

NOTICE OF MOTION

The SOMD Undergraduate Committee recommends the following proposed course for faculty consideration:

New Course Proposal: MUS 436/536 World Music Ensemble (1-3 credits)(Expected enrollment is 17)

Course Proposer: Juan Eduardo Wolf

Course Description:

'World Music' is a broad category that generally includes classical and popular musics that have been historically viewed as 'Other' by formal cosmopolitan academic institutions of music. As such, these musics include a significant oral component in their transmission that integrates gesture, movement, and types of interaction (e.g. symbiosis between dancer-drummer or blowing Zen) that tend to be undervalued in these institutions. Teaching in the World Music Ensemble will focus on building awareness of these alternate perspectives.

Course Rationale:

The course has been offered under an experimental number. As the maximum number of repetitions of a version of the class at that experimental number is running out, the course should be regularized.

Learning Outcomes:

Perform pieces/songs in one or more related performance traditions. Those with requisite abilities may also create and perform on other instruments (such as winds) within the regional tradition of those instruments. These embodied practices will have the majority of students singing in a language that they may not be familiar with, moving in ways that they are perhaps not habitually accustomed, and interacting with others in cultural relationship in a manner similar to those of the region/cultures being engaged with. To do this, students will be able to understand the basic techniques necessary to perform the different genres being studied and identify the characteristics that distinguish various genres. These criteria will be evaluated via performance opportunities. Several written assignments will also be required.

MUS 436/536: World Music Ensemble

TOPIC: Puerto Rican Music

Spring Session 20XX, CRN XXXXX / XXXXX
5:00 PM - 6:20 PM, Mondays plus 30-min sectionals
Gerlinger Building, Rm. 119



Instructor

Juan Eduardo Wolf, Ph.D.

Email: ewolf2@uoregon.edu

Office Hours:

Monday: 1 – 2 PM

Tuesday: 2 – 3 PM

(or by appointment)

Office Location:

126 Frohnmayer Music Bldg

Introduction

One intellectual current within ethnomusicology is the idea of bi-musicality, or the ability to be fluent in more than one musical system. This course emphasizes the practice of music-dance from a specific region/culture and asks students to reflect on how this practice may compare with the musical systems they already have experience with. In addition to reading and discussion about the contexts of the types of performances under study, students will be asked to take an embodied approach in learning. At the end of the term, students will share what they have learned with others through an end-of-term public presentation. Students taking the class for additional credit (beyond 2.0 credits) are required to do additional work such as write an end-of-term research paper or produce a creative project related to region in question.

This term is dedicated to learning about the music-dance traditions of Puerto Rico. Several of these are drumming traditions that invite participation (bomba and plena), and everyone will learn a tune in these genres. We will also explore the jibaro orchestra (cuatros / guitars / güicharo / bongó). Other traditions such as dance orchestra (strings, horns, and percussion) and beyond may also be available, depending upon what skills students bring with them to the class. All students will be expected to sing and perform basic dance steps. No prior musical experience necessary. Visiting guest artists will give additional guidance through concerts and workshops. Readings about performance contexts will be provided on Canvas, and written responses illustrating awareness of these contexts will also be submitted on Canvas. Instruments will be loaned for class as needed.

Learning Outcomes

By the end of this term, you should be able to:

- Perform several bomba and plena songs as well as some songs in the jibaro/popular music tradition.
- Those with requisite abilities may also perform on stringed, keyboard, brass, or wind instruments within the regional tradition of those instruments.
- Students will be able to understand the basic skills necessary to perform the different genres being studied, identify the characteristics that distinguish various genres, and describe the cultural contexts in which historically they have been performed. These will be evaluated via written assignments and performance demonstrations.
- Be able to reflect on how they are learning with their body and analyze how their personal cultural attitudes impact how they interact with the music. This skill will be practice via the maintenance of a personal journal.

- Graduate students will have a more active role in determining the repertoire for the class as they will explore listening lists, research the songs, and write up performance notes for the songs being performed.
- Those taking the class for more than two credits will learn to think more critically and communicate more effectively about these cultural performances, having been guided in class and discussion sections how to ask and answer pertinent questions. These skills will be refined via additional meetings with the instructor and the production of a research paper/creative project.

