

**Music 116**  
**Music in World Cultures**  
On-line Class Policies

**Instructor**

Prof. Adam Osmianski

Office hours: Online chat, phone calls, and video chat are available by appointment.

E-mail: Please send all correspondence via e-mail. If you are logged in to the class you can simply press the "E-mail Instructor" button. You may also use adam.osmianski@mail.wvu.edu. If you choose this second method, please be sure to put MUSC 116 in the subject line.

**Course Description**

An introduction - through reading, lecture, discussion, guided critical listening and guided individual research - of the basic elements of music using examples from various Western and non-Western musical traditions. Through the course students will learn about the building blocks of all music, and the variances thereof in various world cultures. With their newfound knowledge, students will then study in greater detail a musical culture of their own choosing and share with the class how the previously studied elements of music function in their chosen culture.

**Course Objectives**

Students successfully completing this course will:

1. analyze recordings using critical listening skills
2. demonstrate an understanding of the basic elements of music.
3. explain how the basic elements of music vary in multiple world cultures.
4. identify various musical traditions upon hearing a recording.
5. describe how different genres developed and how they are related.
6. express creative and critical skills by listening to, discussing, and writing about music.

**Required Materials**

\**Thinking Musically: Experiencing Music, Expressing Culture*, Bonnie C. Wade, 3rd ed.  
Oxford University Press, New York. ISBN 978-0199844869

\*Your choice of ONE of the following (see Week 1 folder):

*Music in East Africa*, Gregory Barz, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514152-8

*Music in Egypt*, Scott L. Marcus, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514645-5

*Music in West Africa*, Ruth M. Stone, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514500-7

*Carnival Music in Trinidad*, Shanon Dudley, w/ CD

Oxford University Press, New York. ISBN 978-0-19-5133-7

*Mariachi Music in America*, Daniel Sheehy, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514146-7

*Music in America*, Adelaida Reyes, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514667-7

*Music in the Hispanic Caribbean*, Robin Moore, w/ CD

Oxford University Press, New York. ISBN 978-0-19-537505-3

*Native American Music in Eastern North America*, Beverley Diamond, w/ CD

Oxford University Press, New York. ISBN 978-0-19-530104-5

*Music in the Andes*, Thomas Turino, w/ CD

Oxford University Press, New York. ISBN 978-0-19-530674-3

*Music in Brazil*, John P. Murphy, w/ CD

Oxford University Press, New York. ISBN 978-0-19-514645-5

- Music in China*, Frederick Lau, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-530124-3
- Music in Japan*, Bonnie C. Wade, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514488-8
- Music in Korea*, Donna Lee Kwon, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-536827-7
- Music in North India*, George E. Ruckert, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-513993-8
- Music in South India: The Karnātak Concert Tradition and Beyond*, T. Viswanathan and Matthew Harp, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514591-5
- Music in Mainland Southeast Asia*, Gavin Douglas, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-536782-9
- Music in Turkey*, Eliot Bates, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-539414-6
- Music in Bulgaria*, Timothy Rice, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514148-1
- Music in Ireland*, Dorothea E. Hast and Stanley Scott, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514555-7
- Music in Bali*, Lisa Gold, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514149-8
- Music in Central Java*, Benjamin Brinner, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-514737-7
- Music in Pacific Island Cultures*, Brian Diettrich, Jane Freeman Moulin, and Michael Webb, w/ CD  
Oxford University Press, New York. ISBN 978-0-19-973340-8

### Grading Policy

Percentage grades will be scaled so that:

90 - 100 =	A
80 - 89 =	B
70 - 79 =	C
60 - 69 =	D
59 and below =	F

There are three areas of assessment in the class. Your final grade is evenly divided between the three.

Discussion -	14 discussions	33%
Exams -	3 exams	33%
Research paper -	1 paper	33%
<b>Total</b>		<b>100%</b>

### **\*Discussion Assignments (33% of your final grade)**

Participation in group discussion is part of your grade. Students are required to make substantive posts to each discussion topic. Insubstantial or redundant posts, as determined by the instructor, will not receive credit. Each discussion board is worth 2 points which can be broken down as follows:

- \*A post which directly addresses the topic and presents new information is worth 1 point
- \*Responses to other students posts are worth 0.5 points
- \*Therefore you need to make 1 unique post plus 2 responses OR 4 responses to earn the 2 points
- \*Your main post should be at least a few paragraphs in length; responses at least a few sentences

A detailed breakdown of discussion grading and the point system can be found in the "Discussion Guide and Rubric". There will be a link to this in each of the discussion boards.

