

Term Information

Effective Term Autumn 2022
[Previous Value](#) Spring 2014

Course Change Information

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

Change the title of the course
Change the course description
Change the course to repeatable

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

The course will cover content in the broader study of musicology as opposed to the more narrowed focus on ethnomusicology (music history in a more general sense versus the music history of one particular ethnic group)

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 request 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 Graduate
Course Number/Catalog 8886
Course Title Theories and Methods of Musicology
[Previous Value](#) *Theories and Methods of Ethnomusicology*
Transcript Abbreviation Theor & Meth Musgy
[Previous Value](#) *Theor & Meth Ethno*
Course Description This course serves as an intensive and immersive seminar on current trends, direction, ideas, and orientations in the field of musicology. Students read, reflect on, and discuss a series of recent monographs in the discipline, books which challenge, reimagine, and seek to further develop (or critique) what it means to do (and, for some, undo) musicology today.
[Previous Value](#) *A study of scholarly approaches and research methods in ethnomusicology.*
Semester Credit Hours/Units Fixed: 2

Offering Information

Length Of Course 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
[Previous Value](#) No

Allow Multiple Enrollments in Term	Yes
Max Credit Hours/Units Allowed	4
Max Completions Allowed	2
Course Components	Lecture
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: Grad standing, and enrollment in Music program
Exclusions	None
Previous Value	Not open to students with credit for 886
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0905
Subsidy Level	Doctoral Course
Intended Rank	Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• To gain a spectrum of scholarly theoretical and methodological approaches currently used in Musicology.• <i>To gain a spectrum of scholarly theoretical and methodological approaches currently used in Ethnomusicology.</i>
Previous Value	
Content Topic List	<ul style="list-style-type: none">• A study of the scholarly approaches to research methods in musicology• Discussion of a spectrum of theoretical approaches that can be and/or are currently used in Ethnomusicology• Discussion of a range of methodological approaches that can be and/or are currently used in musicology• Application of various musicological approaches in order to analyze and understand music within its socio-cultural context
Previous Value	<ul style="list-style-type: none">• <i>A study of the scholarly approaches to research methods in ethnomusicology</i>• <i>Discussion of a spectrum of theoretical approaches that can be and/or are currently used in Ethnomusicology</i>• <i>Discussion of a range of methodological approaches that can be and/or are currently used in Ethnomusicology</i>• <i>Application of various ethnomusicological approaches in order to analyze and understand music within its socio-cultural context</i>

COURSE CHANGE REQUEST
8886 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
12/07/2021

Sought Concurrence

No

Attachments

- Music 8886 sample 2014 old syllabus SP 2014.pdf: old syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- TheoriesMethods_Musicology_SampleSyllabus 9 21 21.pdf: new syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- Music8886_Revised_SampleSyllabus_v1.pdf
(Syllabus. Owner: Leasure, Timothy Lee)
- Music8886_Revised_SampleSyllabus_v2.pdf
(Syllabus. Owner: Leasure, Timothy Lee)

Comments

- I was unable to remove the first 'new' syllabus. The revised syllabi are labeled v1 and v2. *(by Leasure, Timothy Lee on 11/22/2021 04:13 PM)*
- Please see Panel feedback email sent 11/18/2021. *(by Hilty, Michael on 11/18/2021 12:34 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/21/2021 08:38 AM	Submitted for Approval
Approved	Leasure, Timothy Lee	10/25/2021 03:08 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/01/2021 02:39 PM	College Approval
Revision Requested	Hilty, Michael	11/18/2021 12:34 PM	ASCCAO Approval
Submitted	Leasure, Timothy Lee	11/22/2021 04:12 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	11/22/2021 04:13 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	12/07/2021 09:52 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	12/07/2021 09:52 AM	ASCCAO Approval

Music 8886: Theory and Methods of Ethnomusicology

School of Music, The Ohio State University, spring 2014

2 1-hour 20-minute classes
2 credits
Prerequisite: grad standing in Music

Professor:
Contact information:
Office and office hours:

Course Description and Goals

This course deals with scholarly approaches rather than the subject matter of ethnomusicology. Students will get to know a spectrum of theoretical and a range of methodological approaches that are currently used in Ethnomusicology. They will learn how to apply various ethnomusicological approaches in order to analyze and understand music within its socio-cultural context.