Assessments

You will have the opportunity to demonstrate your progress toward these outcomes through:

- Public performances of the different genres that you are learning
- On-line questions/quizzes designed to test your knowledge of the assigned reading
- Journal entries that allow you to reflect upon your learning process in the course
- In-class playing and discussion that will allow you to embody knowledge about Puerto Rican music
- Graduate students will create performance notes for each piece and read shortened versions of these notes at public performances; these will include pieces that the graduate students have helped select from their research.
- Classroom and/or public presentation of your research/performance of your composition/piece selection for those taking the class for additional credit.

These assessments are described in greater detail below under “Grades and Assignments.”

Course Structure

This course is primarily focused on learning about Puerto Rican music through performance, which means the focus is on acquiring embodied knowledge. Such knowledge may be slightly different from other university classes, so you will need to be attentive to the ways that your body is learning through practice. Reflecting upon this process and the values such methods hold is what contextualizes this class within a university setting.

The course is roughly divided into three sections, according to genre: bomba, plena, and jibaro orchestra. Depending upon the abilities and interests of the performers, we may be able to explore other musics, such as dance band music and reggaetón.

Since many students do not have much experience with these types of musics, those taking the course for the first time will need to do short readings for each class to gain familiarity with the context of these genres. Without such context, you may find it difficult to explain these musics to people who may ask you about the course. Knowledge about these contexts should also help you understand how our practice is different from those individuals who have grown up with such music.

Expectations

In order to achieve these objectives, I, as your instructor, should:

- **Prepare for each class.** I will review the selected reading, determine what I want you to learn with each class meeting, and design activities as well as provide with additional resources to help you learn the pieces and communicate important concepts to you.
- **Provide a safe and comfortable learning environment.** I will treat you with respect, so that you feel comfortable to ask questions related to the day’s topic/material and to express your ideas to the instructor and fellow classmates.
- **Be clear about our expectations of your work and supply you with enough time and information to complete it.** Any evaluation of your participation in the class will contain a grading rubric, so that you know how I am evaluating your work.
- **Give feedback fairly, in a timely fashion, and be available for consultation outside the classroom.** I will grade assignments fairly, according to the rubric provided. I will grade them promptly, before you have to turn another piece of work so that you can make the necessary

adjustments to improve. I will offer regular office hours for you to drop-in, as well as regularly check e-mail for questions. I want you to do well in this class.

You, as a student, should:

- **Obtain and absorb the course materials.** I expect you to have read the pages assigned for a class before you arrive, as well as have listened to the accompanying tracks or watch the videos that go with that reading. You may want to take notes or summarize the material to help you retain the information (Researchers have shown that solely highlighting is not very helpful). These readings provide the background necessary for you understand the pieces you are performing, and you will answer on-line questions about them.
- **Attend class meetings.** Studies show that students who attend class both enjoy the class more and retain more of what they have learned. I introduce new pieces in the classroom, and I will also guide you through what I think is important about the readings and listening and provide you with overarching concepts that will help you summarize the content and integrate it into your playing. Given that the class meets weekly, you will be expected to attend at least 9 out of the 10 sessions as well as performances in order to pass.
- **Actively participate in the classroom and treat everyone with respect.** While asking and answering questions is part of participating in the classroom, it is not the only thing required. Participating in the classroom means listening carefully to the instructor and others, taking notes to help you remember the material, and treating everyone with respect. This respect means not only refraining from discouraging or even offensive comments about the instructor or your classmates, but also not engaging distracting behavior like answering the phone, texting, or surfing the web while someone is talking. It means putting yourself in someone else's shoes and grounding your objections in ways that others can understand, even if they do not agree with you.
- **Practice the pieces outside of class.** Some of these instruments will be new to you, so you will need to spend time outside of class becoming familiar with them and doing the listening as well as practicing technique. You may want to work with a partner to make sure that you are coordinating the rhythms properly.
- **Complete assignments and do on-line questions, honestly, and to the best of your ability.** I expect you to complete assignments on-time, so that you do not fall behind in material and I can provide you timely feedback. This is particularly true of your journals, which should map your progress and trace your thinking throughout the term. I encourage you to consult with me (and in some instances your classmates), and I expect your assignments to reflect what YOU know. This helps you evaluate how you are doing in the class as well as lets me know how I might need to change my methods. I expect you to seek me out if you feel your grade is not reflecting what you know or if you feel can do better but may need some guidance on how to do so.

