

1. GENERAL INFORMATION			
1.1. Course teacher	Ass. prof. Mojca Piškor, PhD	1.6. Year of the study programme	5 <sup>th</sup>
1.2. Name of the course	<b>World Music</b>	1.7. Credits (ECTS)	3
1.3. Associate teachers		1.8. Type of instruction (number of hours L + S + E + e-learning)	L 30
1.4. Study programme (undergraduate, graduate, integrated)	graduate	1.9. Expected enrolment in the course	7
1.5. Status of the course	elective	1.10. Level of application of e-learning (level 1, 2, 3), percentage of online instruction (max. 20%)	
2. COURSE DESCRIPTION			
2.1. Course objectives	Familiarisation with presuppositions of and sources for studying world music. Acquisition of an insight into formal and contextual traits of music in the global scope.		
2.2. Course enrolment requirements and entry competences required for the course	None.		
2.3. Learning outcomes at the level of the programme to which the course contributes	See General outcomes in 3.5.		
2.4. Learning outcomes expected at the level of the course (4 to 10 learning outcomes)	<p>By taking this course participants ought to acquire the following competencies:</p> <ul style="list-style-type: none"> <li>- Development of the sense for music as a universal phenomenon that appears in various socio-cultural contexts</li> <li>- Ethno-musicological reflection on musical practice in the world and elements that determine it (geographical, historical, demographic, religious, linguistic, etc.)</li> <li>- Familiarisation with general traits of eleven musical regions of the world</li> <li>- Detailed knowledge of musical practice in selected areas within individual regions</li> <li>- Conduction of a small field research</li> <li>- Familiarisation with professional literature on a selected topic.</li> </ul>		

2.5. Course content broken down in detail by weekly class schedule (syllabus)

1<sup>st</sup> week (2 hours of lectures): Definition of the term music in various geographical and chronological contexts and familiarisation with criteria that distinguish between musical and non-musical within them.

2<sup>nd</sup> week (2 hours of lectures): World music in the context of ethno-musicological research in time and space. An overview of approaches, authors, and their accomplishments.

3<sup>rd</sup> week (2 hours of lectures): Specificities of empirical research on music of "Others". An example of research on music of Roma people as a transnational community.

4<sup>th</sup> week (2 hours of lectures): Defining eleven musical regions of the world and presentation of criteria for this division and familiarisation with basic musical traits.

5<sup>th</sup> week (2 hours of lectures): World music in Croatia – from media following to study of music of minorities and still living musical and dance practices.

6<sup>th</sup> week (2 hours of lectures): Europe – an ethno-musicological view of various types of music in this region with an emphasis on the wider region of Croatia.

7<sup>th</sup> week (2 hours of lectures): Sub-Saharan Africa – an ethno-musicological view of various types of music in this region. Selected area: Zanzibar.

8<sup>th</sup> week (2 hours of lectures): Northern Africa and South-Eastern Asia – an ethno-musicological view of various types of music in this region: Selected area: Egypt.

9<sup>th</sup> week (2 hours of lectures): Southern Asia – an ethno-musicological view of various types of music in this region. Selected area: India.

10<sup>th</sup> week (2 hours of lectures): Southern Asia – an ethno-musicological view of various types of music in this region. Selected area: Sri Lanka.

11<sup>th</sup> week (2 hours of lectures): South-Eastern Asia – an ethno-musicological view of various types of music in this region. Selected areas: Indonesia and Thailand.

12<sup>th</sup> week (2 hours of lectures): Australia and Oceania – an ethno-musicological view of various types of music in this region.

13<sup>th</sup> week (2 hours of lectures): North America – an ethno-musicological view of various types of music in this region.

14<sup>th</sup> week (2 hours of lectures): Croatian diaspora – an ethno-musicological view of various musical practices.

	15 <sup>th</sup> week (2 hours of seminar): Presentation of seminar papers on selected world music on the basis of students' field research.					
2.6. Format of instruction:	<input checked="" type="checkbox"/> lectures <input checked="" type="checkbox"/> seminars and workshops <input type="checkbox"/> exercises <input type="checkbox"/> online in entirety <input type="checkbox"/> partial e-learning <input checked="" type="checkbox"/> field work	<input type="checkbox"/> independent assignments <input type="checkbox"/> multimedia and the internet <input type="checkbox"/> laboratory <input type="checkbox"/> work with mentor <input type="checkbox"/> (other)	2.7. Comments:			
2.8. Student responsibilities	Class attendance and activity during classes. Seminar research, writing, and presenting of a seminar paper. Oral exam.					
2.9. Screening student work	Class attendance		Research		Practical work	
	Experiments		Report		(add other)	
	Essay		Seminar paper	YES	(add other)	
	Preliminary exam		Oral exam	YES	(add other)	
	Written exam		Project		(add other)	

2.10. Grading and evaluating student work in class and at the final exam	A condition for being allowed to take the exam is presented seminar paper. The exam is oral and it includes three substantial questions from literature and lectures.		
2.11. Required literature (available in the library and via other media)	<b>Title</b>	<b>Number of copies in the library</b>	<b>Availability via other media</b>
	Manuel, Peter (1988): <i>Popular Musics of the Non-Western World</i> , New York ; Oxford: Oxford University Press.	1 (IEF)	
	Nettl, Bruno (ed.) (1997): <i>Excursions in World Music</i> , London: Prentice Hall.	1 (IEF)	
2.12. Optional literature (at the time of submission of study programme proposal)	<p>Miller, Terry ; Shahriari, Andrew (eds.) (2006): <i>World Music: A Global Journey</i>, New York: Routhledge.</p> <p>Pettan, Svanibor (2002): <i>Rom Musicians in Kosovo: Interaction and Creativity</i>, Budapest: Institute for Musicology of the Hungarian Academy of Sciences.</p> <p>Tenzer, Michael (ed.) (2006): <i>Analytical Studies in World Music</i>, Oxford; New York: Oxford University Press.</p> <p>Titon, Jeff Todd (ed.) (1996): <i>Worlds of Music: An Introduction to the Music of the World's Peoples</i>, New York: Schirmer.</p>		
2.13. Quality assurance methods that ensure the acquisition of exit competences	The basis for evaluating work of an individual student is his/her regular class attendance, activity during classes, quality of performed tasks out of the classroom, and the final exam. The Music Academy will organise the evaluation of teaching via the anonymous questionnaire.		
2.14. Other (as the proposer wishes to add)			