CAT 1: Music and Globalization
UCSD, Fall 2017
PCYNH 109 , Tu/Th 9:30-10:50 AM
David Borgo, Ph.D., CPMC room 234
office hours: Tu&Th 9:00-9:20 AM, Tu 11AM-noon, or by appointment
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COURSE DESCRIPTION

Creating and appreciating music has always been a global phenomenon, but the possibility for specific musical styles and performances to circulate globally is relatively new. Using various musical 'encounters' as case studies, this course explores the broader role that culture, art and technology play in globalization. Music, as a particularly mobile and popular form of cultural practice, offers a compelling window into these processes and issues. What are the dynamics and mechanisms of musical communication and musical commodification? How have various technological innovations—from sound recording and radio to the internet—inflected musical production and consumption? When was the "world music" label first used, and how has it been applied and understood? Ultimately, this course explores changes in music, but also changes in musical representations and constructions, and how music, in a globalizing world, can both enable and hinder cross-cultural understanding.

COURSE-SPECIFIC OBJECTIVES
- Learn to ask new questions about culture, art, and technology, and how they are interconnected
- Develop a heightened appreciation for how important music has been to human history, and of how music can be important to our understanding of globalization
- Explore how social and cultural values inflect musical practices, and vise versa
- Develop an increased ability to reflect critically on the things we hear, read, and see
- Present the possibility of hearing the world, and our place in it, a little differently

CAT 1 GENERAL OBJECTIVES (By the end of CAT 1, students should…)

Critical Reading and Writing
- Find and summarize academic arguments
- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify and explicate a text's purpose and argument

Genre and Rhetorical Knowledge
- Understand how genres shape reading and writing
- Read and write in several genres and modes (from written to digital to visual)
- Identify and use genre conventions ranging from structure and paragraphing to tone and mechanics appropriate to the rhetorical situation
- Control such surface features such as syntax, grammar, punctuation, and spelling
- Practice appropriate means of documenting their work

Process
- Develop flexible strategies for generating, revising, editing, and proof-reading

COURSE WEBSITE:
- http://tritoned.ucsd.edu **-** lecture slides, assignments, readings, etc.; also **podcast.ucsd.edu**

GENERAL DESCRIPTION

The Sixth College Core Sequence on Culture, Art and Technology gives students an opportunity to learn about the conventions of academic writing and to consider the implications of questions that are also important outside the university. CAT 1, in particular, offers an historical focus and imparts skills in critical reading and analysis, including an ability to summarize, explicate, and synthesize academic materials. This course also aims to further the College's commitment to active, hands-on learning. Students will be asked to integrate theory and practice by making connections between classroom learning and community experiences, and to complete several creative projects that extend the critical lens of the course.

COURSE READINGS: (available at the UCSD Bookstore)

- *They Say / I Say: The Moves that Matter in Academic Writing* (CAT-specific edition) **[TS/IS]**
  - by Gerald Graff and Cathy Birkenstein (W.W. Norton & Co., UCSD custom ed. 2017).
- all other readings are available on the Internet or on the course website

ETIQUETTE POLICY:

The use of personal technology (laptops, mobile phones, etc.) is not permitted during lecture. YOU SHOULD PLAN TO BUY A PHYSICAL NOTEBOOK FOR THE CLASS

- https://goo.gl/Dv1qLH
- https://goo.gl/7mYnVi
- https://goo.gl/oKoXdz

General rules of thumb:

- When in doubt about how you should speak, write, or act, always err on the side of formality. You will never offend someone by being overly formal and polite.
- While you are in college, your coursework is your job. You should behave as you would in a professional work environment.
- See "U Can't Talk to Ur Professor Like This"
  — https://goo.gl/1LAv76
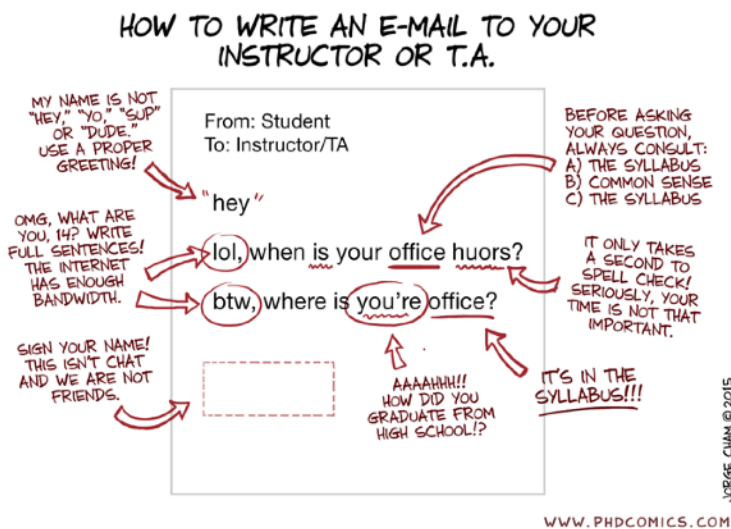
Class discussions should be both informed and respectful. All students are encouraged to raise questions, explore ideas, and express misgivings. We will aim to make certain that everyone's voice is heard and that all viewpoints are given equal consideration.