If you feel that you cannot meet these expectations, *you may want to consider taking a different class.* The following sections deal with the practical details related to these expectations.

Obtaining Course Materials

Since you may not own many of the types of instruments used in this class, I will provide them for you. If you borrow instruments, I will ask you to sign a contract saying that you will take care of them and return them. If you have your own instruments that you would like to use, you may do so, providing they are compatible with the course aesthetics.

Readings and listening materials will be made available on the course Canvas site. I ask you to have paper and writing implements with you at every meeting. You may want to bring a recorder as well.

Attendance and Participation Incentives

To encourage you to attend class, I relate your course grade directly to your attendance. Given that the class meets weekly, you will be expected to attend at least 9 out of the 10 sessions as well as the final presentation in order to pass.

Note that this does not include excused absences, which I classify as those absences in which serious circumstances prevented you from coming to class. In order for me to *consider the possibility* of your absence as excused, you should send an e-mail or hand us a written note **before you miss the class/discussion section** and be able to provide proof of your reason for missing the class. I can then decide whether I will consider your absence excused. **In my experience, the students who miss class are ones who flunk the course.** If you are involved in university athletics and will be away for competition, please hand me verification and a schedule as soon as possible. If you need to observe a religious holiday, the appropriate form must be completed and turned into me by the end of week one.

Since active participation is required, please use personal communications technology only when asked to do so by the instructor. If you have a serious reason for needing such services, please come and talk to me. Electronic devices should only be used specifically for classroom purposes. Do NOT answer a cell phone or text during class/discussion section. **If you decide to use technology in class in a manner inconsistent with being attentive in the classroom, I have the prerogative to mark you as absent.**

On-Line Communication

In order to contact me, you may e-mail me at the uoregon address provided above. Consistent with expectations, I will do my best to respond promptly to your e-mails. Please also note that I may not check e-mail more than once per day, or at all on weekends or in the evening, and I might not have time to reply immediately. Be sure to check this course syllabus or Canvas for answers to basic questions. Please have patience and do not hesitate to follow up with a second e-mail or in person during office hours or before, during, or after class if I have not replied to an e-mail within 24 hours. Please note that e-mails between instructor and student are meant to be professional communication and should reflect a business-like and polite tone.

University Resources

Life happens. All of us encounter situations that we cannot handle on our own. Trying to “tough it out” often just lets the challenges to grow out of hand. **Looking for help is not a sign of weakness but maturity. The sooner we look for help, the better.** Luckily, here on campus, we have a lot of places that exist to do just that. Your tuition goes to pay for them, so be sure to use them. Here are just a few:

Academic Support

The Center for Teaching and Learning has several programs to support you in your academic endeavors including:

- UO Student Support Services, (541) 346-3226, <http://tlc.uoregon.edu/services/>
- Pathway Oregon, (541) 346-3226, <http://pathwayoregon.uoregon.edu/>
- Undergraduate Support Program, (541) 346-3226, <http://tlc.uoregon.edu/usp/>
- Counseling & Testing Center, (541) 346-3227; counseling.uoregon.edu

SOMD Diversity Statement

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- *Affirmative Action and Equal Opportunity Office, 677 E 12th Ave, Suite 452, (541) 346-3123; <http://aaeo.uoregon.edu>*
- *Bias Response Team, 164 Oregon Hall, (541) 346-2037; <http://bias.uoregon.edu>*
- *Conflict Resolution Services, 164 Oregon Hall, (541) 346-0617; e-mail:crs@uoregon.edu*
- *Counseling & Testing Center, 2nd floor, University Health, Counseling, and Testing Center Building, (541) 346-3227; <http://counseling.uoregon.edu>*
- *Crisis Prevention and Sexual Violence Support Services, (541) 346-SAFE; <http://safe.uoregon.edu>*

- Student Advocacy, 334 EMU, (541) 346-3722; <http://officeofstudentadvocacy.org>

Accessibility Resources

If you are registered with the Accessible Education Center, you should make an appointment with the instructor as soon as possible to discuss any course accommodations that may be necessary. To request disability accommodations, register for services at the Accessible Education Center.

