

## Term Information

Effective Term Spring 2018

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3364E  
Course Title Musical Citizenship: Activism, Advocacy and Engagement in Sound  
Transcript Abbreviation Music Citizenship  
Course Description This course examines the sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place. We will consider the value of cultural advocacy in the public sector and social activism in the public sphere and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance musical art  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites none  
Exclusions none  
Electronically Enforced Yes

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0901  
Subsidy Level Baccalaureate Course  
Intended Rank Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors)

The course is an elective (for this or other units) or is a service course for other units

## Course Details

### **Course goals or learning objectives/outcomes**

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is an expression of citizenship worldwide.

- Students will develop basi

### **Content Topic List**

- Course Introduction
- America
- Europe
- Afro-Europe
- North Africa
- East and West Africa
- Japan
- South America - The Andes
- South America - Argentina and Brazil
- Columbus

### **Sought Concurrence**

Yes

## Attachments

- AppendixB\_ColumbusPublicArtsOrganizations.docx: appendix  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- AppendixA\_MusicalPublics\_SupplementalBibliography.docx: appendix  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- MusicalCitizenship\_Mus3364E\_MusicalCitizenship\_Honors\_CourseProposal\_Revised\_9Feb2017[6].docx  
*(Syllabus. Owner: Banks, Eva-Marie)*
- MusicalCitizenship\_Mus3364\_MusicalCitizenship\_CourseProposal\_RevisedAndReduced\_3Feb20175.docx  
*(Syllabus. Owner: Banks, Eva-Marie)*
- GE\_AssessmentPlan\_Mus33643364E\_MusicalCitizenship\_Skinner\_April2017 amended.docx  
*(GEC Course Assessment Plan. Owner: Banks, Eva-Marie)*
- BA\_MapAU2017.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Comments to Revision.docx  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Comp\_MapAU2017.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Musicology\_MapAu2017.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Theory\_MapAU2017.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Concurrence. Glenn College of Public Affairs.pdf  
*(Concurrence. Owner: Banks, Eva-Marie)*
- Concurrence.Valerie Lee.Ltr AAAS.pdf  
*(Concurrence. Owner: Banks, Eva-Marie)*
- Conncurrence.Barnett Center.pdf  
*(Concurrence. Owner: Banks, Eva-Marie)*
- Musical Citizenship\_StatementOfQualitativeDifference\_Skinner\_11April2017[4].docx  
*(Statement of Qualitative Difference. Owner: Banks, Eva-Marie)*

## Comments

- - The form says it is E (Honors Embedded) but the syllabus says it is H (Honors course). Please reconcile contradiction.  
-If this is indeed an H course, then there need to be some prereqs for H students.  
-Please provide statement of qualitative difference document. See pp. 20-22 in ASC Curriculum and Assessment Operations Manual [https://ascas.osu.edu/sites/ascas.osu.edu/files/ASC\\_CurrAssess\\_Operations\\_Manual.pdf](https://ascas.osu.edu/sites/ascas.osu.edu/files/ASC_CurrAssess_Operations_Manual.pdf) (questions are on p. 22).  
- Please attach updated curriculum map of your major(s) that will accept the new course.  
-Also upload the regular (non-H) syllabus since the Honors Committee will be comparing both syllabi.  
-When you advance the request back to our queue, please also advance the regular (Non-H) course that I see has been started but not advanced & is still in your queue. (Panel will likely wish to look at the non-H proposal first.) *(by Vankeerbergen, Bernadette Chantal on 04/05/2017 11:46 AM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	04/04/2017 03:11 PM	Submitted for Approval
Approved	Edwards,Jan H	04/04/2017 05:43 PM	Unit Approval
Approved	Heysel,Garett Robert	04/04/2017 07:39 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	04/05/2017 11:48 AM	ASCCAO Approval
Submitted	Banks,Eva-Marie	06/01/2017 09:01 AM	Submitted for Approval
Approved	Edwards,Jan H	06/01/2017 09:09 AM	Unit Approval
Approved	Heysel,Garett Robert	06/08/2017 06:14 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	06/08/2017 06:14 PM	ASCCAO Approval

The Ohio State University  
School of Music

**Musical Citizenship: Activism, Advocacy and Engagement in Sound  
Music 3364E (3 Credit Hours)  
GE: Visual and Performing Arts, Diversity (Global Studies)**

Date/Time: TBA  
Location: TBA  
Instructor: Dr. Ryan Skinner  
Office: Hughes Hall 101c  
Email: skinner.176@osu.edu  
Phone: (614) 292-9441  
Office Hours: TBA

**COURSE DESCRIPTION**

This course examines the sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place. We will consider the value of cultural advocacy in the public sector and social activism in the public sphere; and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance one's musical art. While this class does not ignore the important critiques of cultural policy's hegemonic tendencies in modern states, it will take seriously the possibilities of political engagement, appeal, and protest in culture sectors that both encompass and exceed those states. Further, by taking a comparative, cross-cultural, and trans-national perspective, we will consider the myriad ways in which music (and expressive culture more generally) is (and is not) implicit to social contracts worldwide. Students will encounter case studies, which will include ample examples of performance practice, practical elaboration of the politics of cultural labor and process, relevant scholarship, as well as popular commentary and critiques.

**COURSE EXPECTATIONS AND OBJECTIVES**

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is an expression of citizenship worldwide.
- Students will develop basic skills for thinking, conducting research, and writing about music both as sound and in context of cultural and political life.
- Students will evaluate the political aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported in the public sector (or not) and how it does or can contribute to social and political engagement in the public sphere.

