



## MUSC 11E

### Global Popular Music

Summer 2024: Session 2  
July 29th-Aug 30th, 2024  
**Asynchronous**

#### Course Description:

This cultural study of global popular musics explores musical sounds, practices, and discourse via an examination of the development of the category world music.

It explores how music and mass media engage broader issues around globalization, ethnic, national, and transnational identities; popular resistance; censorship; and cultural hegemony.



#### Key Dates

**Add/Swap:**  
Thursday, August 1

**Drop:**  
Monday, August 5

**All Assignments Submitted:**  
Friday, August 30th, 11:59PM

**Grades Due:**  
Thursday, September 5



Instructor:  
**Lydia Barrett** [they/she]

email:  
**lywbarre@ucsc.edu**

Office Hours:  
**Wednesday 11 AM-12 PM**  
**or by appointment**

Teaching Assistants:  
**Ontario Alexander** (he/him) loalexan@ucsc.edu  
**Vannah Bourne** (they/them) smbourne@ucsc.edu  
**Sean Keenan** (he/him) sakeenan@ucsc.edu  
**Bala Raghavan** (all pronouns) braghava@ucsc.edu

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## Course Learning Outcomes

1. Students will identify and give examples of fundamentals of music theory including meter, pitch, and timbre, and incorporate these concepts in cultural and musical analysis of popular musics from around the world.



2. Students will collaborate with their peers to compare the roles of global popular music from different regions in the construction of ethnic, racial, national, and regional identities.

3. Students will describe trends in the recording and marketing of global popular music from domestic to international audiences using critical lenses.

4. Students will connect perspectives from their lived experiences or their own work to the research they will complete over the course of the session. They will think critically about their own assumptions and beliefs, along with societal expectations in music performance, recording, composition, and research.

5. Students will develop creative and analytical skills like critical thinking, close reading, and applied artistic skills to facilitate a deeper understanding of musical and theoretical frameworks.

All course materials will be posted to Canvas unless otherwise noted.

## Class Structure

This is an accelerated course, and the pace may feel overwhelming. Accessibility and equity are important tenets of the way this class is designed. This course follows the principles of [Universal Design for Learning](#) to facilitate the most successful educational environment for all participants. This means that there are several pathways to student success, including multiple forms of engagement with each activity, extended deadlines for all students, and manageable time commitments for each lecture.

**This syllabus is a working document that is subject to change.** It is important that you feel your needs are being met in this class. In Week 1, you will be asked to ratify the syllabus in the Pre-Course Survey, and to reflect on the effectiveness of the course structure in the Midterm and Final Surveys. If you feel that there is a change or addition that would help you in your work in this course, please feel free to suggest that change on a survey, or reach out to the teaching team with your concerns and we will work with you to grow together in accessibility.

## Your Teaching Team

The teaching team is a group of academic workers and graduate students in UCSC's Music department. We are looking forward to supporting you and working together during this session. The Instructor, **Lydia**, holds office hours weekly on Wednesdays from 11 AM to 12 PM on Zoom. If this time does not work for you, please feel free to send an email to [lywbarre@ucsc.edu](mailto:lywbarre@ucsc.edu) or send Lydia a message on Canvas to set up another time to meet.

Each Teaching Assistant is the point person for 2-4 Working Groups, which you can learn more about in the "[Group Work](#)" section. You can find your working group's homepage on [Canvas](#). If you have a question about an assignment, a concern, a scheduling conflict, or would like additional support, please feel free to reach out to your group's TA.

The TA assignments are:

**Ontario Alexander** (he/him): Group Alphorn, Group Balalaika

**Vannah Bourne** (they/them): Group Clave, Group Didgeridoo

**Sean Keenan** (he/him): Group Erhu, Group Mbira, Group Ocarina, Group Qanun

**Bala Raghavan** (all pronouns): Group Tabla, Group Theremin, Group Xalam, Group Zurna

## Grading Policy

This class uses an evaluation contract to facilitate conscious and active engagement with the evaluation process. **The amount of work that you choose to complete determines your grade.** It is your responsibility to manage your assignments to facilitate your own success in the course. Below is a proposed grading contract. If you and your colleagues ratify this contract, this is how we will evaluate success in the course.