### **\*Research Paper (33% of your final grade)**

The second half of the class will involve you doing some of your own research on a musical culture of your choosing. You will choose from the list above under "required materials". Along with more guided discussion and reading, you will use the knowledge you acquired throughout the first half of the class to better understand the culture you chose to examine.

You must then complete a 1,000 word paper which gives an overview of the music you decided to research. This paper should be written with the new musical vocabulary that you developed throughout the semester, and go into detail about the function of each of the basic elements of music in that culture.

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There will be links in the assignments tab to submit your papers. Please do not e-mail them.

All assignments must be thoroughly proofread, edited, and revised. This is not an English class, so you will not be graded heavily on writing style and sentence structure. HOWEVER, papers with misspelled words, incomplete sentences, improper punctuation and capitalization, or anything else that should obviously be picked up through simple proofreading will be docked points heavily.

Interaction is imperative to creating a sense of community and having a successful and meaningful experience in the online environment. Collaborative work helps to build relationships between you and your classmates and requires engagement and reflection which is pivotal in learning and processing information rather than simply trying to memorize facts. Therefore, I highly recommend that you get in touch with one another, and edit each others work, with the idea that you should not simply be checking for spelling errors, but rather, engaging and challenging each other. Question each other about their facts, and check them yourself. Point out information from the text and lectures that could be tied in to their paper. If you decide to work together, include e-mails or notes from your partner in the final submission of your paper. Students who work with partners may earn extra credit.

### **\*Exams (33% of your final grade)**

There will be three exams to assess and review your understanding of the basic elements of music before moving on to your individual research.

## **Class Procedures and Policies**

### **Technical Requirements**

As this course is delivered entirely via the internet, and makes use of both audio and video clips, you should make sure that the computer you are using to access the course meets, or exceeds, all of the technical requirements as outlined on the eCampus website. See the [WVU Student Technology Guide](#) and [Student Technology FAQ Page](#)

### **E-mail**

I will monitor class discussions, courses messages, and e-mail on a twice-daily basis throughout the entirety of this condensed course.

### **Deadlines**

All assignments, discussion boards and exams posted on eCampus will have a clearly defined deadline which will always be noted on eCampus and on this syllabus. Upon arrival of the deadline, eCampus will close the submission link. Please do not e-mail assignments, discussion posts or exam answers after a deadline has passed as they will not be accepted. Computer and/or internet problems will not be accepted as an excuse. You should leave ample time to turn in your work in case you encounter any such issues.

### **Exams**

It is your responsibility to locate a reliable internet source during the posted exam times. Leave yourself ample time to take the exam. You must start the exam before the posted end time on eCampus. As long as you begin before the posted end time you will be allowed to complete the entire exam. For example, if the exam is scheduled to end at 10 pm you have until 9:59 pm to begin the exam, and you will have the full allotment of time to complete it. But again, you should not wait until the last minute to begin the exam in case of technical difficulties.

Do not use iPhones, iPads, Blackberries or other portable devices to take the exam.

Wireless connections are not recommended.

Save each answer as you go. You can always change it.

Do not use the back button.

If you experience difficulties, e-mail me immediately. Do not wait until the deadline has passed.

All exam questions are taken directly from assigned readings, lectures, and listening. I would be naive to think that most students are not going to use the book or notes during the exam in an online class, so there is no rule against this. However, answers that are clearly copied from the internet will not receive credit.

Make-up exams will be offered at the discretion of the instructor. To request a make-up exam please notify the professor within 7 days of the exams scheduled end time, and be prepared to present official documentation of your reason for missing the exam. All documents must be scanned and e-mailed. These documents must be on company letterhead and include a name and phone number. Acceptable documents include: an official doctors note if you or someone in your immediate family is seriously ill, a funeral announcement from a church or funeral home in case of bereavement, an airline ticket with your name on it if you are required to travel, an employer letter if you miss the exam for business reasons, a letter from a coach, professor, or academic advisor detailing your extracurricular activity, days absent, and why you could not access the internet while away, or any other verifiable source who can detail why you were unable to take the exam during the scheduled time. No make-up exams will be offered for circumstances including, but not limited to: misunderstanding the available times, forgetting to take the exam, computer/internet difficulties, or failure to request a make-up within 7 days of the exam. Submission of false documentation will be considered academic dishonesty and will result in disciplinary action according to the University's code of conduct.