## **GENERAL EDUCATION (GE) GOALS AND EXPECTED LEARNING OUTCOMES**

### **1. Visual and Performing Arts**

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

→ Using popular music and expressive culture more generally as a means of examining and exploring social and political agency in a variety of contexts from around the world, this course addresses significant cultural phenomena and ideas in historical and modern-day contexts, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

### **2. Diversity**

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

→ This course promotes the value of cultural advocacy in the public sector and social activism in the public sphere, taking seriously the possibilities of political engagement, appeal, and protest in culture sectors within particular contexts of labor, politics, leisure, ritual, and consumer capitalism, thereby fostering a pluralistic understanding of contemporary societies, institutions, and cultures in historical and modern-day regions worldwide.

## **ASSIGNMENTS**

Reading assignments should be completed before each class session. There are two types of writing assignments in this class: two short essays and two more developed essays.

They are described as follows:

**I. Two Short Essays** (each 10% of final grade)

There are two short essay assignments for this course, each requiring a short 3-page description of a major arts organization. The first will describe a major arts organization in the U.S. and the second will describe a comparable institution (ministry of culture, NGO, municipal org, etc.) outside of the U.S.

**II. Two Longer Essays** (each 20% of final grade)

Students will also complete two developed essay assignments for this course. These require additional research, drawing on both academic and popular texts and media to enhance and nuance the student's argument.

**A. Midterm Report**

Students will complete a 6-7 page report, for which they will go out into the community and get to know the work of a local arts organization. The paper should 1) describe the organization's structure and mission, 2) discuss the kinds of creative and cultural work it supports, and 3) illustrate this work by describing a project with a local artist, group, or institution the organization has worked with. In order to complete this project, students will be given a comprehensive list of local and regional arts organizations.

**B. Final Project**

Students will complete a 9-10 page project proposal for a musical arts initiative. This will include 1) a narrative description and project justification (6-7 pgs); 2) a proposed budget (1 pg); 3) a timeline for completion (1 pg); and 4) a relevant bibliography (1 pg).

**III. Two Presentations** (each 10% of final grade)

Before turning in the longer essay assignments, students will present a partial version of their paper to the class. For this assignment, students will choose one slide to show the class (an image, text, or short clip) relevant to the essay topic on which the student has written. Students will then give a five-minute presentation (no more, no less) based on that slide, covering an aspect of the student's work thus far. Following the presentation, we will take another five minutes (but no longer) to comment on and ask questions about the presentation.

**IV. Attendance and participation** (20% of final grade)**GRADING SCALE**

100-90% = A, Excellent

89-80% = B, Good

79-70% = C, Fair

69-60% = D, Poor

59% and below = E, Failing

Minuses and pluses will reflect incremental adjustments (e.g. B+ = Very Good).

**ATTENDANCE POLICY**

*Class attendance is obligatory.* Further, getting to class in a timely manner is a good virtue. All absences or late-arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late-arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade.

**READINGS, LISTENING, AND VIEWING ASSIGNMENTS**

Most readings for this class are accessible via online databases through the OSU library system. Links to the relevant databases will be provided on the "Library" page on the Canvas course site. Additionally, links to digital copies of book chapters, encyclopedia entries, and articles available through the OSU library databases will be posted to the "Content" section of the Canvas course page. As available, hard copies of book chapters and articles will be made available through the Thompson library reserves. All listening examples are available online, via sites such as Soundcloud and YouTube. Links to listening examples will be posted to the Content section of the Canvas course page. Documentary films will be screened in class and placed on reserve at Thompson library.

**ACADEMIC MISCONDUCT**

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentconduct.osu.edu>"

**DISABILITY SERVICES**

"Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 292-3307, TDD 292-0901, VRS 429-1334; <http://www.ods.ohio-state.edu/>."



**COURSE SCHEDULE****Week I: Introduction****A. Reading:**

Mattern, Mark. (1998). Chapter 2: Popular Music, Political Action, and Power in *Acting in Concert: Music, Community, and Political Action*. New Brunswick, N.J.: Rutgers University Press.

Miller, Toby and Yúdice George. (2002). Introduction: The History and Theory of Cultural Policy. In *Cultural Policy*. Thousand Oaks, CA: Sage Publications.

Shank, Barry. (2014). Introduction in *The Political Force of Musical Beauty*. Durham, NC: Duke University Press.

---

**Week II: America****A. Websites and Organizations**

Music Diplomacy Database

<http://musicdiplomacy.org>

U.S. Bureau of Educational and Cultural Affairs – Cultural Diplomacy

<https://eca.state.gov/programs-initiatives/cultural-diplomacy>

**B. Audiovisual Material:**

<https://mattsakakeeny.com/roll-with-it/about-the-book/reading/>

Lift Every Voice and Sing – James Weldon Johnson and J. Rosamond Johnson

<https://www.youtube.com/watch?v=JjEO1XEo1ws>

A Change Is Gonna Come – Sam Cooke

<https://www.youtube.com/watch?v=zHuNh9dlzIY>

**C. Reading:**

Fosler-Lussier, Danielle. (2015). Chapter 3: Jazz in the Cultural Presentations Program in *Music in America's Cold War Diplomacy* (Vol. 18). Univ of California Press.

Sakakeeny, Matt. (2013). Chapter 4: Voice in *Roll With It: Brass Bands in the Streets of New Orleans*. Durham, NC: Duke University Press.

Shank, Barry. (2014). Chapter 2: The Anthem and the Condensation of Text in *The Political Force of Musical Beauty*. Durham, NC: Duke University Press.