### Complete/Incomplete

Every point of evaluation will be graded on a Complete/Incomplete basis. If you sufficiently engage with the requirements of an evaluation point in the rubric, you will earn the full point. If your assignment fails to address one of the points of evaluation, you will not receive a point. You will receive feedback about how to earn that point, along with a timeline for completing that portion of the activity, at the discretion of your grader.

### Evaluation Contract Breakdown

Each type of assignment in this class is worth a specific number of points based on evaluation criteria. If you adequately engage with each point of evaluation, you earn the point. In order to earn your desired grade, you must complete a specific number of tasks in order to reach that grade's points. The charts below show how much each assignment is worth, and how many points you need to earn each grade. Half points are given only for late work, and your final grade will be rounded to the nearest point.

Assignment	Points of Evaluation	Number of Assignments	Total Number of Points Possible
Long form engagements	7	4	28
Short form engagements	3	20	60
Surveys	3	3	9
Midterm engagement	7	1	7
Midterm Peer Review	3	1	3
Final project	15	1	15
Final project presentation	3	1	3
<b>Total Points Possible</b>			125

Grade	A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
Points Needed	100	91-99	90	87-89	81-86	80	77-79	71-76	70	67-69	61-66	60	0-59

Your “safety net” of 25 points gives you flexibility in which activities you would like to engage in. **You are not expected to complete every activity to pass the course.** I recommend coming up with a plan to make sure you stay on track to reach your desired score. Here are some different ways you could earn a 100 in the course.

- Completing all long form, midterm, and final engagements + 2 short form engagements every week.
- Completing all long form, short form, and midterm engagements, skipping the final project.
- Completing all long form, short form, and final engagements, skipping everything on midterm week.

Please feel free to refer to the grade calculator available on Canvas (the “What If?” function), and check in with me if you have further questions or would like help making an engagement plan that works for you.

## Group Work

At the beginning of the session, you will be assigned a working group which will form your home base over the session. You have access to a private discussion thread with your group, and you are encouraged to meet with the members of your group as you work to complete engagements.

For every assignment in this course, **you may choose to collaborate with your groupmates, or work independently.** Group collaboration is particularly useful for long form engagements and discussion posts, which may be completed as written reflections, recorded presentations, or recorded discussions. You may choose to collaborate with your groupmates as much as you are comfortable, but **collaboration must be open to all group members who would like to join.** If you choose to collaborate with all or some of your groupmates on a graded assignment, **all participants will share the grade.** If you choose to submit collaboratively, only one collaborator must submit. All other collaborators should write a note about who in their group submitted the activity. Include names of all collaborators in your submission.

N. B. Some engagements lend themselves to group work more readily than others. Please coordinate with your group about which projects you would like to complete together, and which would make sense to do separately.

## Late Policy

There is only one deadline for each week of the class. Every assignment is due on **Friday at 11:59 PM**. The assignment portal will close at this time for any short form engagements. It will remain open for long form engagements until Sunday at 11:59PM. If you do not choose to use your time reserves, you will be able to turn in long form engagements for up to half credit before they close.

Once the assignment is closed, you must email the teaching team to request to turn them in late, and that is up to the discretion of the teaching team. Just as we hope to be mindful of student labor, we ask you to be mindful of the teaching team's labor. Late assignments can cause unnecessary difficulties for graders, so it is important to foster mutual respect for each other's time and labor. **Extensions are granted at the discretion of the grader.**

Timely completion of assignments is important to the framework of the class. However, the teaching team understands that time management can be a significant barrier to student success. If you are experiencing a problem with completing an assignment within the assigned timeline, we ask that you send an email to your TA **at least 24 hours before the assignment is due**. The email should include a timeline for when you expect to be able to turn in the assignment. The teaching team reserves the right to propose alternate timelines if necessary. NOTE: No work may be turned in after the final deadline of August 30th, 2024 at 11:59PM. This is when the courses close on Canvas.

Feel free to use this email template:

Dear [Member of the teaching team],

I'm writing to let you know that I do not expect to be able to complete [assignment] by [due date]. I will be able to finish it by [date and time.] I appreciate your time.

Best,

[Your name]



**We will reply to you granting or denying this extension.** You do not need to justify your reasoning, but if you are experiencing extenuating circumstances and would like help or resources, please feel free to reach out to us about them. If you are struggling with time management or would just like some more resources for working within the time constraints of the course, please feel free to access [these resources](#) from UCSC, or to reach out to the teaching team for assistance.

