COURSE OUTLINE

(1) GENERAL

SCHOOL	Social Sciences
ACADEMIC UNIT	Social Anthropology and History
LEVEL OF STUDIES	Undergraduate

COURSE CODE	**W/S-056**		**SEMESTER**	**F**

COURSE TITLE	Music and Globalization

INDEPENDENT TEACHING ACTIVITIES _if credits are awarded for separate components of the course, e.g. lectures, laboratory exercises, etc. If the credits are awarded for the whole of the course, give the weekly teaching hours and the total credits_	**WEEKLY TEACHING HOURS**	**CREDITS**
	3	6
Add rows if necessary. The organisation of teaching and the teaching methods used are described in detail at (d).		

COURSE TYPE _general background, special background, specialised general knowledge, skills development_	Seminar
PREREQUISITE COURSES:	Anthropology of Music
LANGUAGE OF INSTRUCTION and EXAMINATIONS:	Greek
IS THE COURSE OFFERED TO ERASMUS STUDENTS	No
COURSE WEBSITE (URL)	http://www.sah.aegean.gr/course/pas-056/

(2) LEARNING OUTCOMES

Learning outcomes
The course learning outcomes, specific knowledge, skills and competences of an appropriate level, which the students will acquire with the successful completion of the course are described.

Consult Appendix A
- _Description of the level of learning outcomes for each qualifications cycle, according to the Qualifications Framework of the European Higher Education Area_
- _Descriptors for Levels 6, 7 & 8 of the European Qualifications Framework for Lifelong Learning and Appendix B_
- _Guidelines for writing Learning Outcomes_

LEARNING RESULTS: The students become acquainted with bibliographic and field research on one of the most crucial issues in the anthropology of music. They get to know on how to

handle all the stages of a research project, starting with the initial questions and methodology and ending with the final results and the writing up of a scientific paper.

General Competences

Taking into consideration the general competences that the degree-holder must acquire (as these appear in the Diploma Supplement and appear below), at which of the following does the course aim?

Search for, analysis and synthesis of data and information, with the use of the necessary technology

Adapting to new situations

Decision-making

Working independently

Team work

Working in an international environment

Working in an interdisciplinary environment

Production of new research ideas

Project planning and management

Respect for difference and multiculturalism

Respect for the natural environment

Showing social, professional and ethical responsibility and sensitivity to gender issues

Criticism and self-criticism

Production of free, creative and inductive thinking

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Others…

…….

Work autonomously.
Work in teams.
Work in an international context.
Appreciate diversity and multiculturality.
Be critical and self-critical.
Advance free, creative and causative thinking.

(3) SYLLABUS

COURSE DESCRIPTION: Music has always been circulating between cultures, exchanged, reinterpreted in new contexts, creating hybrids, cultural mixtures and new identities. The cross-cultural circulation of music has always included the dimension of hierarchy and differentiation imposed by the structure of cross-cultural encounters: colonialism, slavery, capitalism, the music industry. The globalization of economy and communication have created new facts in the circulation of music, by producing new rubrics, like "ethnic" and "world music". The seminar addresses questions like: What does an anthropological perspective have to offer in the study of globalized music? What are the important issues involved in the processes of music globalization?

(4) TEACHING and LEARNING METHODS - EVALUATION

DELIVERY *Face-to-face, Distance learning, etc.*	Face-to-face lectures.
USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY *Use of ICT in teaching, laboratory education, communication with students*	Ethnographic films, audio material.

TEACHING METHODS	*Activity*	*Semester workload*
The manner and methods of teaching are described in detail. Lectures, seminars, laboratory practice, fieldwork, study and analysis of bibliography, tutorials, placements, clinical practice, art workshop, interactive teaching, educational visits, project, essay writing, artistic creativity, etc.		
	Lectures	45
	Fieldwork - Personal Study	55
	Papers – Presentation of Papers	50
The student's study hours for each learning activity are given as well as the hours of non-directed study according to the principles of the ECTS	Course total	*150 hours*
	Course total	

| **STUDENT PERFORMANCE EVALUATION**
Description of the evaluation procedure

Language of evaluation, methods of evaluation, summative or conclusive, multiple choice questionnaires, short-answer questions, open-ended questions, problem solving, written work, essay/report, oral examination, public presentation, laboratory work, clinical examination of patient, art interpretation, other

Specifically-defined evaluation | Weekly presentations by students of the progress of their projects. Final paper. |

criteria are given, and if and where they are accessible to students.	

(5) ATTACHED BIBLIOGRAPHY

- Suggested bibliography:

   White, B. (ed.). 2011. *Music and Globalization: Critical Encounters*. Bloomington: Indiana University Press.

   Taylor, T. 2007. *Beyond Exoticism: Western Music and the World*. Durham: Duke University Press.

   Born, G. and Hesmondhalgh. D. (eds.). 2000. *Western Music and Its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press.

   Erlmann, V. 1996. "The Aesthetics of the Global Imagination: Reflections on World Music in the 1990s", *Public Culture* 8: 467-487.

   Guilbault, J. 1997. "Interpreting World Music: A Challenge in Theory and Practice", *Popular Music* 6(1): 31-44.

   Feld, S. 2000. "A Sweet Lullaby for World Music", *Public Culture* 12(1): 145-171.

   Stokes. M. 2003. "Globalization and the Politics of World Music", In *The Cultural Study of Music: A Critical Introduction*. Clayton, M., T. Herbert and R. Middleton, eds. New York: Routledge.

- Related academic journals:

Ethnomusicology