---

### Week III: Europe

#### **A. Listening:**

Tristão da Silva – “Lisboa é Sempre Lisboa”

<https://www.youtube.com/watch?v=6AWK7bD40Oo>

José Manuel Osório - “Fado da Meia Laranja”

<https://www.youtube.com/watch?v=-TzmR1mKBb0>

Deolinda - “Parva Que Sou”

<https://www.youtube.com/watch?v=kGS7vAliIjI>

#### **B. Reading:**

Gray, Lila Ellen. (2013). Chapter 3: Fado’s City in *Fado Resounding: Affective Politics and Urban Life*. Durham: Duke University Press.

Gray, Lila Ellen. (2016). Registering Protest: Voice, Precarity, and Return in Crisis Portugal. *History and Anthropology* 27(1): 60-73.

Furlong, Alison. (2016). Politics, Faith, and the East German Blues. Forthcoming in *Colloquia Germanica: Special Issue on Sound Studies and German Studies*, eds. Joy Calico and David Imhoof.

### Week IV: Afro-Europe

#### **A. Websites and Organizations**

Swedish Arts Council

<http://www.kulturradet.se/en/in-english/>

Swedish Ministry of Culture

<http://www.government.se/government-of-sweden/ministry-of-culture/>

Selam

<http://selam.se/eng/>

#### **B. Audiovisual Material:**

Don Cherry, “The Creator Has a Master Plan” from *Organic Music Society*

<https://www.youtube.com/watch?v=UMtVna2YMVc>

Ethiocolour 360

[https://www.youtube.com/watch?v=\\_Y3SHsxKbhk](https://www.youtube.com/watch?v=_Y3SHsxKbhk)

#### **C. Reading:**

McEachrane, Michael (Ed.). (2016). "Introduction" and "The Midnight Sun Never Sets: An Email Conversation About Jazz, Race and National Security in Denmark, Norway, and Sweden" in *Afro-Nordic Landscapes: Equality and Race in Northern Europe*. Routledge.

Skinner, Ryan. (2015). "Expediency and Efficacy in Afro-Swedish Public Culture." Paper delivered at the annual meeting of the Society for Ethnomusicology.

## Week V: North Africa

### **A. Websites and Organizations**

Cairokee Official Website

<http://www.cairokee.com>

Ramy Essam Official Website

[http://ramyessam.net/about\\_en.html](http://ramyessam.net/about_en.html)

### **B. Audiovisual Material:**

Hani 'Adil (from Cairokee) - Şawt al-ḥurriyya (The Voice of Freedom)

[https://www.youtube.com/watch?v=Fgw\\_zfLLvh8](https://www.youtube.com/watch?v=Fgw_zfLLvh8)

Cairokee (featuring Ayda alAyubi) - Ya al-midan (O Square)

<https://www.youtube.com/watch?v=umlJJFVgYVI>

or with lyric translation

<https://www.youtube.com/watch?v=ljVTj9yu-ns>

Ramy Essam – Irhal

<https://www.youtube.com/watch?v=gPhj5XnPjaU>

or

<https://www.youtube.com/watch?v=gDDmoU7Ad3k>

### **C. Reading:**

Gilman, Daniel. J. (2014). Chapter 4: "A Poem Befitting of Her" Ambiguity and Sincerity in Revolutionary Pop Culture in *Cairo Pop: Youth Music in Contemporary Egypt*. Minneapolis: University of Minnesota Press.

Ted Swedenburg. (2012). Egypt's Music of Protest: From Sayyid Darwish to DJ Haha. *Middle East Report* 42(265): 39-42.

## Week VI: East and West Africa

### **A. Websites and Organizations**

<http://www.bamakosounds.com>

National Arts Council (Tanzania)

<http://www.basata.go.tz/english/aboutus.php>

AfroPop HipDeep with Alex Perullo

<http://www.afropop.org/11066/scholar-alex-perullo/>

**B. Audiovisual Material:**

**Bamako Sounds Chapter 2 Listening**

<http://www.bamakosounds.com/chapter-2-media.html>

MultiMedia for Perullo's *Live from Dar Es Salaam*

<https://ethnomultimedia.org/book.html?bid=2>

**C. Reading:**

Skinner, Ryan Thomas. (2015). Chapter 2, Artistiya. In *Bamako Sounds: The Afropolitan Ethics of Malian Music*. Minneapolis: University of Minnesota Press.

Skinner, Ryan Thomas. (2015). Chapter 5, Money Trouble. In *Bamako Sounds: The Afropolitan Ethics of Malian Music*. Minneapolis: University of Minnesota Press.

Perullo, Alex. (2011). Chapter 7: Legend of the Pirates in *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy*. Bloomington: Indiana University Press.