## Time Reserves

You have 48 cumulative hours of time to use for late assignments over this session. This means that you may submit an assignment late without penalty for as long as you have enough time left in your “reserves.” I suggest keeping track of your time reserves to avoid late penalties. Please round up your time to the nearest half hour. For example, if an assignment is due at 5:00 pm, and you submit it at 8:50 PM, please leave a comment that says something like “Time Reserves 4 hours” or “TR 4 hours.” If you choose to use time reserves on short form engagements, you may submit them as a comment, or email your TA with the assignment.



## Academic Integrity

As an emerging scholar at UCSC, you are an important part of a community of research and scholarship. Citational practices are an important tenet of this course, as is the case for all original scholarship at UCSC. You are expected to provide citations for every piece of information that is not your own original idea. **Failure to cite your sources or copying directly from the work of another scholar will result in an “Incomplete” grade on a given assignment**, which can be changed if you add citations and/or reword your assignment. In this case, it is your responsibility to reach out to your TA to figure out a timeline for making these corrections. Multiple instances of plagiarism may result in academic sanctions from the teaching team, or action from the provost of your college or the Academic Tribunal.

Some common citation formats are [MLA](#), [Chicago](#), and [APA](#), though you may choose to follow any citational practice. Please feel free to reference the [Purdue Online Writing Lab](#) to explore citational practices that resonate with you.



## Artificial Intelligence Policy

Using artificial intelligence software to create content for this class is only permissible in certain situations, outlined below. Any other use of AI is considered plagiarism. If you use AI in any of these ways, **please make a note about how you've used it in your submission**. If you are found to be using AI in any inappropriate ways, you will receive 0 on the assignment, and we may need to escalate to the provost, per [UCSC's Academic Misconduct policy](#).

Here are appropriate uses of AI:

- 1. Proofreading.** I understand that writing essays in English is a skill that not everyone feels extremely comfortable with. If you are writing your own work and would like it to be checked for grammar, spelling, wording errors, etc. that is fine, as long as it is **only proofreading your own work**. I prefer grammatical errors to essays written by a robot.
- 2. Finding sources.** AI can be a useful search engine for discovering new music, articles, and other resources. Please feel free to use these sources to find bibliography and musical examples.
- 3. Studying.** If you use AI to help you understand things for yourself, that is great. Please feel free to use those resources to study.

The following use of AI constitutes plagiarism, and will earn you a grade of 0. If you are consistently discovered using AI to create content in this way, I may need to report it to administrators (and I do not want to have to do that!).

Writing your responses. Your work must be your own ideas in your own words. There are many ways to describe music, and some of you may be drawing on past musical experiences to ground your analyses. However, I may ask you to use the specific language that I incorporate in my lectures if it seems like some of your musical reflections are not in line with the class content. If you ask Chat GPT to give you adjectives to describe a slow tempo, that is fine. If you ask Chat GPT to analyze your song, that is not fine.

As you complete your work in this course, you are contributing original research to our community of scholars. It is extremely important that you acknowledge the work and research of your colleagues in our community. To cite someone's work is to recognize their contributions to your growth as a scholar and to your own contributions to our community of scholarship. If you have questions about citation or plagiarism, please feel free to reach out to the teaching team or to refer to the [Academic Integrity](#) page from UCSC.

# Assignments

The chart below explains each of the assignment types that we'll be engaging with this session, along with the criteria it takes to receive a "complete."

Assignment	Description				Points of Evaluation	Number of Engagements	To Earn a "Complete"		
Weekly long form engagement	Students complete a weekly research project which involves engaging with the musical and cultural content in each week's module. These projects may be done collaboratively with members of your group, or individually. If you choose to write collaboratively, your grade will be shared among all participants.				7	4	Participants respond to all prompts using complete sentences.		
							Reflections are at least 700 words or 5 minutes long.		
							Participants cite all sources and include links to musical examples.		
Weekly short form engagement	Each week, you will have 4 options of how you would like to engage with the weekly module.. Each type of engagement has its own assessment criteria.				3	20	<b>Quiz:</b> At least 80% correct		
	<b>Quiz:</b> Take a multiple choice quiz. You must get at least 70% for a "complete."	<b>Discussion:</b> Respond to a discussion post, and/or reply to at least 4 peer posts.	<b>Open discussion:</b> Post an expansion of a video lecture in the comments of the video post.	<b>Secret mission:</b> Complete the secret mission which will be hidden in the module.			<b>Open discussion:</b> An expansion of the video lecture content of the week. All responses must <b>total</b> 200 words/2 minutes or more (may be across multiple posts). You may not get more than 3 points total for this category per week.		
							<b>Secret mission:</b> Respond to all criteria of the secret mission and submit it in the assignment portal.		