- Accessible Education Center, 164 Oregon Hall, (541) 346-1155; aec.uoregon.edu

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Accessible Education Center, 164 Oregon Hall, (541) 346-1155; aec.uoregon.edu

Grades and Assignments

As you no doubt expect, I am required to evaluate your progress in learning the material of this course through the grade system. This system is imperfect, but we should look at the situation in a positive light, and take it as an opportunity for us to evaluate your progress as the term proceeds. You earn grades on the following scale and I weigh them as follows:

98-100 A+ ;	93-97 A ;	90-92 A-	
88-89 B+ ;	83-87 B ;	80-82 B-	
78-79 C+ ;	73-77 C ;	70-72 C-	
68-69 D+ ;	63-67 D ;	60-62 D-	< 60 F

For Two Credit / Pass-Fail Students (ALL THOSE taking the class first time on this TOPIC)

20%	On-line Reading Responses
15%	Attendance
35%	Journal Entries
30%	Participation in Public Presentations

For Additional Credit Students

10%	On-line Reading Responses
15%	Attendance
20%	Journal Entries
30%	Participation in Public Presentations
25%	Final Paper/ Project

For One Credit / Pass-Fail Students (students repeating the class on this TOPIC)

30%	Attendance
30%	Journal Entries
40%	Participation in Public Presentations

Graduate Students (two credits):

15%	On-line Reading Responses
15%	Attendance
10%	Repertoire Research & Performance Notes
30%	Journal Entries
30%	Participation in Public Presentations

On-line Reading Responses: Before each class, I will ask you to write a short 100-word paragraph in response to a question or two about the readings assigned for that day or a topic that we are covering in

class. These will be posted at least 24 hours before class on Canvas, and you should respond there. Alternately, I will ask about the recordings that have been assigned with the week's readings. The purpose of these responses is to help insure that you understand the key concepts presented in the content presented outside of class. These will be graded on a four point scale: four points for a response that answers the question completely, three points for well-done response that might need some improvement, two points for responses lacking in more material or that include incorrect material, and one point for completely wrong or "junk" responses, and zero for not answering at all. These responses will help prepare you for the classroom discussion for the day.

Attendance / Performance Progress Quizzes: As mentioned before, given that the class meets weekly, you will be expected to attend at least 9 out of the 10 main sessions as well as the final presentation in order to pass. In addition, several times throughout the term, I will ask you to perform for me individually or in pairs in order to demonstrate growing mastery of the performance material. I certainly do not expect you to become a master of the instruments we are just learning, but rather want to see improvement over the term.

Journal Entries: As you are introduced to new material, I hope that you reflect on how you respond to these new experiences. Some things may come easily, some more difficult. Some are familiar, some will seem exotic. Being at a university requires us to think critically about these responses. To encourage you to do so, I ask that you write short journal entries of your experiences during this course. You are expected to write a 1.5 to two-page essay on the one of these journal topics, with all comments being held in strict confidence. I will collect these journals four times during the term as well as at the end. Engagement with ideas and critical thinking will be the key criteria here.

Repertoire Research & Performance Notes: Graduate students will have the ability to choose and help choose the additional repertoire for the course. I will provide a series of listening lists as a foundation. Students will listen through these lists, and then choose a song from either the list or related material that they have discovered on their own. With the instructors help, they will be responsible for researching information about the song and producing a paragraph about the song as well as any performance notes. These notes will be published online (Canvas or otherwise) and be the basis for short introductions to be made at any public performances.

Public Presentations: Beyond learning how to play certain musics associated with different regional groups, it is important to think about the representation of such materials. All students will be expected to perform at the presentation as well as present different aspects (context, performance practice) with respect to the pieces being presented.