---

**Week VII: Midterms**

**Student Midterm Presentations**

---

**Week VIII:**

**Student Midterm Presentations**

---

**Week IX: Japan**

**A. Websites and Organizations**

Agency for Cultural Affairs

<http://www.bunka.go.jp/english/>

Shiroto no Ran

[http://trio4.nobody.jp/keita/index\\_com.html](http://trio4.nobody.jp/keita/index_com.html)

No Nukes More Hearts Official Blog

<https://translate.google.com/translate?hl=en&sl=ja&u=http://nonukesmorehearts.sblo.jp/&prev=search>

### **B. Audiovisual Materials:**

Jinta-La-Mvta – Amazing Grace

<https://www.youtube.com/watch?v=3jPMGGvW48Y>

Jinta-La-Mvta – El Pueblo Unido, Jamás Será Vencido

<https://www.youtube.com/watch?v=jAHJTqz8pjc>

Anpanman March Theme Song (English & Japanese lyrics)

<https://www.youtube.com/watch?v=pErpuMHceL4>

Rankin Taxi – You Can't See It, You Can't Smell It Either

<https://www.youtube.com/watch?v=uNiOr3odYpw>

Podcast – The Sounds of Japan's Antinuclear Movement (Dave Novak)

[http://post.at.moma.org/content\\_items/251-podcast-the-sounds-of-japan-s-antinuclear-movement](http://post.at.moma.org/content_items/251-podcast-the-sounds-of-japan-s-antinuclear-movement)

### **C. Reading:**

Abe, Marie. (2016). Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya. *Ethnomusicology* 60(2): 233-262

Manabe, Noriko. (2012). The No Nukes 2012 Concert and the Role of Musicians in the Anti-Nuclear Movement. *The Asia-Pacific Journal* 10(29): 2.

Manabe, Noriko. (2013). Music in Japanese Antinuclear Demonstrations: The Evolution of a Contentious Performance Model. *The Asia-Pacific Journal* 11(42).

---

## **Week X: South America – The Andes**

### **A. Websites and Organization**

Sisay Official Website

<http://www.natives.jp/sisay/jp/index.htm>

Indigenous Artisan's Union of Otavalo (UNAIMCO)

<https://www.facebook.com/unaimcootavalo/>

**B. Audiovisual Material:**

Sisay – Un Hasta Pronto

<https://www.youtube.com/watch?v=h-oSoHPiFiA>

Inti Raymi in Otavalo (short clip)

[https://www.youtube.com/watch?v=q3\\_1c1qT0Is](https://www.youtube.com/watch?v=q3_1c1qT0Is)

**C. Reading:**

Wibbelsman, Michelle. (2015). Otavalan Transnational Music-Making. In *Made in Latin America: Studies in Popular Music*, 135.

Wibbelsman, Michelle. (2009). Introduction and Chapter 3: Encuentros, Dances of the Inti Raymi in Cotacachi in *Ritual Encounters: Otavalan Modern and Mythic Community*. Urbana and Chicago: University of Illinois Press.

---

**Week XI: South America - Argentina and Brazil**

**A. Websites and Organizations**

TangoVia Buenos Aires

<http://www.tangovia.org/ingles/index.htm>

Buenos Aires International Music Fair

<http://bafim.mdebuenosaires.gob.ar/system/proximamente.php>

City of Buenos Aires Ministry of Culture

<http://www.buenosaires.gob.ar/cultura>

National Antipiracy and Illegality Forum (FNCP)

<https://translate.google.com/translate?hl=en&sl=pt&u=http://www.fncp.org.br/&prev=search>

**B. Audiovisual Material:**

Orquesta Escuela de Tango

<https://www.youtube.com/watch?v=Mx-NSyIqFA4&index=1&list=PLCGIFZmIG2q8Tc-xRPTIV5ob09NJcOY3K>

Orquesta Escuela de Tango - La Bordona

<https://www.youtube.com/watch?v=-Fca7j7qU7s>

**C. Reading:**

Luker, Morgan James. (2016). Introduction in *The Tango Machine: Musical Culture in the Age of Expediency*. Chicago: University of Chicago Press.

Luker, Morgan. J. (2010). The Managers, the Managed, and the Unmanageable: Negotiating Values at the Buenos Aires International Music Fair. *Ethnomusicology Forum* 19(1): 89-113.

Dent, Alex. S. (2012). Piracy, Circulatory Legitimacy, and Neoliberal Subjectivity in Brazil. *Cultural Anthropology*, 27(1), 28-49.

---

### **Week XII: Columbus**

#### **A. Organizations**

See Appendix B. Arrange for guest presentation(s) from local culture brokers and field trip(s) to local arts organizations.

---

### **Week XIII:**

#### **Student Presentations**

---

### **Week XIV:**

#### **Student Presentations**

The Ohio State University  
School of Music

**Musical Citizenship: Activism, Advocacy and Engagement in Sound  
Music 3364 (3 Credit Hours)  
GE: Visual and Performing Arts, Diversity (Global Studies)**

Date/Time: TBA  
Location: TBA  
Instructor: Dr. Ryan Skinner  
Office: Hughes Hall 101c  
Email: skinner.176@osu.edu  
Phone: (614) 292-9441  
Office Hours: TBA

**COURSE DESCRIPTION**

This course examines the sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place. We will consider the value of cultural advocacy in the public sector and social activism in the public sphere; and the importance of partnering with (non)governmental institutions, community organizations, and grassroots affiliates to advance one's musical art. While this class does not ignore the important critiques of cultural policy's hegemonic tendencies in modern states, it will take seriously the possibilities of political engagement, appeal, and protest in culture sectors that both encompass and exceed those states. Further, by taking a comparative, cross-cultural, and trans-national perspective, we will consider the myriad ways in which music (and expressive culture more generally) is (and is not) implicit to social contracts worldwide. Students will encounter case studies, which will include ample examples of performance practice, practical elaboration of the politics of cultural labor and process, relevant scholarship, as well as popular commentary and critiques.

**COURSE EXPECTATIONS AND OBJECTIVES**

- Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to understand the various means by which culture is an expression of citizenship worldwide.
- Students will develop basic skills for thinking, conducting research, and writing about music both as sound and in context of cultural and political life.
- Students will evaluate the political aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported in the public sector (or not) and how it does or can contribute to social and political engagement in the public sphere.