<b>Bi-weekly surveys</b>	Students fill out surveys about the content of the course to provide feedback to the teaching team.	3	3	Responses to at least 50% of the survey questions
<b>Mid-term creative supplement</b>	Students decide on a theme for their creative project and offer a creative supplement to help illustrate their theme. This may be an original song or poem, a piece of visual art, a skit, an interactive activity, or another creative project. They include a short description of the offering and how it relates to the theme.	7	1	Theme chosen +proposal, creative offering submitted
<b>Creative Supplement Peer Review</b>	Students review each other's creative offerings and project proposals and offer feedback based on a rubric.	3	1	Peer review completed.
<b>Final Digital Exhibit (15 points, 8 criteria)</b>	Students create an original digital exhibit on a theme, musical genre, historical period, or music fundamental. They annotate musical examples from at least 2 different geographical locations, a video lecture or reading which explains a main musical or cultural concept, and at least 3 outside sources to support their exhibit. They include an original creative offering to supplement their exhibit.	15	1	Each criterium below will be evaluated to create a final score between 1 and 8.
<i>1. Musical examples</i>	Students provide examples of pieces which fit their theme, from at least 3 geographical locations. They include links to each of the songs chosen.	3		Musical examples from at least 3 locations with links
<i>2. Song Summaries</i>	Students provide at least 4 song summaries of at least 100 words/1 minute each.	2		At least 4 song summaries of at least 100 words/1 minute each.
<i>3. Song background</i>	Each musical example includes background including artist biographies, production history, and sociopolitical impact. Each background should be at least 50 words/30 seconds.	1		Background of at least 50 words/30 seconds each.
<i>4. Music fundamentals</i>	Song summaries correctly use a total of at least 5 music fundamentals.	3		At least 5 music fundamentals
<i>5. Lecture or Reading</i>	Students explain a main theme and how it relates to the musical examples by recording a video/audio lecture of at	1		At least 800 words/5 minutes

	least 5 minutes or write an essay of at least 800 words.			
6. <i>Outside sources</i>	Students include at least 3 outside sources which expand their exhibit.	3		All outside sources fit the content of the exhibit
7. <i>Creative offering</i>	Students include a creative offering to supplement their exhibit. This can include original art, music, poetry, theatre, or another creative offering. This is revised based on peer and teaching team feedback in week 4.	1		Creative offering is complete and relates to theme. You may earn a point of extra credit if you incorporate feedback and include a description of how you did so.
8. <i>Citations</i>	Include citations for all relevant sources.	1		All sources are cited.
Final project presentation (extra credit)	Students present their final project research in a recording of at least 10 total minutes or an artifact with at least 10 total pages. This could be a recorded presentation, a digital exhibit, a podcast, a zine, or another format. If they choose this route, they should verify their method with the teaching team by Monday of Week 5.	3	1	At least 10 minutes long.

## Long Form Engagement Schedule

Week	Long Form Engagement
1	<p><b>Top Charts Around the World:</b> Students choose a country outside of the US and research their most recent popular music charts. They respond to 4 essay questions about the music and their methods for sourcing their information. This assignment must total at least 500 words.</p>
2	<p><b>Musical Autoethnography:</b> Participants choose two pieces of music that are culturally, musically, or personally meaningful to them. They analyze the sounds of each piece, its historical and cultural context, and their personal relationship to it. This may be a useful assignment to complete individually.</p>