Topics and Schedule (books will be assigned for individual reports)

- 1st. Week: Introduction
Nettl 1964, Nettl 1983, Seeger
- 2nd. Week: Postmodernism/ Cultural Studies
Best and Kellner, Gellner, Smith, Wuthnow
- 3rd. Week: Traditional societies, Ethnicity, Acculturation
Clifford and Marcus, Geertz
- 4th. Week: Orality, oral cultures
Beisele and Tyler, Finnegan, Lord, Ong, Will
- 5th. Week: Functionalism, structuralism; phenomenology, semiology
Deely, Clifton, Nattiez
- Term project due
- 6th. Week: Ethnological and anthropological research methods.
Bernard, Blacking, Harris, Merriam, Turner
- 7th. Week: Experimental studies: design and analysis
Clayton et al., D'Andrade, Dowling, Gardner

Requirements and Grading

Attendance and participation, 30%: Excuses for missed attendance should be offered in advance. Participation grades will be based on attentiveness, preparation, and contributions to discussion.

Book presentations and in-class assignments, 30%: to be assigned in class.

Term project, 40%: a 10-page paper on a relevant topic of the student's choice. The topic must be approved in advance by the professor. Any style guide is acceptable. Written work must be

typed or word processed, double-spaced, except for musical examples or diagrams, which may be done by hand.

Grading Scale:

93-100:	A	73-77:	C
90-92:	A-	70-72:	C-
88-89:	B+	68-69:	D+
83-87:	B	63-67:	D
80-82:	B-	below 63	E
78-79:	C+		

Academic Misconduct

It is the responsibility of the Committee on Academic Misconduct to Investigate or establish procedures for the Investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; Illustrated by, but not limited to, cases of plagiarism and dishonest practices In connection with examinations. Instructors shall report all Instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional Information, see the Code of Student Conduct (http://studentaffairs.osu.edu/Info_for_students/csc.asp).

Disability Services

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should Inform the Instructor as soon as possible of their needs. The Office for Disability Services Is located In 150 Pomerene Hall, 1760 Neil Avenue; telephone 292.3307, TDD 292.0901; <http://www.ods.ohio-state.edu>

Bibliography

(All items are in the university library system.)

Bernard, H.R., 1988: *Research Methods in Cultural Anthropology*. Newbury Park, CA: Sage Publications.

Best, St. and Kellner, D., 1991: *Postmodern Theory: Critical Interrogations*. New York: The Guilford Press.

Biesele, M. and Tyler, S. A., eds., 1986: *The Dialectic of Oral and Literacy Hermeneutics*. Washington: *Cultural Anthropology*, special no. 7.

Blacking, John, ed., 1977: *The Anthropology of the Body*. Association of Social Anthropologists. Monograph, 15. London: Academic Press.
pp. v-x, 1-28

Clayton, M., Sager, R., Will, U. , 2005: *In Time with the Music: The concept of entrainment and its significance for ethnomusicology*. *ESEM-Counterpoint*, vol.1.