## **GENERAL EDUCATION (GE) GOALS AND EXPECTED LEARNING OUTCOMES**

### **1. Visual and Performing Arts**

Goals: Students evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

→ Using popular music and expressive culture more generally as a means of examining and exploring social and political agency in a variety of contexts from around the world, this course addresses significant cultural phenomena and ideas in historical and modern-day contexts, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

### **2. Diversity**

Goals: Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

Expected Learning Outcomes: Global Studies

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

→ This course promotes the value of cultural advocacy in the public sector and social activism in the public sphere, taking seriously the possibilities of political engagement, appeal, and protest in culture sectors within particular contexts of labor, politics, leisure, ritual, and consumer capitalism, thereby fostering a pluralistic understanding of contemporary societies, institutions, and cultures in historical and modern-day regions worldwide.

## **ASSIGNMENTS**

Reading assignments should be completed before each class session. There are two types of writing assignments in this class: short essays and more developed essays. They are described as follows:

**I. Two Short Essays** (each 10% of final grade)

There are two short essay assignments for this course, each requiring a short 2-page description of a major arts organization. The first will describe a major arts organization in the U.S. and the second will describe a comparable institution (ministry of culture, NGO, municipal org, etc.) outside of the U.S.

**II. Two Longer Essays** (each 20% of final grade)

Students will also complete two developed essay assignments for this course. These require additional research, drawing on both academic and popular texts and media to enhance and nuance the student's argument.

**A. Midterm Report**

Students will complete a 5-6 page report, for which they will go out into the community and get to know the work of a local arts organization. The paper should 1) describe the organization's structure and mission, 2) discuss the kinds of creative and cultural work it supports, and 3) illustrate this work by describing a project with a local artist, group, or institution the organization has worked with. In order to complete this project, students will be given a comprehensive list of local and regional arts organizations.

**B. Final Project**

Students will complete a 6-page project proposal for a musical arts initiative. This will include 1) a narrative description and project justification (3 pgs); 2) a proposed budget (1 pg); 3) a timeline for completion (1 pg); and 4) a relevant bibliography (1 pg).

**III. Two Presentations** (each 10% of final grade)

Before turning in the longer essay assignments, students will present a partial version of their report and project to the class. For this assignment, students will choose one slide to show the class (an image, text, or short clip) relevant to the essay topic on which the student has written. Students will then give a five-minute presentation (no more, no less) based on that slide, covering an aspect of the student's report and final project thus far. Following the presentation, we will take another five minutes (but no longer) to comment on and ask questions about the presentation.

**IV. Attendance and participation** (20% of final grade)**GRADING SCALE**

100-90% = A, Excellent

89-80% = B, Good

79-70% = C, Fair

69-60% = D, Poor

59% and below = E, Failing

Minuses and pluses will reflect incremental adjustments (e.g. B+ = Very Good).

**ATTENDANCE POLICY**

*Class attendance is obligatory.* Further, getting to class in a timely manner is a good virtue. All absences or late-arrivals must be cleared with the instructor in advance or, in the case of a medical emergency, be accounted for in writing after the fact. Unexcused absences and late-arrivals demonstrate a lack of respect to your professor and peers and will significantly lower your grade.

**READINGS, LISTENING, AND VIEWING ASSIGNMENTS**

Most readings for this class are accessible via online databases through the OSU library system. Links to the relevant databases will be provided on the "Library" page on the Canvas course site. Additionally, links to digital copies of book chapters, encyclopedia entries, and articles available through the OSU library databases will be posted to the "Content" section of the Canvas course page. As available, hard copies of book chapters and articles will be made available through the Thompson library reserves. All listening examples are available online, via sites such as Soundcloud and YouTube. Links to listening examples will be posted to the Content section of the Canvas course page. Documentary films will be screened in class and placed on reserve at Thompson library.

**ACADEMIC MISCONDUCT**

"It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct at <http://studentconduct.osu.edu>"

**DISABILITY SERVICES**

"Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 292-3307, TDD 292-0901, VRS 429-1334; <http://www.ods.ohio-state.edu/>."

**COURSE SCHEDULE****Week I: Introduction****A. Reading:**

Mattern, Mark. (1998). Chapter 2: Popular Music, Political Action, and Power in *Acting in Concert: Music, Community, and Political Action*. New Brunswick, N.J.: Rutgers University Press.

Miller, Toby and Yúdice George. (2002). Introduction: The History and Theory of Cultural Policy. In *Cultural Policy*. Thousand Oaks, CA: Sage Publications.

---

**Week II: America****A. Websites and Organizations**

Music Diplomacy Database

<http://musicdiplomacy.org>

U.S. Bureau of Educational and Cultural Affairs – Cultural Diplomacy

<https://eca.state.gov/programs-initiatives/cultural-diplomacy>

**B. Audiovisual Material:**

<https://mattsakakeeny.com/roll-with-it/about-the-book/reading/>

A Change Is Gonna Come – Sam Cooke

<https://www.youtube.com/watch?v=zHuNh9dlzIY>

**C. Reading:**

Fosler-Lussier, Danielle. (2015). Chapter 3: Jazz in the Cultural Presentations Program in *Music in America's Cold War Diplomacy* (Vol. 18). Univ of California Press.

Sakakeeny, Matt. (2013). Chapter 4: Voice in *Roll With It: Brass Bands in the Streets of New Orleans*. Durham, NC: Duke University Press.

