

COURSE SYLLABUS						
Course Title	Course Code	Semester	Course Hour/Week		Credit	ECTS
World Music and Cultures	FMPA325	I	Theory 3	Practice 0	3	5
Course Type	Compulsory Courses	Department Elective	Faculty Elective	University Elective	CoHE (YÖK) Compulsory	Other
	-	-	YES	-	-	-
Level of Course	Associate Degree (Short Cycle)		Undergraduate (First Cycle)		Graduate/ Doctoral (Second /Third Cycle)	
	-		YES		-	

Language of Instruction	English
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Course Instructor	Assist. Prof. Dr. Juan Castrillón	E-mail: juan.castrillon@arucad.edu.tr Office: RO -
Course Objectives	<ul style="list-style-type: none"> • Introduce students to a large variety of musical traditions different from their own. • Provide key ideas to examine music cultures in contact particularly as dynamic traditions in transformation. • Think and write critically how we as consumers in the “Western” world engage with musical difference largely through the products of the global entertainment industry. 	
Course Learning Outcomes	<p>In this elective, students become informed and critical consumers of “World Music” by telling a series of stories about particular recordings made with, or using the music of, peoples culturally and geographically distant from the United States. Students come to understand that not all music downloads containing music from unfamiliar places are the same, and that particular recordings may be embedded in intriguing and controversial narratives of production and consumption. At the end of this class, students will emerge with a clear understanding that the production, distribution, and consumption of world music is rarely a neutral process.</p>	
Course Content	<p>Introduction of concepts and terminology related to different musical genres and traditions across the continents. Class activities will include PowerPoint presentations of weekly topics, listening exercises, discussions, individual presentations, a mid-term exam and a final written assignment.</p>	

COURSE OUTLINE/SCHEDULE			
Week	Topic	Implementation (theory/practice)	Required Reading, Preliminary preparation
1	Syllabus review: course requirements, assignment, collective agreements and. Introductions. Themes and terms in ethnomusicology.	T	Readings: Nettle and Rommen (2020). <i>Excursions</i> (Foreword and Ch 1).
2	Doing ethnomusicology Themes, terms and methods in ethnomusicology.	T	Wade (2009). <i>Thinking about fieldwork</i> .
3	Music, industry and consumption of lifestyles through music Making home in and through music, and everyday life	T	Malm (1993). <i>Music on the move</i> . Frith (2012). <i>Music and Everyday Life</i>

4	Ethnomusicological perspectives 1 Music and personal life. Gender, race and embodiment. Workshop on library resources.	T	Villa (2014) Narrative identities and popular music Pilzer (2021) <i>Race, Gender and Sexuality</i>
5	Ethnomusicological perspectives 2 Music, space and environment. Workshop for final project.	T	Abe (2021) <i>Music and Space</i>
6	Themes in the Middle East and Musical traditions in North Africa Context, genres, musicians and instruments.	T	Nettle and Rommen (2020). <i>Excursions</i> (Ch 3). Jankowsky (2021) <i>Music and ritual</i> .
7	Music in the Amazon Rainforest Context, genres, musicians and instruments. Review session for mid-term assignment.	T	Hill (2011) <i>Overture</i>
8	Mid-Term exam and prospectus due	-	
9	Music from Sub-Saharan Africa Themes about musical representation. Musicians and genres from South Africa	T	Nettle and Rommen (2020). <i>Excursions</i> (Ch 8). Ndaliko (2021)
10	Music genres in Latin America 1 Definitions and themes in Latin American Music. Contexts and shared histories. Genres, musicians and instruments.	T	Nettle and Rommen (2020). <i>Excursions</i> (Ch 10).
11	Music genres in Latin America 2 Genres, musicians and instruments. Old and new genres and global stories.	T	Nettle and Rommen (2020). <i>Excursions</i> (Ch 10).
12	Music of Indigenous North America Environmental activism and intertribal connections. Instruments, musical materials and singing styles.	T	Nettle and Rommen (2020). <i>Excursions</i> (Ch 12).
13	Workshop 2 for final project Review session and workshop for final project.	T	Working drafts of final projects.
14	Final project week and socialization of assignments.	-	

Required Course Material(s) / Reading(s)/ Text Book(s)	<ul style="list-style-type: none"> Bruno Nettl and Timothy Rommen, eds. 2020. <i>Excursions in World Music</i>. 8th edition. New York: Pearson. Timothy Rommen, ed. 2021 <i>Critical Themes in World Music</i>. New York: Pearson. Other readings available online
Recommended Course Material(s)/ Reading(s) /Other	Access to a Spotify account.

