

Request for Integrative Learning (IL) Designation

Integrative learning enables students to make connections that combine disparate disciplinary, methodological, ideological, or epistemological perspectives. Integrative learning entails applying multiple ways of knowing to concepts and experiences. Effective integrated learning empowers students to recognize and solve problems, address existing questions, and ask new ones in more comprehensive ways.

Integrative Learning is not mastered but constantly develops and is honed in many ways. At Muhlenberg, the Integrative Learning curricular requirement provides opportunities for intentionally cultivating this way of thinking in collaborative environments and communities.

Academic Learning Goals for Integrative Learning

Muhlenberg graduates will be able to:

1. Understand relationships among various ways of knowing, and recognize the strengths and limitations of different approaches for comprehending phenomena.
2. Use diverse perspectives and their vocabularies to intentionally recognize and solve problems, address existing questions, and ask new questions.
3. Adapt and apply various perspectives developed in other contexts to new situations, while realizing the strengths and limitations of these different approaches.
4. Communicate the value of an integrative perspective.

Experiences that qualify for the IL designation will be rostered as courses and will be graded (following established policy that all current GAR requirements are graded courses). An IL experience will usually be capped at 20 students and must normally be assessed by at least one full-time Muhlenberg faculty member. Students will normally fulfill their IL requirement *after* their first semester and by the end of their Junior year. CUEs are not eligible for an IL-designation. According to current policy, Independent Studies *cannot* fulfill GARs.

IL designations will be granted based on alignment of the experience's content with Muhlenberg's Academic Program Goals and Learning Outcomes for Integrative Learning and must meet the following criteria:

Criteria for IL designation

The experience will:

1. Teach how to incorporate and integrate at least two different perspectives (e.g., disciplinary, methodological, ideological, or epistemological) as a core focus of the experience. The incorporation and integration of these perspectives should be sustained throughout the experience. [IL learning goals 1, 2]
2. Include graded projects/assignments sustained throughout the experience that adapt and apply the integration between at least two different perspectives (e.g. disciplinary, methodological, ideological, or epistemological methods). This might be one ongoing or a series of smaller assignments. [IL learning goal 3]

3. Involve critical reflection of students' learning and understanding of integrative learning skills. [IL Learning goal 4]
4. Be sustained over the equivalent of at least one semester.

Request for Integrative Learning (IL) Designation

Please complete this form and email it to the chair of CC, Paul Meier at paulmeier@muhlenberg.edu, along with email confirmation from all associated facilitators and department chairs.

Type of IL Experience: Courses incorporating and integrating multiple methodologies
(e.g., team-taught course, linked courses, MILA course, course linked to production, course linked to Center for Ethics, service learning course, etc.)

Facilitator 1: **Dr. Ted Conner, Music**

Course Number & Name: MUS-225-00, World Music

Facilitator 2 (optional): _____

Course Number & Name (if applicable): _____

(If there are more than two facilitators, please list them on a separate sheet.)

IL Experience Title (if applicable): _____

(for IL experiences which include more than one rosterable course; e.g., linked courses)

Catalog Description of the Experience

[If linked course, also include catalog descriptions of both courses.]

A study of the role of music and musical-theoretical systems in non-Western cultures. Class discussions based on primary and secondary source readings and writing assignments are balanced with music practicums to insure musical theoretical, historical, and cultural issues are grounded in musical performance. Issues of authenticity, power, and cultural confluences are examined through a variety of methodological approaches to develop analytical and creative


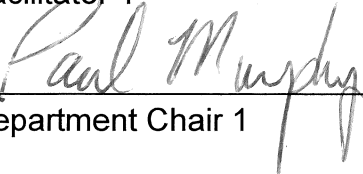
thinking skills. A culminating research paper and aural presentation provide students with an opportunity to explore an area of their own interest in greater depth, refine their written and aural communication skills, and increase breadth of knowledge for the entire class.