---

**Week III: Europe****A. Listening:**

Tristão da Silva – “Lisboa é Sempre Lisboa”

<https://www.youtube.com/watch?v=6AWK7bD40Oo>

Deolinda - “Parva Que Sou”

<https://www.youtube.com/watch?v=kGS7vAliIjI>

**B. Reading:**

Gray, Lila Ellen. (2016). Registering Protest: Voice, Precarity, and Return in Crisis Portugal. *History and Anthropology* 27(1): 60-73.

Furlong, Alison. (2016). Politics, Faith, and the East German Blues. Forthcoming in *Colloquia Germanica: Special Issue on Sound Studies and German Studies*, eds. Joy Calico and David Imhoof.

---

**Week IV: Afro-Europe****A. Websites and Organizations**

Swedish Arts Council

<http://www.kulturradet.se/en/in-english/>

Swedish Ministry of Culture

<http://www.government.se/government-of-sweden/ministry-of-culture/>

Selam

<http://selam.se/eng/>

**B. Audiovisual Material:**

Don Cherry, "The Creator Has a Master Plan" from *Organic Music Society*

<https://www.youtube.com/watch?v=UMtVna2YMVc>

Ethiocolour 360

[https://www.youtube.com/watch?v=\\_Y3SHsxKbhk](https://www.youtube.com/watch?v=_Y3SHsxKbhk)

**C. Reading:**

McEachrane, Michael (Ed.). (2016). "The Midnight Sun Never Sets: An Email Conversation About Jazz, Race and National Security in Denmark, Norway, and Sweden" in *Afro-Nordic Landscapes: Equality and Race in Northern Europe*. Routledge.

Skinner, Ryan. (2015). "Expediency and Efficacy in Afro-Swedish Public Culture." Paper delivered at the annual meeting of the Society for Ethnomusicology.

---

**Week V: North Africa****A. Websites and Organizations**

Cairokee Official Website

<http://www.cairokee.com>

Ramy Essam Official Website

[http://ramyessam.net/about\\_en.html](http://ramyessam.net/about_en.html)

**B. Audiovisual Material:**

Cairokee (featuring Ayda alAyubi) - Ya al-midan (O Square)

<https://www.youtube.com/watch?v=ljVTj9yu-ns>

Ramy Essam – Irhal

<https://www.youtube.com/watch?v=gPhj5XnPjaU>

**C. Reading:**

Gilman, Daniel. J. (2014). Chapter 4: A Poem Befitting of Her” Ambiguity and Sincerity in Revolutionary Pop Culture in *Cairo Pop: Youth Music in Contemporary Egypt*. Minneapolis: University of Minnesota Press.

Ted Swedenburg. (2012). Egypt's Music of Protest: From Sayyid Darwish to DJ Haha. *Middle East Report* 42(265): 39-42.

---

**Week VI: East and West Africa**

**A. Websites and Organizations**

<http://www.bamakosounds.com>

National Arts Council (Tanzania)

<http://www.basata.go.tz/english/aboutus.php>

AfroPop HipDeep with Alex Perullo

<http://www.afropop.org/11066/scholar-alex-perullo/>

**B. Audiovisual Material:**

Money trouble in an African art world listening

<http://www.bamakosounds.com/chapter-5-media.html>

MultiMedia for Perullo's *Live from Dar Es Salaam*

<https://ethnomultimedia.org/book.html?bid=2>

**C. Reading:**

Skinner, Ryan. (2013). Money trouble in an African art world: copyright, piracy, and the politics of culture in postcolonial Mali. *IASPM@ Journal*, 3(1), 63-79.

Perullo, Alex. (2011). Chapter 7: Legend of the Pirates in *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy*. Bloomington: Indiana University Press.

**Week VII: Midterms**

**Student Midterm Presentations**

---

**Week VIII:**

**Student Midterm Presentations**

---

**Week IX: Japan**

**A. Websites and Organizations**

Agency for Cultural Affairs

<http://www.bunka.go.jp/english/>

Shiroto no Ran

[http://trio4.nobody.jp/keita/index\\_com.html](http://trio4.nobody.jp/keita/index_com.html)

No Nukes More Hearts Official Blog

<https://translate.google.com/translate?hl=en&sl=ja&u=http://nonukesmorehearts.sblo.jp/&prev=search>

**B. Audiovisual Materials:**

Jinta-La-Mvta – Amazing Grace

<https://www.youtube.com/watch?v=3jPMGGvW48Y>

Rankin Taxi – You Can't See It, You Can't Smell It Either

<https://www.youtube.com/watch?v=uNiOr3odYpw>

Podcast – The Sounds of Japan's Antinuclear Movement (Dave Novak)

[http://post.at.moma.org/content\\_items/251-podcast-the-sounds-of-japan-s-antinuclear-movement](http://post.at.moma.org/content_items/251-podcast-the-sounds-of-japan-s-antinuclear-movement)

**C. Reading:**

Abe, Marie. (2016). Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya. *Ethnomusicology* 60(2): 233-262

Manabe, Noriko. (2012). The No Nukes 2012 Concert and the Role of Musicians in the Anti-Nuclear Movement. *The Asia-Pacific Journal* 10(29): 2.

---

### **Week X: South America – The Andes**

#### **A. Websites and Organization**

Sisay Official Website

<http://www.natives.jp/sisay/jp/index.htm>

Indigenous Artisan's Union of Otavalo (UNAIMCO)

<https://www.facebook.com/unaimcootavalo/>

#### **B. Audiovisual Material:**

Sisay – Un Hasta Pronto

<https://www.youtube.com/watch?v=h-oSoHPiFiA>

Inti Raymi in Otavalo (short clip)

[https://www.youtube.com/watch?v=q3\\_1c1qT0Is](https://www.youtube.com/watch?v=q3_1c1qT0Is)

#### **C. Reading:**

Wibbelsman, Michelle. (2015). Otavalan Transnational Music-Making. In *Made in Latin America: Studies in Popular Music*, 135.

