# 8/12/2020

# brcc keystone logo

Baton Rouge Community College

*Academic Affairs Master Syllabus*

Date Approved: 2 September 2020

Term and Year of Implementation: Fall 2020

**Course Title:** Introduction to World Music

**BRCC Course Rubric:** MUSC 1303

**Previous Course Rubric**: MUSC 130

**Lecture Hours per week-Lab Hours per week-Credit Hours**: 3-0-3

**Per semester: Lecture Hours-Lab Hours-Instructional Contact Hours**: 45-0-45

**Louisiana Common Course Number:**

**CIP Code:** 50.0905

**Course Description:** Introduces music from various cultures around the world. Music of Asia, Africa, India, Eastern Europe, and of the Americas will be studied. This course will provide experiences leading to the cultural appreciation of world music traditions.

**Prerequisites:**  None

**Co-requisites:** None

**Suggested Enrollment Cap:** 30

**Learning Outcomes.** *Upon successful completion of this course, the students will be able to:*

1. Identify distinctive settings, sounds and qualities of music from different world cultures.

2. Discuss the cultural significance of selected musical examples of world music.

3. Categorize examples of world music into broad geographical areas.

4. Identify various world instruments, their use, significance, timbre, geographical location and unusual characteristics.

5. Discuss political and social influences on the diaspora of music.

**Assessment Measures.** Assessment of all learning outcomes will be measured using the following methods:

1. Listening and/or audiovisual assignments, quizzes and evaluations using music examples to identify unique characteristics of world music from cultures around the world

2. Posters and class presentations to highlight geographical regions and their contributions to world music

3. Written tests and/or quizzes over material presented

4. Departmentally designed assessment tool

**Information to be included on the Instructor’s Course Syllabi:**

* ***Disability Statement*:** Baton Rouge Community College seeks to meet the needs of its students in many ways. See the Office of Disability Services to receive suggestions for disability statements that should be included in each syllabus.
* ***Grading:*** The College grading policy should be included in the course syllabus. Any special practices should also go here. This should include the instructor’s and/or the department’s policy for make-up work. For example in a speech course, “Speeches not given on due date will receive no grade higher than a sixty” or “Make-up work will not be accepted after the last day of class”.
* ***Attendance Policy*:** Include the overall attendance policy of the college. Instructors may want to add additional information in individual syllabi to meet the needs of their courses.
* ***General Policies*:** Instructors’ policy on the use of things such as beepers and cell phones and/or hand held programmable calculators should be covered in this section.
* ***Cheating and Plagiarism*:** This must be included in all syllabi and should include the penalties for incidents in a given class. Students should have a clear idea of what constitutes cheating in a given course.
* ***Safety Concerns:*** In some courses, this may be a major issue. For example, “No student will be allowed in the lab without safety glasses”. General statements such as, “Items that may be harmful to one’s self or others should not be brought to class”.
* ***Library/ Learning Resources:*** Since the development of the total person is part of our mission, assignments in the library and/or the Learning Resources Center should be included to assist students in enhancing skills and in using resources. Students should be encouraged to use the library for reading enjoyment as part of lifelong learning.

**Expanded Course Outline:**

I. Listening to Music

A. Characteristics of Sound (pitch, quality, intensity, duration)

B. Texture and Form

C. Voice and instruments

II. Settings: Significance of Global Connections

III. Significance of Music in Everyday Life

A. Entertainment and dance

B. Competition and concerts

C. Death and commemoration

IV. Transmitting Music

A. Voluntary migration: Chinese, Arab

B. Forced migration: African, Vietnamese

V. Music and Memorials

A. Corrido, jazz funeral, Pizmon

VI. Music, Mobility and the Global marketplace

A. Hawaiian, Balinese, Silk Road

VII. Understanding Music

A. Music and Ritual – Tibetan, Ethiopian Chant

B. Dance styles

VIII. Music and Politics

A. Reggae, Native American War Dance

IX. Music and Identity

A. Group Identities: Cajun, Creole, Zydeco