

Instructors

Instructor: Dr. Austin McCabe Juhnke

Email address: mccabejuhnke.1@osu.edu

Office hours: Thursdays 11am-1pm via Carmen Chat, and by appointment

Teaching Associate: Gabrielle Valladares

Email address: valladares.15@osu.edu

Office hours: TBA

Prerequisite

English 110

Course description

By what means does music travel? Does the medium make a difference in the way we listen?

To what extent is cultural globalization a new phenomenon, and to what extent an old one?

To what extent are cultural globalization's effects salutary, and to what extent destructive? By what ethical standards can we judge these effects?

This course examines a variety of situations in which music "moves"— that is, musicians or music travel away from their points of origin into politically and culturally distant places. This process is commonly known as "cultural globalization." We will consider how music is transmitted from one place to another and how its styles and meanings can change in a new geographical context. We will think about the processes by which hybrid styles are created, and we will consider the human aspirations involved in assimilating to a new culture or preserving one's heritage. We will also examine the impact of technology on musical globalization, considering the similarities and differences between situations in which music moves with its makers and situations in which it is "sent" via recordings or broadcast media. Our topics of study will include the music of the Roma, the African diaspora in the Americas, American popular musics in Eastern Europe and East Asia, the use of music as a propaganda tool and vehicle of protest during the cold war, and the interaction of European classical music with musics of other lands.

Objectives:

By the end of this course:

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is transmitted across borders.
- Students will become acquainted with several current theories of globalization and evaluate them critically in light of specific evidence from the musical cultures under discussion.
- Students will develop basic skills for thinking, doing research, and writing about music both as sound and as a revealing part of the web of culture.
- Students will evaluate the "global" aspects of their personal and local musical environments and develop an awareness of the dynamics of immigration, social class, and group identity.

General education goals and expected learning outcomes

As part of the **Visual and Performing Arts** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.
    - Students analyze, appreciate, and interpret significant works of art.
    - Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

As part of the **Global Studies, Diversity** category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens
    - Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
    - Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

In meeting the objectives of this course (above), students will fulfill these GE outcomes.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: This course meets W/F 9:35-10:55am via Zoom.

Attendance and participation requirements: This course is designed to be delivered synchronously, and students are expected to attend all course meetings via Zoom. However, recognizing the ongoing extent of disruptions due to COVID-19, we will not be taking attendance for a grade. We plan to record class meetings, which will be available to you on the Zoom cloud shortly after the end of class. If you miss class, you are still responsible for the information shared during that time (including announcements and course content).

Exam review and discussion sessions (with Gaby Valladares): You will work in teams to construct a list of key music examples and key concepts. Each team's list will be discussed in class to compile a larger list of concepts and terms that help us understand why these examples are important for the class. The compiled list of examples and terms will be used directly to create exam questions.

COURSE MATERIALS AND TECHNOLOGIES

Required textbook with embedded audio

- Danielle Fosler-Lussier, ***Music on the Move*** (Michigan University Press, 2020). ISBN: 978-0-472-90128-9. **Available free of charge here.**

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)
- Potentially useful skills, but not required:
    - Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
    - Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Recommended software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the **IT Service Desk at 614-688-4357(HELP)** and IT support staff will work out a solution with you.

GRADING

How your grade is calculated

ASSIGNMENT CATEGORY	WEIGHT
Assignment 1	15%
Assignment 2	20%
Presentation of Assignment 2	15%
Reading Quizzes	20%
Midterm Exam 1	15%
Midterm Exam 2	15%
TOTAL	**100%**

See course schedule below for due dates.

Descriptions of major course assignments

Assignment 1

Description:

Find someone who was not born in the United States, preferably someone who spent their formative years in another country. (This could be a family member, a fellow student, or someone you know from any other context.) Ask this person if they are willing to spend a few hours discussing their musical experiences with you. Conduct an in-depth interview in which you learn about the effects of their migration on their musical experience. What kinds of music-making do they participate in? What did they listen to before they moved here? What do they listen to now? If there was a change, to what do they attribute the change? What live music do they listen to, where, and with whom? What recordings do they listen to most often, and from what sources do they obtain them? Gather as much specific information as you can.

Please do not turn in a transcript of the interview. Instead, compose an essay of about 750-800 words in your best prose that **summarizes** the person's experience as accurately as you can **and analyzes** it in terms of the issues of diaspora and globalization we have been studying. See if what you learn can be made relevant to the "big questions" of this course, and make sure the claims you make are supported by the evidence you offer. Give your essay a meaningful title, and submit your essay as a PDF or .docx file via Carmen.