- Clifford, J. and Marcus, C. E., eds., 1986: *Writing Culture: the Poetics and Politics of Ethnography*, Berkeley: University of California Press.
- Clifton, Thomas, 1983: *Music As Heard: A Study in Applied Phenomenology*, 1 - 18, 50-80. New Haven: Yale University Press.
- D'Andrade, R., 1995: *The Development of Cognitive Anthropology*. Cambridge: Cambridge University Press.
- Deely, John, 1990: *Basics of Semiotics*. Bloomington, IN: Indiana University Press.
pp.1-21
- Dowling, W. Jay, and Dane L. Harwood. 1986. *Music Cognition*. Academic Press Series in Cognition and Perception. San Diego: Academic Press.
- Finnegan, Ruth H., 1988: *Literacy and Orality: Studies in the Technology of Communication*. Oxford, New York: Blackwell.
pp.139-174 first, and then pp.123-138
- Gardner, Howard, 1985: *The Mind's New Science: A History of the Cognitive Revolution*. New York: Basic Books.
pp. 1-45
- Geertz, Clifford, 1973: *The Interpretation of Culture*. NY: Basic Books.
chapter 1 (pp.3-30)
- Gellner, Ernest, 1992: *Postmodernism, Reason and Religion*. London: Routledge.
- Harris, Marvin, 1968: *The Rise of Anthropological Theory*. Routledge & Kegan Paul, London.
- Lord, Albert, 1960: *The Singer of Tales*. Cambridge, Mass.: Harvard University Press.
chapters 1-6
- Merriam, A.P., 1964: *The Anthropology of Music*. Evanston, IL: 1964.
- Nattiez, Jean-Jacques, trans. Carolyn Abbate, 1990: *Music and Discourse: Toward a Semiology of Music*. Princeton: Princeton University Press.
- Nettl, Bruno, 1983: *The Study of Ethnomusicology: Twenty-nine Issues and Concepts*. Urbana: University of Illinois Press.
"prelude" (pp.1-li)
- Nettl, Bruno, 1964: *Theory and Method of Ethnomusicology*. New York: Free Press of Glencoe.
- Olson, D.R., 1994: *The World on Paper: The Conceptual and Cognitive Implications of Writing and Reading*. Cambridge: Cambridge University Press.
- Ong, W., 1982: *Orality and Literacy: The technologizing of the word*. London and New York: Methuen.

Seeger, Charles, 1977: "Toward a Unitary Field Theory for Musicology," in *Studies in Musicology, 1935-1975*, pp. 102-138. Berkeley: University of California Press.

Smith, Philip, 2001: *Cultural Theory*. Malden, Mass.: Blackwell.

Turner, Victor, 1987: *The Anthropology of Performance*. New York: PAJ Publications.

Will, U., 2004: "Oral Memory in Australian Song Performance and the Parry-Kirk Debate: a Cognitive Ethnomusicological Perspective." In Hickmann, E. and Eichmann, R., eds, *Studies in Music-Archaeology*, vol. 4, pp.161-180.

Wuthnow, R., et al., 1984: *Cultural Analysis: The Work of P.L. Berger, Mary Douglas, M. Foucault, and J. Habermas*. Boston, London: Routledge and Kegan Paul.

The Ohio State University
School of Music

7-week course, 2 credits

MUSIC 8886: Theories and Methods in Musicology

***Sample Syllabus, w/ content from the AU21 offering of the current version of MUSIC 8886,
“Theories and Methods in Ethnomusicology”***

Days/Time: Course meets twice a week (T/TH or W/F), with 80 minute class sessions

Location:

Instructor:

Office:

Email:

Phone:

Office Hours:

COURSE DESCRIPTION

This course is run as an intensive and immersive seminar on current trends, directions, ideas, and orientations in Musicology. In this class, students will read, reflect on, and discuss a series of recent monographs in the discipline, books which challenge, reimagine, and seek to further develop (or critique) what it means to *do* Musicology today.

COURSE REQUIREMENTS

Work for this course consists of intensive reading (one monograph/week) and regular and thoughtful writing. Work for this course will include two in-class presentations, weekly response papers (to the assigned readings), and a book review essay, which will be presented to class at the end of the term.

COURSE ASSIGNMENTS

In-class presentations:

Students will take turns giving 15-minute presentations that introduce the readings. A successful presentation:

- will highlight key ideas, methods, and topics in the assigned text or texts.
- may include relevant publicly available information on the author’s biography and professional
- will include a set of topical and/or theoretical questions that encourage further discussion during the remainder of the class period

Response Papers:

Each week, all students will submit a short 1-page response paper (single spaced, 12 pt. font), which should directly address the assigned texts, and prepare a series of questions and

comments to be discussed in class. These papers are due no later than 11:59pm on the Wednesday preceding each Thursday session (if T/TH), or if W/F the Thursday preceding each Friday session and should be uploaded to the Canvas course website. Note: Response papers should reflect on the reading from the preceding T/TH (or W/F) class sessions.