Please answer the following making specific reference to the academic learning goal and criteria for meeting the IL designation:

1. Explicitly identify what perspectives are being integrated in an intentional way, sustained throughout the experience. [Criteria 1 & 4]
2. Teaching IL: Briefly describe how you intend to incorporate sustained, intentional integrative learning into this experience. Note that experiences carrying the IL designation need to have as a core focus developing the skill of Integrative Learning. In what kinds of activities will the students participate to make visible the integrative learning that is taking place, including student self reflection? [Criteria 1 & 3]
3. Assessing IL: Briefly describe the kinds of projects or assignments students will undertake. What are the expected product(s) that will demonstrate successful integrative learning? How will students reflect critically on the integration they've achieved? These may be traditional assignments or they may take alternative forms but they must be assessable. [Criteria 2 & 3]

Please attach a syllabus or tentative description of the course(s) or experience with learning goals and a proposed reading list. At least one of the learning goals should relate directly to IL criteria, definition, and learning goals.

Please sign below to indicate approval or send approval via email.

 _____	<u>9/19/17</u>
Facilitator 1	Date
 _____	<u>9/20/17</u>
Department Chair 1	Date
_____	_____
Facilitator 2 (if applicable)	Date
_____	_____
Department Chair 2 (if applicable)	Date

1. What perspectives are being integrated in an intentional way.

In World Music, our students examine the role of music and musical-theoretical systems in non-Western cultures. This is a challenging task since it requires our students move beyond the way they think about and understand the music with which they are familiar. On a fundamental level, they are being asked to reconsider what is meant by the term music, how music is situated and practiced in different cultures, and how music has been and is studied. To engage these questions in a meaningful way, students need to apply different methodologies including the anthropological, historical, and musical-theoretical. The readings and activities in World Music are selected and designed to facilitate these different methodological approaches and show how they can be integrated to reach a new and more sophisticated level of understanding. I will focus this discussion on the way we approach Ewe drumming (Ghana) but I could trace a similar argument for the course's study of Hindustani ragas (northern India) and Latin American music.

It is probably useful first to describe the structure of the course. We meet twice a week. During the first meeting of the week, we read and discuss primary and secondary source reading (more on this later). On the second meeting day, the music practicums, we learn to play Ewe percussion instruments and specific Ewe "pieces" such as "Gahu." These are not student "drum circles" where students "play what they feel" but intensive instruction periods where they learn to hear and play in ways that are based on Ewe performance practice and cultural customs.

Three methodological approaches are applied in our study of Ewe drumming (and later Hindustani and Latin American music). The musical-theoretical approach is more Western. It tends to be structural or formalistic in nature and focuses on the technical aspect of playing the music. Applying this methodology, students learn how to hold the drumsticks, different drum strokes, and where to have the sticks strike the drum head. They learn the different patterns for each of the five percussion instruments in Gahu and the types of cross-rhythms and polymeters that are produced by the interaction among the instruments. This is initially done by reading the rhythms from scores, a distinctively Western approach to learning and playing music. They also learn various approaches to improvising, some subtractive (leaving out some of the notes in the patterns they have learned) and some additive (sub-dividing or embellishing notes in the patterns). These "improvisational" patterns are initially presented and read in Western score-form notation. This more technical approach tends to make each student concentrate on their own part, "getting it right." The musical-theoretical methodology is a Western approach to learning that is logical, reasoned, familiar, and serves as a template for later comparison when anthropological and, later still, historical methodologies are applied.

We read a number of ethnomusicological texts. Ethnomusicology may be conceived of as the "anthropology of music," emphasizing participant-observation and extended fieldwork intended to place musical practices (and other practices) within the culture. These articles emphasize the rhythmic component to all activities in Ewe life, the importance of the community over the

individual, and the function of “music” as a social practice that serves a communal unifying function rather than a form of entertainment. These concepts are applied by the students in the practicums. What they learn is that when they focus on their own parts, the music doesn’t work because the rhythmic interaction is too complicated. They have to hear the whole and understand how they fit within it. Their contribution is not about them but about how they contribute to the success of the whole (musical) community. This, in turn, transforms their understanding of the readings because they understand the interaction of complex rhythms (in drumming and in social interactions) and the function of drumming as a moral practice that unites a community in a new way that can be contrasted to the Western template with which they are familiar.