Wibbelsman, Michelle. (2009). Introduction and Chapter 3: Encuentros, Dances of the Inti Raymi in Cotacachi in *Ritual Encounters: Otavalan Modern and Mythic Community*. Urbana and Chicago: University of Illinois Press.

---

### **Week XI: South America - Argentina and Brazil**

#### **A. Websites and Organizations**

TangoVia Buenos Aires

<http://www.tangovia.org/ingles/index.htm>

Buenos Aires International Music Fair

<http://bafim.mdebuenosaires.gob.ar/system/proximamente.php>

City of Buenos Aires Ministry of Culture

<http://www.buenosaires.gob.ar/cultura>

National Antipiracy and Illegality Forum (FNCP)

<https://translate.google.com/translate?hl=en&sl=pt&u=http://www.fncp.org.br/&prev=search>



**B. Audiovisual Material:**

Orquesta Escuela de Tango

<https://www.youtube.com/watch?v=Mx-NSyIqFA4&index=1&list=PLCGIFZmIG2q8Tc-xRPTIV5ob09NJcOY3K>

Orquesta Escuela de Tango - La Bordona

<https://www.youtube.com/watch?v=-Fca7j7qU7s>

**C. Reading:**

Luker, Morgan James. (2016). Introduction in *The Tango Machine: Musical Culture in the Age of Expediency*. Chicago: University of Chicago Press.

Dent, Alex. S. (2012). Piracy, Circulatory Legitimacy, and Neoliberal Subjectivity in Brazil. *Cultural Anthropology*, 27(1), 28-49.

---

**Week XII: Columbus**

**A. Organizations**

See Appendix B. Arrange for guest presentation(s) from local culture brokers and field trip(s) to local arts organizations.

---

**Week XIII:**

**Student Presentations**

---

**Week XIV:**

**Student Presentations**

### **Statement of Qualitative Difference**

**1. How the specific goals of the course will be achieved.**

Music 3364 and 3364E emphasize critical and comparative study of music and public policy in a variety of societies worldwide. Both versions of the course employ reading, writing, and listening assignments to encourage a multifaceted encounter with global music cultures and the political societies that inform them. For 3364E, students are given additional readings and audiovisual examples to deepen their comprehension of these musical and political cultures and contexts. Honors students are also asked to write extended midterm and final papers to demonstrate a more substantive engagement with the course material

**2. The exposure to the basic material in the course, and ways in which added breadth and depth of material will be included.**

Added breadth and depth will be included through a wider selection of readings and audiovisual examples, and through lengthier written assignments. This will require students to more thoroughly engage with the ideas, sounds, cultures, and contexts they encounter in the course.

**3. The exposure to, and use of, methodology and research techniques, and especially the ways in which the course will provide exposure to the nature of scholarship in the field.**

In this course, students will not only engage with the musical and political content of the weekly readings, they will also critically reflect on the interpretive and analytical lenses scholars apply to the music and cultural politics they study. In this way, students will be exposed to a variety of methods and scholarly perspectives employed in fields such as anthropology, (ethno)musicology, media studies, sound studies, and cultural studies. Such perspectives will inform and be applied to the two major writing assignments for the course: a midterm report, in which students will prepare an in-depth study of a local arts organization; and a final project, that asks students to develop an original arts policy proposal. For both of these assignments, Honors students will be asked to produce work that reflects thoughtful and substantive engagement with the scholarship and public policy encountered during the semester.

**4. Amount and quality of work expected from students on papers, examination(s), and projects; and the method of grading that work.**

Students in the honors embedded version of Music 3364 will be asked to work with a larger number and greater diversity of authors and audiovisual examples in weekly assignments—normally three article- or chapter-length readings per week with corresponding audiovisual examples. During class discussions and in written assignments, students will be expected to demonstrate the ability to synthesize and thoughtfully articulate perspectives on this varied material. As already noted, Honors students will be expected to produce longer, more substantive midterm and final written assignments. All students will orally present work from the midterm and final projects in class.

- 5. The amount and kind of student/faculty contact, including how the course will offer a significant level of interaction and engagement between faculty and students, and how such engagement will be achieved.**

The relatively small class size will enable students to openly dialogue with the instructor and with other students as an integral part of the classroom experience. Regular meetings with the instructor outside of class, during office hours or by appointment, will also be encouraged. Further, students will be asked to read the published work of Ohio State University faculty who, depending on their availability, will join the class to present and discuss their work.

- 6. How an environment will be fostered that facilitates intellectual exchange among students (if applicable).**

Although the assignments in 3364E require independent work, class meetings are expected to be interactive spaces in which students engage each other in and through ideas presented in the weekly assignments. This will allow students to develop their ideas in an environment that encourages intellectual dialogue between students as facilitated by the instructor. Furthermore, two in-class presentations will give students an opportunity to hear from and offer feedback to their peers on topics that highlight their scholarly and creative interests.

- 7. Ways that creative thinking will be an essential aspect of the course requirements.**

In hopes of exposing students to the variety of ways in which arts organizations are currently work in central Ohio, the midterm project asks students to report on a particular project of a local arts organization. A final project asks students to create their own plan for a community-based musical arts initiative. This final project encourages students to creatively employ knowledge, perspectives, and experiences gained in the course readings and assignments.