Response papers (1 page total) should consist of the following parts:

Part 1: “Abstract” paragraph	5-7 sentences	<p>Sketch the assigned texts’ major themes, topics, and ideas.</p> <ul style="list-style-type: none"> • If the assigned text is a monograph: What is the purpose of the study? What methods were used to carry out the research? What are some of the keywords and concepts employed? What conclusions does the author draw or make about the chosen topic(s)? • If the assigned text is a collection of articles/chapters: What ideas and issues unify, or are otherwise commonly present in these texts? What range of research methods are employed in the elaboration of this work? What kind of conceptual language do these texts employ to elaborate their concerns? • For both monographs and collections: What do these texts contribute to our emergent understanding of musicology, as a dynamic, developing discipline over time?
Part 2: a case study, keyword, or topical concern	5-7 sentences	<ul style="list-style-type: none"> • Highlight issues or concerns that may be especially pertinent to your areas of interest. You may want to point out an aspect of the text that was confusing. • Conclude with at least two questions that you would like to discuss further during class.

Book Review Essay and Presentation:

The final project for the class will be a book review of a recent musicological monograph not included on the syllabus. For this assignment, students will not only carefully and critically read and respond to their chosen text, but also locate and appeal to a particular scholarly audience with reference to a target journal in the field, such as: *JAMS*, *Current Musicology*, *Ethnomusicology*, *Ethnomusicology Forum*, *Popular Music and Society*, *Popular Music*, or any number of relevant interdisciplinary, area, and/or cultural studies publications. Reviews should be approximately 1000-1500 words in length (students are encouraged to follow the guidelines of the target journal they choose for your review). The final two class sessions will be devoted to in-class presentations of the texts you and your peers have chosen to review.

REQUIRED TEXTS

The followings texts can be accessed in one of several ways: Most (if not all) texts are available as e-books through the OSU University Libraries. If texts are unavailable via OSU library holdings, these can be borrowed through OhioLink and Interlibrary Loan—please make these

requests as soon as possible, as transit times from regional and national libraries can vary. If you wish to purchase any of these texts, they are widely available through online vendors.

(Note: These texts are those assigned for the AU21 section of this course; other offerings of 8886 will use different texts from the musicological literature)

1. Abdurraqib, Hanif. 2021. *A Little Devil in America: Notes in Praise of Black Performance*. Random House
2. Berger, Harris M., and Ruth M. Stone, eds. 2019. *Theory for Ethnomusicology: Histories, Conversations, Insights* (second edition). Routledge.
3. Bickford, Tyler. 2020. *Tween Pop: Children's Music and Public Culture*. Duke University Press.
4. Redmond, Shana L. 2020. *Everything Man: The Form and Function of Paul Robeson*. Duke University Press.
5. Sonevsky, Maria. 2019. *Wild Music: Sound and Sovereignty in Ukraine*. Wesleyan University Press.
6. Weidman, Amanda. 2021. *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India*. University of California Press.

Assessment

20% 2 class presentations

50% 5 weekly response papers

20% book review

10% book review presentation

Grading Scale

93 - 100 (A)

90 - 92.9 (A-)

87 - 89.9 (B+)

83 - 86.9 (B)

80 - 82.9 (B-)

77 - 79.9 (C+)

73 - 76.9 (C)

70 - 72.9 (C-)

67 - 69.9 (D+)

60 - 66.9 (D)

Below 60 (E)

COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes

associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

√ Baseline technical skills necessary for this course

Basic computer and web-browsing skills

Navigating Carmen

√ Necessary equipment

Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection for accessing course materials

√ Necessary software

Microsoft Office 365 ProPlus All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

UNIVERSITY POLICIES:

LAND ACKNOWLEDGEMENT

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

DIVERSITY

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.

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

CLASS GRIEVANCES

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23.

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 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.