The students’ understanding of the interaction between anthropological and musical-theoretical methodologies enhanced by applying historical methodologies to the reading which range from the first study of Ewe drumming published in 1959 (strongly biased by empirical observations removed from their cultural context) to the more recent first-hand experience of a Western ethnomusicologist to a rich cultural study of the Ewe by a Ghanaian scholar. The perspective of these and other authors lead students to a more sophisticated understanding of ethnomusicological methodologies and conclusions by demonstrating that methodological approaches are not stable but constantly evolving. This empowers them to recognize cultural biases in methodologies. It also invites them to question the stability of their own assumptions about Western culture. What are the rhythms of Western society (and music)? How are they similar and different when compared to Ewe society (and music)? Does Ewe drumming meet our cultural definition of music?

2. How will you incorporate sustained, intentional integrative learning into this experience?

The structure of the class, alternating between discussion days and music practicums, is designed to both make the methodologies we are applying distinct and facilitate their integration. Students take notes on all the readings which include a discussion of each article’s content but also reflection on each article’s relation to other articles and how the readings have influenced the approaches they take to their playing in the practicums. Class discussions during both discussion days and the practicums examine the integrative aspects and the dissonances created by each of the methodological approaches. Finally, students write a twenty-page research paper focused on the music of a non-Western culture of their choice in which they apply anthropological, historical, and musical-theoretical methodologies.

3. Briefly describe the kinds of projects student will undertake.

Once again, students will read articles grounded in anthropological, historical, and musical-theoretical methodologies, write notes including reflective writings that engage the interactions between methodologies, participate in class discussions designed to examine why multiple methodological approaches are employed in the course and how those approaches can be integrated

to reach more significant planes of understanding, and a final paper where they take responsibility for applying and integrating anthropological, historical, and musical-theoretical methodologies.

World Music: MUS-225-00
Syllabus: Spring 2017

Dr. Ted Conner

Class Meetings: MW 11:00-12:15 (CA, Recital Hall)

Office Hours: TR, 12:30-2:00, other times by appointment

Telephone (Office): 484-664-3364 (CA, Room 229)

Email: conner@muhlenberg.edu

Required Texts/Materials

Chernoff, John Miller, *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms* (Chicago: The University of Chicago Press, 1979).

Drum pad/sticks

World Music Course Pack.

Class Goals

The goals of the course are to study the music to understand the relationships between non-western musics, performance practices, and the cultures in which they were created; develop an understanding of the logical relations that exist between melodies, rhythm, and improvisation, develop technical and interpretive skills for performing non-western musics; analyze musical style and structures through an understanding of technical, historical, cultural, intellectual, and affective perspectives and how these contexts shape our constructions of human differences, develop effective communication skills including writing, speaking, and listening that reflect an understanding of analytical and creative thinking, display clarity of thought, and demonstrate a respect for others; and integrate ideas, principles, and practices from diverse disciplines including religious traditions and the philosophic underpinnings of different global cultures with musical skills, knowledge, and creative abilities. We will experience non-western musics first-hand through the development of performance skills and the study of performance practices. These goals will empower us with the theoretical frameworks, intellectual tools, and learning experiences to critically reflect on our own participation and actions in what has become an increasingly diverse and interconnected world.

The development of integrative learning skills (IL) is a primary goal of the course. Different methodologies—specifically musical-theoretical, anthropological, and historical—will be applied to the musics and cultures studied to understand relationships among various ways of knowing, and to recognize the strengths and limitations of different approaches for comprehending the relationship between non-Western musics and cultures. We will place the perspectives and vocabularies of the three methodologies in conversation with each other with the goal of integrating these perspectives and

vocabularies in ways that empower us to develop new ways of knowing that can be applied to concepts, knowledge, and skills developed in World Music and extended to other classes and life experiences. (Note: this final paragraph has been added to the Spring 2017 syllabus and may require some re-working).

Course Unit Instruction

This class is scheduled to meet for three hours per week. Additional instructional activities for the course include attendance at College lectures and concerts as well as listening and video assignments that expand on the musics covered in this class.