ASSESSMENT		
Learning Activities	NUMBER	WEIGHT in %
Mid-Term	1	40
Quiz & Tutorials	-	-
Assignment	-	-
Project	-	-
Field Study	-	-
Presentation / Seminar	-	-

Studio Practice	-	-
Discussion	-	-
Contribution of Final Examination/Final Project/ Dissertation to the Final Grade	1	60
TOTAL		100

CONTRIBUTION OF COURSE LEARNING OUTCOMES TO PROGRAMME LEARNING OUTCOMES

No	PROGRAMME LEARNING OUTCOMES	Level of Contribution (1-lowest/ 5-highest)				
		1	2	3	4	5
1	Gain a firm understanding of music theory and harmony. Develop skills in solfege and ear training, identify intervals, scales and chords with hearing. Gain knowledge in written music, musical symbols and the creation of scores and arrangements.					
2	Develop essential keyboard skills for use in a wide variety of applications, from music production to sound design.					
3	Comprehend the history of sound design, the development of its various tools, equipment, their impact on sound creation processes, and the methodologies of research in sound creation.					
4	Comprehend the history and evolution of Music, its various eras, their stylistic traits, and the development of acoustic and electronic instruments, their roles in ensembles and orchestras.					
5	Gain practical skills in music composition, structure, and developing a harmonic and rhythmic language.					
6	Gain knowledge on tools of the trade, including audio and MIDI systems, software and hardware tools, recording and playback equipment and sound creation equipment (i.e. synthesizers).					
7	Develop advanced practical skills in a range of commercial and creative contexts including sound design for various media (i.e. film, jingles, game audio etc.) soundtracks, sound installations, and staged works.					
8	Develop advanced skills in recording, editing and mixing in a wide variety of styles and mediums. Master the multi-track recording and mixing techniques for use in any given medium, for example sound and music for film, video games, and other bespoke music productions.					

9	Enabling students to develop interdisciplinary thinking by interpreting or reaching out meaning from texts.					
10	Enable students to develop knowledgeable, critical and creative approaches to understanding essential design principles, such as form and function as well as subliminal meaning.					
11	Encourage students to develop as reflective, critical, independent thinkers who will go on to actively and enthusiastically engage with the wider world.					
12	Promote intellectual curiosity and the use of evidence-based argument and discussion, both orally and written.					

ECTS / STUDENT WORKLOAD				
ACTIVITIES	NUMBER	UNIT	HOUR	TOTAL (WORKLOAD)
Course Teaching Hour (X weeks * total course hours)	14	-	3	42
Preliminary Preparation and self- study	14	-	2	28
Mid-Term	1		25	25
Quiz	-	-	-	-
Assignment	-	-	-	-
Project	-	-	-	-
Field Study	-	-	-	-
Presentation / Seminar	-	-	-	-
Studio Practice	-	-	-	-
Final Examination/ Final Project/ Dissertation	1	-	30	30
Other	-	-	-	-
TOTAL WORKLOAD	-	-	-	125
TOTAL WORKLOAD / 25				5
ECTS				5

ETHICAL RULES WITH REGARD TO THE COURSE
Plagiarism Disclaimer

Detected and undetected plagiarism is a serious offence at any time and it could have devastating effects on your degree result and future professional live.

Plagiarism is avoided if you make sure **to identify and acknowledge your sources** thoroughly. **Make sure you do not copy directly** from visual examples, designs, or notes that have in turn been taken word for word from your sources.

Students are expected to read, comment their thoughts on the readings, and discuss and express their ideas through their own writing.

ASSESSMENT DETAILS AND EVALUATION CRITERIA:

Throughout the course, students will learn theoretical and contextual base of the topic and exercise their practical know-how skills of artistic production to complete mid-term exam and final project.

During class sessions, student participation is a very important input for learning process. Each participant must always show respect to each other's opinions and behave well physically and verbally within the classroom.

For the final project, every student will design and develop a creative artifact that reflects the knowledge and abilities they gained in the course. Each artifact must be suitable to be on a gallery display.

Final Grades will be determined according to the Course Learning Activities and Final Examination/ Project/ Dissertation Assessment Details as below, and comply by the Education and Examination Regulation set forth by the University. The final grade in this course will depend on several components— a mid-term exam and a final project. Weight for each of these components will be assigned in the following way:

- Mid-term Exam 40% of the final grade of the course.

The final grade of the **Mid-term** (10 points) exam depends on:

Prospectus of the final project (2 points) *and written exam* (8 points)

- Final Project 60% of the final grade of the course.

The final grade of the **Final Project** (10 points) depends on:

Submission on time (1 point)

Written supplement –personal statement, discussion and bibliography– (4.5 points)

Artifact to be displayed in a gallery (4.5 points)

PREPARED BY	Dr. Juan Castrillón
UPDATED	9/14/2023
APPROVED	