Assignment 2

Description:

The purpose of this writing assignment is to extend the oral history work you did in Assignment 1 by supplementing it with library research. You will connect the specific experiences of your interview subject with larger cultural and historical trends, and analyze those experiences more fully by examining them in the context of ideas about globalization. You will present your findings both in a brief presentation (discussed later in the syllabus) and in a written paper.

You are **strongly encouraged** to discuss your ideas for Assignment 2 with me over the course of the semester, via email or during office hours. I will be happy to provide guidance and research support. OSU's music library staff are also an excellent resource: they know a great deal and they are glad to answer questions.

For this assignment you will use library resources to locate **at least three relevant sources by well-informed authors**. (Note: to find three sources that really support your argument, you may need to look at or skim a dozen or more irrelevant ones. This is part of doing research!) You may also use relevant internet sources, provided you are careful about choosing sources where the information is reliable. We will discuss in class how to find and evaluate sources and how to connect sources with your own ideas.

Your written paper should comprise not more than 1200 words of your best prose style. The paper should build on the interview by offering more information that sheds new light on the interviewee's experiences. The difference between this assignment and the previous one is that as a result of your library research, you now have more information: you can sketch the broader scene in which your research subject's observations can meaningfully be placed. Questions you could possibly address include the following: What factors influence this person's choice of music? What aspects of this person's listening practices are a result of passing time, personal experience, and new

media, and what changes are a result of migration? How is the music the person is most attached to affected by the processes of globalization? How can the specific information you have gathered help us answer the central questions of our course? For example, if you interviewed a Canadian person who talked about how American music dominated his youthful listening experiences, you might look for some articles that talk about the relationship between the Canadian and American music markets, and then use the information from those articles together with what your interview subject said to describe the Canadian-American situation.

Remember to cite your sources (both interviewees and written materials) accurately and thoroughly. A footnote citation to your Assignment 2 interview can be formatted like this: Firstname Lastname, oral history interview, 12 September 2019. A good guide on citations can be found here: Chicago Manual of Style Citation Quick Guide (Notes and Bibliography)

Presentation of Assignment 2

Description:

You will have a maximum of 5 minutes to present your findings to the class. (Unfortunately, to fit everybody's presentations in, I will have to cut off presentations that go over 5 minutes. Please rehearse and time your presentation.) Please tell us (a) your research question; (b) your most significant findings in seeking an answer, and (c) how those findings help you answer the major questions of this class (the boxed questions on page 1 of this syllabus). You may use supplementary audiovisual material, such as music examples. Please **do not** rely on the classroom internet connection. The time limit means you will have to be very selective about what you present.

You may choose to present your findings orally or make your own short documentary about your findings using iMovie or PowerPoint. You will be graded on the intellectual substance of your presentation and its relevance to the main ideas of the course, not on the flashiness of the presentation style. As always, you must take care to avoid plagiarism: this assignment must consist of original thought.

Late assignments

Typically late work, missed quizzes, and missed exams will not be accepted without a verifiable excuse. However, reasonable requests for extensions may be granted at the discretion of the instructors. Please contact the instructors if you are struggling to complete your work.

Grading scale

93-100: A
90-92.9: A-

88-89.9: B+
83-87.9: B
80-82.9: B-
78-79.9: C+
73-77.9: C
70-72.9: C-
70-72.9: C-
68-69.9: D+
63-67.9: D
below 63: E

I reserve the right to curve grades upwards only—never downwards!—at the end of the quarter if I feel in retrospect that I have been too hard on everyone. I will make every effort to be fair in grading your work.

OTHER COURSE POLICIES AND INFORMATION

Undergraduate Music Major Student Concert Attendance Expectation

All fulltime undergraduate music majors must demonstrate a persistent pattern of professional and musical growth through the regular attendance and support for faculty and student recitals, concerts, and academic presentations in the School of Music and Greater Columbus community. An additional demonstration of persistent growth through concert attendance may include, but is not limited to, the student's informed reflections in the studio or classroom on various School of Music performances and presentations.

Hearing Wellness

Protection and preservation of your hearing is an important responsibility as a mature musician. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. Additionally, the acquisition and regular use of custom-fitted "musician's ear plugs" will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department of Speech and Hearing Science on west campus. More information is available at https://sphs.osu.edu/clinic/audiology-services (Links to an external site.).