3	<p><b>Time and Space:</b> Students choose three musical examples released in the same year, in three different parts of the world. They compare these pieces and their historiographical contexts by responding to 4 prompts of at least 200 words each.</p>
4	<p><b>Oral History Interview:</b> Students identify someone who has a different background with popular music than they do. They may be from a different generation, from a different part of the world, or both. They conduct an interview which they record or transcribe, and add a reflection about the music their interlocutor shares. This may be a useful assignment to complete collaboratively.</p>
5	<p><b>Final project:</b> Students create an original digital exhibit on a theme, musical genre, historical period, or music fundamental. They annotate musical examples from at least 2 different geographical locations, a video lecture or reading which explains a main musical or cultural concept, and at least 3 outside sources to support their exhibit. They include an original creative offering to supplement their exhibit.</p>

## Weekly Schedule

Week	Theme	Music Fundamental	Sound Bites	Assignments due at 11:59 on Friday
1	What's up with "global pop?"	<p>Meter</p> <p>Rhythm</p> <p>Tempo</p> <p>Mix</p>	<p>Dem Bow: The Song, the Rhythm, the Movement!.</p> <p>Celia Cruz, "Quimbara" and Polyrhythm ft. Angélique Kidjo</p> <p>"Bavra Mann" and Irregular Meter</p>	<p><b>Pre-course survey</b></p> <p>Short form engagements</p> <p>Long Form Engagement: <b>Top Charts Around the World</b></p>
2	World Beat	Form	Antiphony: Form or Texture?	Short form engagements

		Texture	Tyla, "Water," and the Rise of Amapiano MC Abdul, "Shouting at the Wall" and Rap Forms	Long form engagement: <b>Musical Autoethnography</b>
3	Music and Film	Melody Setting	Girl Power and Feminism Chris (Christine and the Queens), "Tilted," and Gender Identity Violeta Parra, "Gracias Por La Vida"	<b>Midterm: Final project proposal and creative offering draft</b> <b>Midterm survey</b> Short form engagements Long form engagement: <b>Time and Space</b>
4	History of Recording Technology	Instrumentation Timbre Harmony	Celia Cruz and Radio in Cuba The History of Eurovision The Hu, "Black Thunder," and Timbre	<b>Peer review: Final project proposal and creative offering draft</b> Short form engagements Long form engagement: <b>Oral History Interview</b>
5	Popular Music and Music for the People	<b>Final Project Digital Exhibits</b>	Shervin Hajipour, "Beraye," 2022. Bob Marley and Sinéad O'Connor, "War," 1979 and 1992.	<b>Final digital exhibit</b> <b>Final creative offering</b> <b>Final survey</b> Short form engagements

## Resources for Students

If you require accommodations to succeed in this course, we encourage you to be in communication with the Disability Resource Center at UC Santa Cruz. You may contact them at [drc@ucsc.edu](mailto:drc@ucsc.edu) or 831-459-2089. You may also write to me or to your TA privately about your accessibility concerns, and we will do our best to accommodate them. This information will remain confidential.

If you are experiencing food insecurity, there are a variety of food pantries on and off campus to support you. The Redwood Free Market in Rachel Carson, and the Cowell Coffee Shop in Cowell are two such spaces. Please feel free to access [these resources](#) about food security at UCSC.

The Counseling and Psychological Services program through the UCSC health center is the best point of contact for students experiencing mental health issues and those in crisis. They may be reached at the [link here](#) or at (831) 459-2628. Please reach out to CAPS if you are experiencing mental health issues.

Slug Support and the Student Emergency Fund offers help for students in precarious situations. This assistance can include emergency housing, "swipes for slugs" meals at the dining halls, and mental health support. For a self-referral, please access the [link here](#).

Undocumented Student Services is dedicated to supporting undocumented students and offers access to various types of assistance, including peer mentoring, workshops, and legal support. Please access [resources here](#) if you are struggling with issues of documentation.

The UCSC CARE (Campus Advocacy Resources and Education) Office provides support, advocacy, resources and violence prevention education to the UC Santa Cruz community. They respond to the needs of students, staff, faculty and non-affiliates impacted by stalking, dating/domestic violence and sexual assault by providing free and confidential services. Please access the [link here](#) for more information.

The teaching team would love to support you in tackling any personal challenges you are facing, but it is important to note that we are [mandated reporters](#). This means that we cannot guarantee confidentiality, because we are required to report to Title IX if we feel that a student is in danger, and particularly instances of sexual violence. If you experience something like this, we can help you report it, or we can point you to spaces (like CARE or CAPS) where you can share confidentially.

Many thanks to Associate Professor Tanya Merchant for compiling this list of student resources.