Final Paper/Project: Those taking the class for additional credit will be expected to produce a final project, the exact nature of which will be negotiated with the instructor. The default project will be a research paper of 6-8 pages for undergraduates and 13-18 pages for graduate students. Students may, however, propose alternate multimedia or creative projects such as an annotated composition or an instructional app or blog. These will be due at the time of the final presentation and may be incorporated as part of the final presentation. Recall that an additional credit should illustrate an additional 30-hours of work.

Extra Credit: Throughout the term, the University of Oregon and/or the Eugene community may host events that will be relevant to the class material. Attending and writing an appropriate response to this event can earn you extra credit on a test. The instructors will announce such opportunities in class. You may suggest other appropriate opportunities for you and your classmates for earning extra credit. A student may not apply more than one extra credit assignment per exam, although the number of opportunities varies per term. Note that extra credit cannot remedy a failing grade and means more work for instructors, so I urge you to do well on the main assignments.

Grading Policy: For all assignments, I will provide you with a *rubric*. A rubric shows you how I plan to grade most assignments. **By following the rubric, you will score well on your work.** If at any time, you feel that I have not evaluated your work properly, you may appeal the grade. You must wait at until the next class period (or at least 24 hours) after receiving the grade before setting up an appointment with me to

discuss it. Before the appointment, you should send me via e-mail a written explanation as to why you are appealing the grade. At the appointment, I will expect you to bring the assignment, together with my evaluation. You must appeal within a week from your receiving the grade.

Lateness policy: I expect assignments to be on-time, but I realize that may not always be possible. Journal assignments will be accepted with a 10 % penalty per day after the beginning of class for which they are due. After 72 hours, they will not be accepted and a 0 will be recorded (We will not look at an F). Note that this lateness policy cannot apply to other assignments or parts of the course.

Community Standards and Academic Integrity

Your education here at the U of O is only worth as much as we all value it. Cheating and other forms of academic misconduct mar the school's reputation and the respect others will have towards your degree. As a result, we expect you to follow the University's Student Conduct Code at all times. You may refer to it here: <https://dos.uoregon.edu/conduct>

Please try to think ahead of anything we might construe as academic misconduct and try to avoid such circumstances. For example, during tests, put away all electronic devices, do not wear brimmed hats, and avoid exposing your work to your neighbor.

When completing writing assignments, **BE SURE TO CITE YOUR SOURCES**. If you are cutting and pasting without giving credit, you are plagiarizing. For ideas and examples about what plagiarism is and how to avoid it, you may look at:

<http://researchguides.uoregon.edu/citing-plagiarism/plagiarism>

If you have a question about how to cite something, check a style guide or refer to:

<http://researchguides.uoregon.edu/citing-plagiarism/styleguides>

Plagiarism is a serious academic offense and can be the reason you might flunk this class. You certainly can set in motion an academic misconduct hearing. When in doubt, cite! Even in a draft, it is a good idea to put in a temporary citation so you do not forget later on. If you have questions, feel free to talk to us or talk to someone at the Teaching and Learning Center. At certain times during this class, I may use plagiarism tools such as VeriCite.

Course Schedule

I have listed the preliminary course schedule below. While I have tried my best to anticipate the time we will need for each piece, set of concepts, performance ensembles can be notoriously flexible. I reserve the right to update this schedule, so be sure to check Canvas regularly for revisions. I assume that you have finished the reading on the date listed. Assignments are due at the beginning of class on the day listed.

Date	Topic	Readings Due	Assignment Due
Wk #1: 4/2	Course Introduction; Bomba #1: Sicá Plena #1:Tilín		Listening List #1 posted
Wk #2: 4/9	Bomba #1: Sicá Bomba #2: Yubá Plena #1: Tiliín Plena #2: Mi Plena en Eugene	Ferreras "Returning to Roots"	Reading Response #1 (RR #1) 536: First song selection & description due Listening List #2 posted
Wk #3: 4/16	Bombas / Plena / Danza: Verde Luz	Miller "Plena and "National" Identity"	Journal #1 Due RR #2