Academic integrity policy

Students are expected to do their own work with integrity and to acknowledge the work of others clearly and specifically. All papers, quizzes, and exams you submit for a grade must be your own original work. If I want collaboration, I will let you know what kind of collaboration is acceptable—but unless I ask

you to collaborate on a specific assignment, please work independently. **You should take every precaution to avoid plagiarism, which is copying others' ideas or their exact words without properly acknowledging the source. Please avoid even the appearance of plagiarism. I am required to report suspected instances of academic misconduct to the OSU Committee on Academic Misconduct (COAM).**

For a more extended explanation of what plagiarism is, please see this brief guide from the University of Toronto:http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize. If you need a model that shows how to cite your sources, see http://library.osu.edu/help/research-strategies/cite-references/chicago-notes-bibliography/. If you don't understand what plagiarism is, or if you have any doubt about how to cite your sources, please ask.
It is the student's responsibility to be familiar with University policies and the Code of Student Conduct: (http://studentlife.osu.edu/csc/-- PDF file).

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here: https://contactbuckeyelink.osu.edu/

Advising resources for students are available here: http://advising.osu.edu

Title IX and Sexual Violence Resources

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at http://titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

If you have experienced sexual violence, you can get information about resources and options by calling the Student Advocacy Center or the 24-hour hotline (614-267-7020 or 614-934-9840). An advocate will return your call and speak with you over the phone or arrange to meet in person. You can also call the Counseling & Consultation Service (614-292-5766)—a confidential resource—during business hours and ask to speak with first available therapist. There is more information at https://ccs.osu.edu/self-help/sexual-violence/sexual-assault1/. Please note that I am a mandated reporter. This means that if you disclose to me that you have been subject to sexual assault, I am required to report it to the university Title IX office (https://titleix.osu.edu), though not to the police.

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here: https://mcc.osu.edu/about-us/land-acknowledgement

Counseling and Consultation Resources

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

The Office of Student Life's Student Advocacy Center (http://advocacy.osu.edu/) may be of help in many sorts of crises. They are at 001 Drackett Tower, 191 W. Lane Ave., Tel: 614-292-1111; Fax: 614-688-4267; advocacy@osu.edu.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. Canvas accessibility (go.osu.edu/canvas-accessibility)

- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

If you encounter difficulties accessing course meetings or materials due to a disability or any other circumstance outside of your control (e.g., internet access, quarantine), do not hesitate to notify your instructor; we will make every effort to make sure you have full access to this course.

The university strives to make all learning experiences as accessible as possible. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services. If you anticipate or experience academic barriers based on your disability (including mental health, chronic, or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

COURSE SCHEDULE

Subject to change. Refer to the Carmen course for up-to-date assignment due dates.

Introduction to Course Concepts				
Date	**In-Class lecture/discussion topics:**	**In-Class work for term project:**	**Reading to prepare for class:**	**Important due dates:**
1/13	Intro to course			
1/15	Course concepts: **Quiz 1** Discussion of reading		*MOTM* : Introduction (pp. 1-11)	
Part I: Diaspora — Music Moving When People Move				

1/20	**Quiz 2** Lecture/Discussion: Colonization and musical Others (Indonesia)	Orientation to Assignment 1	*MOTM* : -Introduction to Part 1 -Chapter 1 “Colonialism in Indonesia” -Chapter 2 “Romani Diaspora in Europe”	
1/22	Exoticism: representing “others”			
1/27	Roma (Gypsy) music Diaspora			
1/29	Exam Discussion and Review (Valladares) Bring to class - Key Concepts and Examples list (Jan. 13 - Jan. 27)			
2/3	**Quiz 3** African-American music		*MOTM*: Chapter 3. “The African Diaspora in the United States”	
2/5	African-American music			
2/10	Special Guest: Professor Ryan Skinner African Diaspora in Europe: Afro-Sweden		Reading: Skinner essay Viewing: *While We Live*	

2/12	Exam Discussion and Review (Valladares) Bring to class - Key Concepts and Examples list			
2/17	No Meeting : **First Midterm Exam Due on Carmen by 11:59pm**			
2/19		Library resources orientation		DUE : Assignment 1
2/24 - **INSTRUCTIONAL BREAK**				
Part II: Mediation				
2/26	**Quiz 4** History of sound recording Effects of mediation on culture		*MOTM*: 1) Chapter 4. “Sound Recording and the Mediation of Music” 2) Chapter 5. Music and Media in the Service of the State	
3/3	Music and cold war politics			
3/5	Popular music and propaganda			