MENTAL HEALTH

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 suicidepreventionlifeline.org

Sexual Misconduct/Relationship Violence (TITLE IX)

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

COURSE CALENDAR

(Note: This is the schedule for the AU21 offering of the current version of MUSIC 8886, “Theories and Methods in Ethnomusicology”)

Week of October 11-15

Theory for Ethnomusicology: Histories, Conversations, Insights, 2nd Edition (Harris M. Berger and Ruth M. Stone, 2019)

Week One:

10/19: Class introduction; discuss *Theory for Ethnomusicology*

10/21: *Wild Music: Sound and Sovereignty in Ukraine* (Maria Sonevytsky, 2019): Introduction and Chapter 1

Week Two

10/26: *Wild Music*: Chapters 2-5 and Conclusion

- Zoom discussion with Dr. Maria Sonevytsky (UC-Berkeley)

10/28: *Tween Pop: Children’s Music and Public Culture* (Tyler Bickford, 2020): Introduction and Chapter 1

Week Three

11/2: *Tween Pop*: Chapters 2-5 and Conclusion

11/4: *Brought to Life by the Voice: Playback Singing and Cultural Politics in South India* (Amanda Weidman, 2021): Introduction and Chapter 1

Week Four

11/9: *Brought to Life by the Voice*: Chapters 2-7

- Zoom discussion with Dr. Amanda Weidman (Bryn Mawr College)

11/11: Veteran’s Day observed (no classes)

Week Five

11/16: Workshop with Rachel Gonzalez (University of Texas at Austin) and Sophia Enriquez (Duke University): “Revisioning our canons”—a joint session w/ Katey Borland’s

“Philology of the Vernacular” seminar (Ohio State) and David McDonald’s “Introduction to Ethnomusicology” graduate course (Indiana University)

- **Note:** this workshop will take place from 2-5pm on Zoom. Details TBA.

11/18: *Everything Man: The Form and Function of Paul Robeson* (Shana L. Redmond, 2021)

Week Six

11/23: *A Little Devil in America: Notes in Praise of Performance* (Hanif Abdurraqib, 2021):
Movements I & II

11/25: Thanksgiving (no class)

Week Seven:

11/30: *A Little Devil in America: Movements III-V*

12/2: Book Review Presentations

Week Eight:

12/7: Book Review Presentations

Book Reviews are due (uploaded to Canvas) Friday, 12/10, by 11:59pm

The Ohio State University
School of Music

7-week course, 2 credits

MUSIC 8886: Theories and Methods in Musicology

Sample Syllabus, w/ content from the planned AU22 offering

Days/Time: Course meets twice a week (T/TH or W/F), with 80 minute class sessions

Location:

Instructor:

Office:

Email:

Phone:

Office Hours:

COURSE DESCRIPTION

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COURSE ASSIGNMENTS

In-class presentations:

Students will take turns giving 15-minute presentations that introduce the readings. A successful presentation:

- will highlight key ideas, methods, and topics in the assigned text or texts.
- may include relevant publicly available information on the author's biography and professional
- will include a set of topical and/or theoretical questions that encourage further discussion during the remainder of the class period

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Each week, all students will submit a short 1-page response paper (single spaced, 12 pt. font), which should directly address the assigned texts, and prepare a series of questions and comments to be discussed in class. These papers are due no later than 11:59pm on the Wednesday preceding each Thursday session (if T/TH), or if W/F the Thursday preceding each Friday session and should be uploaded to the Canvas course website. Note: Response papers should reflect on the reading from the preceding T/TH (or W/F) class sessions.

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Part 2: a case study, keyword, or topical concern	5-7 sentences	<ul style="list-style-type: none"> • Highlight issues or concerns that may be especially pertinent to your areas of interest. You may want to point out an aspect of the text that was confusing. • Conclude with at least two questions that you would like to discuss further during class.

Book Review Essay and Presentation:

The final project for the class will be a book review of a recent musicological monograph not included on the syllabus. For this assignment, students will not only carefully and critically read and respond to their chosen text, but also locate and appeal to a particular scholarly audience with reference to a target journal in the field, such as: *JAMS*, *Current Musicology*, *Ethnomusicology*, *Ethnomusicology Forum*, *Popular Music and Society*, *Popular Music*, or any number of relevant interdisciplinary, area, and/or cultural studies publications. Reviews should be approximately 1000-1500 words in length (students are encouraged to follow the guidelines of the target journal they choose for your review). The final two class sessions will be devoted to in-class presentations of the texts you and your peers have chosen to review.