TEACHING ASSISTANTS

name	email	office hours
Zachary Bushnell	zbushnel@ucsd.edu	11-1 Tuesdays; 12-1 Thursdays
Michael Matsuno	mmatsuno@ucsd.edu	12-3 Thursdays
Zebulon Zang	z2zang@ucsd.edu	11-1 Tuesdays
Paolo Cesar Zuniga	pczuniga@ucsd.edu	11-1 Tuesdays

- TAs will hold office hours in the CAT TA office (except where noted). You should **visit your own TA's office hours whenever possible, but if needed you can visit another TA's office hours**
- Please **direct all email correspondence to your TA** who can forward your message to the professor as needed

COURSE SCHEDULE

Date	Topic	Assignments Due (before class begins)	Readings (complete before class)
9/27	**Introduction**		
10/2	**Culture, Art and Technology**	signed syllabus	Murphy and Potts - Introduction Bishop - "What Does World Music Sound Like?"
10/4	**(cont.)**	what I hope to learn or improve	Murphy and Potts - Chp. 1 Eno - here and here
10/9	**How To Read And Evaluate Arguments; Strategies For Non-Essentialist Listening**	what culture means to me; *do exercise 1 in class* (TS/IS p.14-15)	TS/IS Preface and Intro Music and Globalization - chp. 10 (White), also blog here
10/11	**Academic Writing Conventions and The Ten-Paragraph Essay**		TS/IS Part 1 (chps. 1-3) the ten-paragraph essay every sentence is a question
10/16	**The Discourse On Globalization And World Music**	unplugged	Music and Globalization - pp.1-8 (White) Turino - pp.51-58 Bridge - pp. 4-12
10/18	**(cont.)**		Frith - "The Discourse of World Music" various articles about world music (here here here here here) explore worldmusiccentral.org
10/23	**The Musical Heritage of Slavery**	what do "they say" about world music?	Music and Globalization - Chp. 1 (Martin) http://black-face.com
10/25	**Music Copyright, Or, In The Jungle, The Unjust Jungle**		basic facts (full version here) see also here for further research here
10/30	**Sonic Stereotyping: Kung Fu Fighting and Enigma**	sound recording proposal	TS/IS Part 2 (chps. 4-6) the "Oriental riff" here and here Taylor (Enigma)
11/1	**Sounding the Local, Hearing the National: "El Cóndor Pasa"**		Dorr (see here for full book)
11/6	**Internationalization in Brazilian Popular Music**	"world music" revision and expansion	Shahriari
11/8	**Sonic Tourism: The Buena Vista Social Club**		Garlitz - here
11/13	**Schizophonia and its Discontents**		Music and Globalization - chp. 2 (Feld) TS/IS chp. 7
11/15	**Strategies of Resistance**		Taylor - pp. 82-94; 112-119; 136-143
11/20	**Towards a More Perfect Union**	sound recording project	Taylor - pp. 155-168; 173-193
11/22	**HOLIDAY**		
11/27	**The Sounds of Capitalism and Appropriation Revisited**		Bridge - pp. 202-208 Taylor (Sounds of Capitalism)
11/29	**A Life in the Hyphen**		Music and Globalization - Chp. 7 (Shain)
12/4	**It's All Wrong, But It's Alright**		Lipsitz
12/6	**The Global Post Modern, Or, After Globalization**	wm and globalization	Music and Globalization - Chp. 8 (Browning) Bridge - pp. 262-267
12/13	**Final Reflection due by 11am**	final reflection	*this assignment can be digitally submitted*

GRADED ASSIGNMENTS AND EXPECTATIONS

• Reading/Listening assignments should be completed BEFORE the class for which they are assigned. This will greatly improve your comprehension of lectures and your chances of success in the class, as well as the quality of class discussion. On-demand in-class writing assignment will often be used to gauge your comprehension of the assigned reading/listening and count towards your overall class grade.

• Assignments are due DIGITALLY SUBMITTED to TritonED PRIOR TO THE START OF LECTURE on the date for which they are listed. You must PUT FINAL WORD COUNT clearly on the top of all assignments. Please START EARLY. Be aware that in some cases there are additional assigned readings connected with the assignments. Your TA may ask you to BRING A HARD COPY of your assignment to your YOUR SECTION to facilitate feedback and discussion.

• Grading, scheduling details, and assignments are subject to change at the discretion of the professor. Earning some limited extra credit may be possible, and will be announced in class.