3/10	Exam Discussion and Review (Valladares) Bring to class - Key Concepts and Examples list			DUE: Assignment 2 Proposal
Part III: Hybrids and mashups				
3/12	**Quiz 5** Global influences and self-representation		*MOTM:* 1) Introduction to Part III 2) Chapter 6: Composing the Mediated Self	
3/17	*Graceland*			
3/19	Exam Discussion and Review (Valladares) Bring to class - Key Concepts and Examples list			DUE : Preliminary Annotated Bibliography (Assignment 2)
3/24	**Quiz 6** Hybrids		*MOTM*: Chapter 8 “Localizations: Mediated Selves Mixing Musics”	
3/26	cont'd			
3/31 - **INSTRUCTIONAL BREAK**				

4/2				
4/7	**Quiz 7** Cultural conflict		*MOTM* : Conclusion: “Violence, Difference, and Peacemaking in a Globalized World”	
4/9	Exam Discussion and Review (Valladares) Bring to class - Key Concepts and Examples list			
4/14	No Meeting: **Second Midterm Exam Due on Carmen by 11:59pm**			
Part IV: Project Presentations				
4/16	Project Presentations		5 minutes each	
4/21	Project Presentations			
4/23	Project Presentations			
NO FINAL EXAM				Assignment 2 (final written version) due April 26

Course Syllabus

Music 3348: Music on the Move in a Globalized World

Autumn 2019

Austin McCabe Juhnke, PhD
office: Hughes Hall, 101F
mccabejuhnke.1@osu.edu
office hours: Mon. 11:30am-12:30pm, Tuesday 11am-12pm, and by appointment

3 credits
Prerequisite: English 110
course meets T/Th 9:35-10:55am

By what means does music travel? Does the medium make a difference in the way we listen?

To what extent is cultural globalization a new phenomenon, and to what extent an old one?

To what extent are cultural globalization's effects salutary, and to what extent destructive? By what ethical standards can we judge these effects?

Description:

This course examines a variety of situations in which music "moves"— that is, musicians or music travel away from their points of origin into politically and culturally distant places. This process is commonly known as "cultural globalization." We will consider how music is transmitted from one place to another and how its styles and meanings can change in a new geographical context. We will think about the processes by which hybrid styles are created, and we will consider the human aspirations involved in assimilating to a new culture or preserving one's heritage. We will also examine the impact of technology on musical globalization, considering the similarities and differences between situations in which music moves with its makers and situations in which it is "sent" via recordings or broadcast media. Our topics of study will include the music of the Roma (Gypsies), the African diaspora in the Americas, American popular musics in Eastern Europe and East Asia, the use of music as a propaganda tool and vehicle of protest during the cold war, and the interaction of European classical music with musics of other lands.

Objectives:

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is transmitted across borders.
- Students will become acquainted with several current theories of globalization and evaluate them critically in light of specific evidence from the musical cultures under discussion.
- Students will develop basic skills for thinking, doing research, and writing about music both as sound and as a revealing part of the web of culture.
- Students will evaluate the "global" aspects of their personal and local musical environments and develop an awareness of the dynamics of immigration, social class, and group identity.

GE:

In meeting the objectives of this course (above), students will satisfy these GE requirements:

- GE Visual and Performing Arts
- GE Diversity, Global Studies.

Course Materials:

All course readings will be available as PDFs, free of charge, through the library's electronic subscriptions or posted on our course web site. Listening assignmentswill be available for streaming through DropBox.

Requirements:

Written work: Assignment 1: 15%

Assignment 2: 20%

Presentation of Assignment 2: 10%

Quizzes: Individual written quizzes: 10%

Team written quizzes: 10%

Regular attendance in class and participation in discussions: 5%

Midterm Exams:

- Two exams, 15% each, for a total of 30%

Late assignmentswill lose one letter grade per two days of lateness, unless documentation of medical or family emergency is provided.

You do not get credit for a quiz if you were not in attendance. If you have a documentable excuse and need to make up a quiz, you will receive your individual quiz score for both the team and individual quizzes.