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(Note: These texts are those assigned for the planned AU22 section of this course; other offerings of 8886 will use different texts from the musicological literature)

Danielle Fosler-Lussier, "Learning the Scholar's Craft: Crossing into a Discipline," H-Diplo, December 2021

Gabriela Cruz, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (Oxford University Press, 2020)

Maureen Mahon, *Black Diamond Queens: African American Women and Rock and Roll* (Duke University Press, 2020)

Alejandro L. Madrid, *Tania León's Stride: A Polyrhythmic Life* (University of Illinois Press, 2021)

Rachel May Golden, *Mapping Medieval Identities in Occitanian Crusade Song* (Oxford University Press, 2021)

Peter Mercer-Taylor, *Gems of Exquisite Beauty: German Classical Music in American Hymnody, 1819-1861* (Oxford University Press, 2020)

Kira Thurman, *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021)

Jessica Bissett Perea, *Sound Relations: Native Ways of Doing Music History in Alaska* (Oxford University Press, 2021)

Assessment

20% 2 class presentations

50% 5 weekly response papers

20% book review

10% book review presentation

Grading Scale

93 - 100 (A)

90 - 92.9 (A-)

87 - 89.9 (B+)

83 - 86.9 (B)

80 - 82.9 (B-)

77 - 79.9 (C+)

73 - 76.9 (C)

70 - 72.9 (C-)

67 - 69.9 (D+)

60 - 66.9 (D)

Below 60 (E)

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associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

√ **Baseline technical skills necessary for this course**

Basic computer and web-browsing skills

Navigating Carmen

√ **Necessary equipment**

Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection for accessing course materials

√ **Necessary software**

Microsoft Office 365 ProPlus All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

UNIVERSITY POLICIES:

LAND ACKNOWLEDGEMENT

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

DIVERSITY

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.

ACADEMIC MISCONDUCT

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

CLASS GRIEVANCES

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23.

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 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.

MENTAL HEALTH

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](tel: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](tel: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 suicidepreventionlifeline.org

Sexual Misconduct/Relationship Violence (TITLE IX)

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

COURSE CALENDAR

(Note: This is the schedule for the AU21 offering of the current version of MUSIC 8886, “Theories and Methods in Ethnomusicology”)

Week of October 10-14

Read:

Danielle Fosler-Lussier, “Learning the Scholar’s Craft: Crossing into a Discipline,” *H-Diplo*, December 2021

Gabriela Cruz, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (whole book)

Week One:

10/18: Class introduction; discuss Cruz, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera*

10/20: Discuss Maureen Mahon, *Black Diamond Queens: African American Women and Rock and Roll*, introduction and Chapters 1-4

Week Two

10/25: Discuss Mahon, *Black Diamond Queens: African American Women and Rock and Roll*, Chapters 5-8 and Epilogue

10/27: Discuss Alejandro L. Madrid, *Tania León’s Stride: A Polyrhythmic Life*, first half (pages TBD)

Week Three

11/1: Discuss Madrid, *Tania León’s Stride: A Polyrhythmic Life*, second half (pages TBD)

11/2: Discuss Rachel May Golden, *Mapping Medieval Identities in Occitanian Crusade Song*, introduction and Chapters 1-3

Week Four

11/8: Discuss Golden, *Mapping Medieval Identities in Occitanian Crusade Song*, Chapters 4-7

11/10: Discuss Peter Mercer-Taylor, *Gems of Exquisite Beauty: German Classical Music in American Hymnody, 1819-1861*, introduction and Chapters 1-3

Week Five

11/15: Discuss Mercer-Taylor, *Gems of Exquisite Beauty: German Classical Music in American Hymnody, 1819-1861*, Chapters 4-5 and appendices

11/17: Discuss Kira Thurman, *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*, introduction and Chapters 1-5

Week Six

11/22: Discuss Thurman, *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms*, Chapters 6-9 and conclusion

11/24: Thanksgiving (no class)

Week Seven

11/29: Discuss Jessica Bissett Perea, *Sound Relations: Native Ways of Doing Music History in Alaska* (whole book)

12/1: Book Review Presentations

Week Eight:

12/6: Book Review Presentations

Book Reviews are due (uploaded to Canvas) Friday, 12/9, by 11:59pm