			536: Second song selection & description due Listening List #3 posted
Wk #4: 4/23	Bombas / Plena / Danza / Canción	Hernandez "Décimas, Seis, and Roots of the Trovador"	RR #3 536: Second song selection & description due Listening List #3 posted
4/27 Chicago Cuatro Orchestra Concert & 4/28 Workshop			
Wk #5: 4/30	Bombas / Plena / Danza / Canción	Thompson "Danza"	RR #4 536: Third song selection & description due
Wk #6: 5/7	Bombas / Plena / Danza / Canción;	Bloch, "Rafael Hernandez"	Journal #2 Due; RR #5
Wk #7: 5/14	Bombas / Plena / Danza / Canción	Marshall "Dem Bow"	RR #6
Wk #8: 5/21	Bombas / Plena / Danza / Canción /Presentation planning	Salsa / Roots Revival	RR #7
Wk #9: 5/28	Memorial Day (Classes do not meet)		
Wk #10: 6/4	Bombas / Plena / Danza / Canción Presentation rehearsal	Kisliuk and Gross "What's the "It" That We Learn to Perform?" pp. 249-260	Journal #3 Due 536: Finalizing performance notes and creation of public performance introductions
FINAL PRESENTATION (Final Projects Due, if any)			

Other important dates from UO Academic Calendar

April 2	Spring Session classes begin
April 8	Last day to: <ul style="list-style-type: none"> • Process a complete drop to receive a 90% tuition refund (no 'W' recorded) • Reduce credits and receive 100% tuition refund (no 'W' recorded)
April 9	Last day to: <ul style="list-style-type: none"> • Process a complete drop or reduce credits and receive 75% tuition refund (no 'W' recorded; after this date, "W"s are recorded for partial and complete withdrawals)
April 11	Last day to: <ul style="list-style-type: none"> • Add a class/process initial registration • Change from audit to credit or credit to audit
April 15	<ul style="list-style-type: none"> • Process a complete withdrawal or reduce credits and receive a 75% tuition refund (mark of "W" is recorded)
April 22	Last day to: <ul style="list-style-type: none"> • Process a complete withdrawal or reduce credits and receive a 50% tuition refund (mark of 'W' is recorded)

April 29	Last day to: • Process a complete withdrawal or reduce credits and receive a 25% tuition refund (mark of 'W' is recorded)
May 20	Last day to: • Change grade options (Graded or P/N) • Last day to drop a class (mark of "W" is recorded)
May 28	Memorial Day (no classes held)
June 19 (noon)	Deadline for instructors to Submit Spring 2018 grades

Additional Historical and Ethnographic Resources about Puerto Rican Music-Dance and Culture

Aparicio, Frances. 1998. *Listening to Salsa: Gender, Latin Popular Music and Puerto Rican Cultures*. Middleton, CT: Wesleyan University Press.

Bloch, Peter. 1973. *La-Le-Lo-Lai: Puerto Rican Music and its Performers*. New York: Plus Ultra Educational Publishers, Inc.

Ferreras, Salvador. 2005. *Solo Drumming in the Puerto Rican Bomba: An Analysis of Musical Processes and Improvisational Strategies*. Ph.D. Thesis. University of British Columbia.

Glasser, Ruth. 1995. *My Music is My Flag: Puerto Rican Musicians and Their New York Communities 1917-1940*. Pp. 169-170.

Gonzalez, Juan. 2011. *Harvest of Empire: A History of Latinos in America*. New York: Penguin Press.

Manuel, Peter. 2006. *Caribbean Crucible: Caribbean Music from Rumba to Reggae*. Philadelphia: Temple University Press.

Moore, Robin. 2010. *Music in the Hispanic Caribbean*. New York: Oxford University Press.

Picó, Fernando. 2006. *History of Puerto Rico: a Panorama of its People*. Princeton, NJ: Markus Wiener Publishers.

Rivera, Raquel Z., Wayne Marshall and Deborah Pacini Hernandez (eds.). 2009. *Reggaeton* Durham, NC: Duke University Press.

Rondón, César Miguel. 2008. *The Book of Salsa: A Chronicle of Urban Music from the Caribbean to New York City*. Durham, NC: University of North Carolina Press.

Thompson, Donald. 2002. *Music in Puerto Rico: A Reader's Anthology*. Lanham, MD: Scarecrow Press.

Washburne, Christopher. 2008. *Sounding Salsa: Performing Latin Music in New York City*. Philadelphia: Temple University Press.