**Grades**

Please allow 48 hours to receive any assignment or exam grades.

Each assignment and exam will be returned to you with a grade. You can view your grades (including discussion boards) at any time in the “My Grades” tab on the course home screen.

**Academic Integrity**

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, instructors will enforce rigorous standards of academic integrity in all aspects and assignments of their courses. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the West Virginia University [Academic Standards Policy](#). Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see your instructor before the assignment is due to discuss the matter.

**Inclusivity Statement**

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in your classes, please advise your instructors and make appropriate arrangements with [the Office of Accessibility Services](#).

More information is available at the [Division of Diversity, Equity, and Inclusion](#) website as well.

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**SCHEDULE FOR MUSIC IN WORLD CULTURES**  
**MUSIC 116**

<b>WEEKLY LESSON PLAN</b>
<b>Week 1</b>
<b>INTRODUCTION</b> *Read the Syllabus *Read "Thinking Musically" Foreword and Preface *Participate in the "Introduction" Discussion Board
<b>THINKING ABOUT MUSIC</b> *Read "Thinking Musically" Chapter 1 *Watch "Exploring the World of Music" videos 1 and 2 *Participate in the "Thinking About Music" Discussion Board
<b>THINKING ABOUT INSTRUMENTS</b> *Read "Thinking Musically" Chapter 2 *Watch "Exploring the World of Music" videos 3, 4 and 12 *Participate in the "Thinking About Instruments" Discussion Board
<b>COMPLETE EXAM I</b>
<b>THINKING ABOUT TIME</b> *Read "Thinking Musically" Chapter 3 *Watch "Exploring the World of Music" videos 5 and 6 *Participate in the "Thinking About Time" Discussion Board
<b>THINKING ABOUT PITCH</b> *Read "Thinking Musically" Chapter 4 *Watch "Exploring the World of Music" videos 7, 8 and 9
<b>COMPLETE EXAM II</b>
<b>THINKING ABOUT STRUCTURING</b> *Read "Thinking Musically" Chapter 5 *Watch "Exploring the World of Music" videos 10 and 11 *Participate in the "Thinking About Structuring" Discussion Board
<b>Week 2</b>

## WEEKLY LESSON PLAN

### THINKING CRITICALLY ABOUT ISSUES

- \*Read "Thinking Musically" Chapter 6
- \*Participate in the "Thinking About Issues" Discussion Board
- \*Review previous chapters and post questions to the Class Discussion Board

### COMPLETE EXAM III

### THINKING ABOUT FIELDWORK

- \*Read "Thinking Musically" Chapter 7
- \*Participate in the "Thinking About Fieldwork" Discussion Board

### EXPLORING YOUR NEW MUSICAL CULTURE

- \*Review your new textbook
- \*Participate in the "Exploring Your New Musical Culture" Discussion Board

### Week 3

### THINKING ABOUT MUSIC IN YOUR CHOSEN CULTURE

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Thinking About Music in Your Chosen Culture" Discussion Board

### THINKING ABOUT INSTRUMENTS IN YOUR CHOSEN CULTURE

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Thinking About Instruments in Your Chosen Culture" Discussion Board

### THINKING ABOUT TIME IN YOUR CHOSEN CULTURE

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Thinking About Time in Your Chosen Culture" Discussion Board

### THINKING ABOUT PITCH IN YOUR CHOSEN CULTURE

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Thinking About Pitch in Your Chosen Culture" Discussion Board

### THINKING ABOUT STRUCTURING IN YOUR CHOSEN CULTURE

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Thinking About Structuring in Your Chosen Culture" Discussion Board

## WEEKLY LESSON PLAN

### **CONCLUSION AND REVIEW**

- \*Review the portions of your textbook devoted to these topics in your new culture
- \*Listen to the lecture
- \*Participate in the "Conclusion and Review" Discussion Board

### **SUBMIT YOUR RESEARCH PAPER**

**THIS IS ALSO THE FINAL CALL FOR ANY OTHER UNFINISHED WORK**

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