Grading scale:

93-100:	A	73-77.9:	C
90-92.9:	A-	70-72.9:	C-
88-89.9:	B+	68-69.9:	D+
83-87.9:	B	63-67.9:	D
80-82.9:	B-	below 63	E
78-79.9:	C+		

I reserve the right to curve grades upwards only—never downwards!—at the end of the quarter if I feel in retrospect that I have been too hard on everyone. I will make every effort to be fair in grading your work.

Student Academic Conduct:

Students are expected to do their own work with integrity and to acknowledge the work of others clearly and specifically. All papers, quizzes, and exams you submit for a grade must be your own original work. If I want collaboration, I will let you know what kind of collaboration is acceptable—but unless I ask you to collaborate on a specific assignment, please work independently. **You should take every precaution to avoid plagiarism, which is copying others' ideas or their exact words without properly acknowledging the source. Please avoid even the appearance of plagiarism. I am required to report suspected instances of academic misconduct to the OSU Committee on Academic Misconduct (COAM).**

For a more extended explanation of what plagiarism is, please see this brief guide from the University of Toronto:http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize . If you need a model that shows how to cite your sources, see http://library.osu.edu/help/research-strategies/cite-references/chicago-notes-bibliography/ . If you don't understand what plagiarism is, or if you have any doubt about how to cite your sources, please ask.

It is the student's responsibility to be familiar with University policies and the Code of Student Conduct: (http://studentlife.osu.edu/csc/ -- PDF file).

Disability Services:

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know imme

diately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu ; 098 Baker Hall, 113 W. 12th Avenue.

Hearing Wellness:

Protection and preservation of your hearing is an important responsibility as a mature musician. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. Additionally, the acquisition and regular use of custom-fitted "musician's ear plugs" will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department of Speech and Hearing Science on west campus. More information is available at https://sphs.osu.edu/clinic/audiology-services .

Undergraduate Student Concert Attendance Expectation:

All fulltime undergraduate music majors must demonstrate a persistent pattern of professional and musical growth through the regular attendance and support for faculty and student recitals, concerts, and academic presentations in the School of Music and Greater Columbus community. An additional demonstration of persistent growth through concert attendance may include, but is not limited to, the student's informed reflections in the studio or classroom on various School of Music performances and presentations.

Counseling and Consultation Resources

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

The Office of Student Life's Student Advocacy Center (http://advocacy.osu.edu/) may be of help in many sorts of crises. They are at 001 Drackett Tower, 191 W. Lane Ave., Tel: 614-292-1111; Fax: 614- 688-4267; advocacy@osu.edu.

If you have experienced sexual violence, you can get information about resources and options by calling the Student Advocacy Center or the 24-hour hotline (614-267-7020 or 614-934-9840). An advocate will return your call and speak with you over the phone or arrange to meet in person. You can also call the Counseling & Consultation Service (614-292-5766) —a confidential resource—during business hours and ask to speak with first available therapist. There is more information at https://ccs.osu.edu/self-help/sexual-violence/sexual-assault1/. Please note that I am a mandated reporter. This means that if you disclose to me that you have been subject to sexual assault, I am required to report it to the university Title IX office (https://titleix.osu.edu), though not to the police.

Schedule (subject to change)

Introduction to Course Concepts

	In-Class:	Prepare for class:	Important due dates:
August 8/20	Intro to course		
8/22	Course concepts: **Quiz 1** (Course Materials and Inda/Rosaldo) Discussion of reading	Inda and Rosaldo article	
8/27	Course concepts (continued) Introduction to Assignment 1		

Part I: Diaspora — Music Moving When People Move

8/29	**Quiz 2** Roma (Gypsy) music Diaspora	1) Online page on Roma music 2) E-reading by F. Liszt	
September 9/3	Representing the Other (Opera viewing:*Carmen* – if time)		
9/5	Lecture/Discussion: Colonization and musical Others (Indonesia)		
9/10	**Quiz 3** African-American music	1) Online page on African-American music 2) Essay by Wilson	
9/12	African-American music		
9/17	African Diaspora in Europe: Eze Wendtoin and Aristide Nikiema		
9/19	African Diaspora in Europe: Afro-Sweden **Screening of *While We Live***	Skinner essay	
9/24	**Library resources orientation in 18th Ave Library rm. 070/090**		**DUE**: Assignment 1
9/26	Case study: Tango **Special guests**: Fabio Mazzitelli (flute) and Omar Cyrulnik (guitar) from the Universidad Nacional de las Artes, Buenos Aires, Argentina		
October 10/1	**First Midterm Exam**		