Assignment	Word Count	% of final grade
class participation (including attending 3 required "Art and Tech" events; see here for instructions)	in lectures, sections, and on campus	10
on-demand in-class writing (including library workshop activities)	variable; time-limited	5
What I Hope to Learn or Improve	100-300	5
What Culture Means to Me	300-500	10
Unplugged	300-500	10
What do "They Say" About World Music? (First Draft)	300-500	10
What do "They Say" About World Music? (Revised and Expanded)	500-800	10
Sound Recording Project Proposal	100-200	5
Sound Recording Project	300-500 (plus sound/video materials)	10
World Music and Globalization	800-1000	15
Final Reflection	300-500	10

General CAT1 Rubric (Note: this full rubric will not apply to all assignments)

	A RANGE	B RANGE	C RANGE	D-F RANGE
ORGANIZATION	Organization (including paragraph structure) effectively enhance and develop the main ideas of the essay. Secondary source is woven into the paper, adding to the argument and organization .	Organization (including paragraph structure) is generally logical and supports the development of ideas. Secondary source is woven into the paper in a way that makes sense.	Organization (including paragraph structure) is somewhat logical, but may also be formulaic or sporadic in helping to develop ideas. Secondary source's integration lacks coherence.	Paper lacks structure; Organization (including paragraph structure) does not help develop ideas. Secondary source is not appropriately woven into the paper.
WRITING, RHETORIC, & ARGUMENT	Error-free prose advances writer's rhetorical purpose. Clear thesis statement that makes an original argument	Generally error-free prose usually advances writer's rhetorical purpose. Strong thesis statement that makes an argument	Errors and sentence constructions intermittently impede the writer's rhetorical purpose. Gestures at a thesis statement but does not quite make an argument.	Errors and sentence constructions impede the writer's rhetorical purpose. Does not have a thesis statement.
EXAMPLES & ANALYSIS	Argument supported by clear, detailed, and thoughtful examples. The analysis seamlessly supports the argument.	Argument supported by good examples. Examples could be more detailed. The analysis supports the argument but could be more specific or stronger.	Argument not supported by clear or appropriate examples. Missing clear analysis or analysis doesn't connect back to the thesis.	Argument lacks clear examples and/or any analysis. Examples don't serve a clear purpose towards the author's point.

CAT POLICIES:

1. **ASSIGNMENT SUBMISSION**

2. **ATTENDANCE**

3. **CAT TECHNOLOGY POLICIES**

4. **CLASS PARTICIPATION**

5. **CAT GRADING CRITERIA – PARTICIPATION**

6. **ACADEMIC INTEGRITY**

7. **UCSD'S PRINCIPLES OF COMMUNITY**

1. ASSIGNMENT SUBMISSION

A. Due Dates
- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in every phase of the development of the project and meet all deadlines for preliminary materials (proposals, drafts, etc).
- Failure to submit any of the graded course assignments *may be grounds for failure in the course.*
- Any assignment that is not submitted by the date due and time will be considered late and *will lose one letter grade for each day or part of a day past due* (A to B, etc.).
- All physical copies of assignments, when required, must be submitted directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin
- Assignments are due digitally submitted to TritonED prior to the start of lecture on the date for which they are listed. You must put the final word count clearly on the top of all assignments.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnintn via TritonEd is grounds for failure of the assignment. see "Academic Integrity" below for more information.

2.. ATTENDANCE
- *On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.*
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty (absences from both lecture and section count towards this allowable total)
- Missing more than three class sessions, either lectures or sections, will result in deducting 1/2 of a letter grade off your final course grade. Therefore, missing 5 classes results in losing a letter grade; missing 7 classes results in losing two letter grads. *Missing 8 or more classes is grounds for failing the course.* Excessive tardiness will also impact your grade and may be grounds for failure. Being tardy—defined as no more than 15 minutes late—on 3 occasions is the same as missing one class. Arriving more than 15 minutes late will be considered the same as an absence.

3. TECHNOLOGY
- See above for the specific class etiquette policy regarding technology.
- *You may be asked to leave the classroom if you have your phone or computer out* and will then be marked as absent for that day.

4. CLASS PARTICIPATION
- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

5. CAT Grading Criteria – Participation
- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

A (9-10 pts.) – Excellent
Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B (8 pts.) – Good
Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C (6-7 pts.) – Satisfactory
Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D (5 pts.) – Unsatisfactory
Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F (fewer than 5 pts.) —Failing
Failing participation is marked by excessive absences (see above for additional potential consequences, including failure of the entire course), a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

6. ACADMIC INTEGRITY
UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at http://students.ucsd.edu/academics/academic-integrity/policy.html. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

7. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms <u>UCSD's Principles of Community</u>, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements.

To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

• We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
• We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
• We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
• We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
• We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.
• We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
• We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
• We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
• We are committed to the enforcement of policies that promote the fulfillment of these principles.
• We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

Disability Accommodations
Students requesting accommodations for this course due to a disability should (if needed) provide a current Authorization for Accommodation (AFA) letter issued by the Office for Students with Disabilities (OSD) which is located in University Center 202 behind Center Hall. Students are then required to present their AFA letters to Faculty (please make arrangements to contact your professor privately) and to the OSD Liaison in the department in advance so that accommodations may be arranged. The CAT OSD liaison is Lynette Brossard: lbrossard@ucsd.edu.

Receipt of this CAT syllabus constitutes an acknowledgment that you are have understood and are responsible for understanding and acting in accordance with the above CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.