Class Requirements

- Class participation based on required reading assignments
- Class Notebook (collected weekly—no late Notebooks accepted) including:
 - notes and critical reflections on readings
 - writing assignments examining the interplay between musical-theoretical, anthropological, historical, and affective perspectives
- Analytical research paper
 - Twenty pages, double spaced
- Oral presentation of analytical research paper
- Development of performance skills
 - participation in music practicums
 - group performances

Grading Criteria

Grades will be determined as follows:

Class participation/aural presentation	30%
Class notebook	30%
Analytical research paper	30%
Participation in music practicums	<u>10%</u>
	100%

Attendance Policy

Attendance is a critical element of this class. Each student will be allowed three absences during the semester without penalty. These absences make allowances for illness and emergencies. Save them for these purposes. Each absence beyond the three-absence limit (regardless of the reason) will reduce the final semester grade by one-third letter grade. For example:

- Grade **A** with five absences becomes a **B+**
- Grade **B-** with six absences becomes a **C-**

No late assignments will be accepted. All members of our class are expected to know and follow the Academic Behavior Code. Students with disabilities requesting classroom or course accommodations must complete a multi-faceted application/approval process through the Office of Disability Services prior to the development and implementation of an Accommodation Plan. Each Accommodation Plan is individually and collaboratively developed with the Directors or staff of the following Departments, as appropriate: Academic Resource Center, Office of Counseling Services, Student Health Services, and the Office of Disability Services. If you have not already done so, please contact the appropriate Department to have a dialogue regarding your academic needs and the recommended accommodations, auxiliary aides, and services.

World Music, MUS-225-00
Schedule of Classes and Assignments

<u>Date</u>	<u>Class Topic/Text</u>	<u>Assignment Pages</u>
Jan. 18/1	Class introduction	
23/2	African Music African Drumming Practicum Jones, "Instruments of the Orchestra" Locke, "The Time"	51-71 16-30
25/3	African Music Agawu, "Rhythms of Society" Ladzekpo, "Anlo Ewe Music in Anyako, Volta Region, Ghana"	8-30 216-31
30/4	African Music African Drumming Practicum Locke, "The Time"	31-36
Feb. 1/5	African Music Locke, "Africa/Ewe, Mande, Dagbamba, Shona, BaAka" Nketia, "Music in Community Life" Nketia, "The Rhythmic Basis of Instrumental Music" (optional)	71-101 21-34 125-38
6/6	African Music African Drumming Practicum Locke, "The Response"	37-48
8/7	African Drumming by Babatunde Olatunji (video)	
13/8	African Music (Paper proposal and preliminary bibliography due) African Drumming Practicum Locke, "The Response"	48-59
15/9	African Music Chernoff, "Introduction: Scholarship and Participation"	1-23
20/10	African Music African Drumming Practicum Locke, "The Response"	59-68
22/11	African Music Chernoff, "The Study of Music in Africa"	27-88
27/12	African Music African Drumming Practicum Locke, "The Call"	69-88

Mar. 1/13	African Music Chernoff, "Style in Africa"	91-151
	SPRING BREAK	
13/14	African Music African Drumming Practicum Locke, "The Call"	69-88
15/15	African Music Chernoff, "Values in Africa"	153-172
20/16	African Music Performances	
22/17	Indian Music White, Appreciating Indian Music Neuman, "Introduction"	7-44 17-29
27/18	Indian Music Rhythms to Nirvana : An Introduction to Indian Classical Music (video)	
29/19	Indian Music Neuman, "Becoming a Musician"	30-58
Apr. 3/20	Indian Music Raga Practicum	
5/21	Indian Music (Paper outline due) Neuman, "Being a Musician"	59-84
10/22	Indian Music Raga Practicum	
12/23	Indian Music Raga (video)	
19/24	Indian Music Raga Practicum	
24/27	Paper Presentations	
26/28	Paper Presentations	
May 1/29	Paper Presentations (Final Papers due)	
3/30	Conclusion and Course Evaluation	