Part II: Listening in a Globalized World

10/3	**Quiz 4** Music and cold war politics	1) Online page on cold war and globalization 2) Fosler-Lussier chapter	
10/8	Popular music and propaganda		**DUE via Carmen:** Assignment 2 Proposal
10/10	--------------FALL BREAK--------------		
10/15	**Quiz 5** Global influences and self-representation	1) Online page on Mediation 2) McLuhan article 3) Zengotita article	
10/17	*Graceland*		
10/22	Discussion of Assignment 2, "Making Research Connect"		
10/24	**Quiz 6** "Sweet Lullaby"	1) Feld article 2) Online page on Copyright 3) Bishop article	
10/29	Copyright, ownership		
10/31	Finish with Copyright/Research workshop		**DUE**: Bring your three library sources
November 11/5	**Quiz 7** Hybrids, mashups	1) Online page on Hybrids 2) Cusick article 3) Appadurai article	
11/7	Cultural violence, terrorism, inequality, and ethics		
11/12	Paper draft exchange 2		**DUE**: paper draft
11/14	Inclusion, exclusion, ownership		
11/19	Peer evaluations **Second Midterm Exam**		

Part III: Project Presentations

11/21	Project Presentations	5 minutes each	**DUE:** Assignment 2
11/26	Project Presentations		
11/28	**THANKSGIVING BREAK**		
December 12/3	Project Presentations		

NO FINAL EXAM

Course Summary:

Date	Details	
Tue Aug 28, 2018	Assignment 1: Personal Music World	due by 9:35am
Tue Oct 23, 2018	Research workshop self assessment/next steps	due by 10:55am
Tue Nov 20, 2018	Midterm Exam 2	due by 11:59pm
Tue Sep 24, 2019	Assignment 1	due by 9:35am
	Research workshop	due by 11am
Tue Oct 15, 2019	Proposal for Assignment 2	due by 11:59pm
Tue Nov 12, 2019	Draft exchange	due by 11:59pm
Thu Nov 14, 2019	Draft exchange (3 students)	due by 11:59pm
Tue Dec 3, 2019	Peer team evaluations	due by 11:59pm
	Presentation of Assignment 2	due by 11:59pm
Fri Dec 6, 2019	Assignment 2: Global Forces, Local Listeners	due by 11:59pm
	Attendance adjustment	
	Final Team Grade	
	INITIAL TEAM GRADE MULTIPLIER (%)	
	ITQ 5 (Team)	
	ITQ1 (Team)	
	ITQ2 (Team)	
	ITQ3 (Team)	
	ITQ4 (Team)	
	ITQ6 (Team)	
	ITQ7 (Team)	
	Josette Bushell-Mingo EC	
	Midterm 1 adjustment	
	Midterm 2	
	Midterm Exam 1	
	Presentation Attendance	
	Presentation questions EC	
	Quiz 1	
	Quiz 2	
	Quiz 3	
	Quiz 4	
	Quiz 5	
	Quiz 6	
	Quiz 7	
	Roll Call Attendance	

February 2021

31	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	1	2	3	4	5	6
7	8	9	10	11	12	13

Assignments are weighted by group:

Group	Weight
Team work (preliminary grade only)	0%
Team Grade Multiplier	0%
Team work (FINAL)	10%
Individual Quizzes	10%
Midterm 1	15%
Assignment 1	15%
Midterm 2	15%
Attendance/Participation	5%
Assignment 2	20%
Presentation of Assignment 2	10%
Total	**100%**

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: Music 3348
Instructor: Austin McCabe Juhnke, PhD
Summary: Music on the Move in a Globalized World

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			• Office 365 • Carmen
6.2 Course tools promote learner engagement and active learning.	X			• Zoom synchronous lectures • Carmen Discussion Forums
6.3 Technologies required in the course are readily obtainable.	X			All tech is readily accessible and available.
6.4 The course technologies are current.	X			The majority of the tech is web based and updated regularly.
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3rd party tools are used
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3rd party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Recommend that resources be developed to address any requests for alternative means of access to course materials.
8.4 The course design facilitates readability	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ASC and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.5 Course multimedia facilitate ease of use.	X			All assignments and

				activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser.

Reviewer Information

- Date reviewed: 3/11/21
- Reviewed by: Ian Anderson

Notes: This looks good to go!

[a]The following statement about disability services (recommended 16 point font):
The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

[b]Add to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus. http://advising.osu.edu

[c]Add to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. https://contactbuckeyelink.osu.edu/