- 8. How the course will embrace, as appropriate, interdisciplinary work and study.**

Music 3364E will expose students to a variety disciplinary perspectives and methodological approaches for the study of sound and music. Students will be asked to apply knowledge gleaned from multiple perspectives in their written assignments and in-class discussions.

- 9. Evidence of a pedagogical process that will demand a high level of intellectual output.**

Class meetings will encourage open-ended discussion of weekly readings and audiovisual examples as facilitated by the instructor. Through informed dialogue, students will not only encounter a richer understanding of music in diverse social and cultural contexts, but also develop the skills to be critically engaged “citizens” in their own cultural-political sphere. In their final projects, students will be asked to proceed from learning toward action, presenting a convincing plan for arts engagement from a critically informed position.

Abe, Marie. (2016). Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya. *Ethnomusicology* 60(2): 233-262

Bergh, A., & Sloboda, J. (2010). Music and art in conflict transformation: A review. *Music and arts in action*, 2(2), 2-18

Branagan, Marty. (2007). The Last Laugh: Humour in Community Activism. *Community Development Journal* 42(4): 470-481.

Buser, Michael, Carlo Bonura, Maria Fannin, & Kate Boyer (2013). Cultural Activism and the Politics of Place-Making. *City: Analysis of Urban Trends, Culture, Theory, Policy, Action* 17(5): 606-627.

Clague, Mark. (1998). Instruments of Identity: Alton Augustus Adams Sr., the Navy Band of the Virgin Islands, and the Sounds of Social Change. *Black Music Research Journal* 18(1/2): 21-65.

Dahlgren, Peter. (2006). Doing Citizenship: The Cultural Origins of Civic Agency in the Public Sphere. *European Journal of Cultural Studies* 9(3): 267-286.

Dahlgren, Peter. (2013). *The Political Web: Media, Participation and Alternative Democracy*. Palgrave Macmillan

Eyerman, Ron and Jamison, Andrew. (1998). *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. Cambridge, UK: Cambridge University Press.

Farias, Edson and Freire-Medeiros, Bianca. (2015). 'Popular Culture' in a Changing Brazil. In *The Routledge Companion to Global Popular Culture*, Toby Miller, ed., 471-480. Routledge Publishing.

Finnegan, Ruth. (1989). *The Hidden Musicians: Music-Making in an English Town*. New York: Cambridge University Press.

Fischlin, Danial (2003). *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Ed. Fischlin, D. Black Rose Books.

Fosler-Lussier, Danielle. (2015). *Music in America's Cold War Diplomacy* (Vol. 18). Univ of California Press.

Garofalo, Reebee (2011). Not Your Parents' Marching Bands: The History of HONK!, Pedagogy and Music Education. *International Journal of Community Music* 4(3): 221-236.

Green, Andrew. (2015). Rage Against The Machine, Zapatismo, and the Aesthetics of Anger. *Popular Music*, 34(03), 390-407.

Hague, Seth, John Street, and Heather Savigny. (2008). The Voice of the People? Musicians as Political Actors. *Cultural Politics* 4(1): 5-24.

- Hankins, Joseph. D., & Stevens, Carolyn. S. (2013). *Sound, Space and Sociality in Modern Japan* (Vol. 49). Routledge.
- Keil, Charles. (1982). Applied Ethnomusicology and a Rebirth of Music from the Spirit of Tragedy. *Ethnomusicology* 26(3): 407-411.
- Kennelly, Jacqueline. (2014). The Quebec student protests: challenging neoliberalism one pot at a time. *Critical Arts*, 28(1), 135-139.
- Kun, Josh. (2005). *Audiotopia: Music, Race, and America*. Berkeley, CA: University of California Press.
- Lipsitz, George. (1994). *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*. New York: Verso.
- Luker, Morgan James. (2016). *The Tango Machine: Musical Culture in the Age of Expediency*. Chicago: University of Chicago Press
- Mattern, Mark. (1998). *Acting in concert: Music, community, and political action*. Rutgers University Press.
- Mera, Miguel. (2015). Agitprop Rap?: “Ill-Manors” and the Impotent Indifference of Social Protest. In *The Routledge Companion to Global Popular Culture*, Toby Miller, ed., 471-480. Routledge Publishing.
- McEachrane, Michael (Ed.). (2016). *Afro-Nordic Landscapes: Equality and Race in Northern Europe*. Routledge.
- McKay, George. (2003). Just a Closer Walk With Thee: New Orleans-Style Jazz and the Campaign For Nuclear Disarmament in 1950s Britain. *Popular Music* 22(3): 261-281.
- McKay, George (2007). “A Soundtrack to the Insurrection’: Street Music, Marching Bands and Popular Protests” in *Parallax* 13/1, p. 20-31.
- Oakley, Kate. (2015). ‘Creativity is for People—Art’s for Posh People’: Popular Culture and the UK’s New Labour Government. In *The Routledge Companion to Global Popular Culture*, Toby Miller, ed., 471-480. Routledge Publishing.
- Pardue, Derek. (2008). *Ideologies of Marginality in Brazilian Hip Hop*. New York: Palgrave Macmillan.
- Perullo, Alex. (2011). *Live from Dar es Salaam: Popular Music and Tanzania's Music Economy*. Bloomington: Indiana University Press.

- Perullo, Alex., & Eisenberg, Andrew. J. (2014). Musical Property Rights Regimes in Tanzania and Kenya After Trips. *The SAGE Handbook of Intellectual Property*: 148.
- Qureshi, Regula (ed.). (2015). *Music and Marx: Ideas, Practice, Politics*. New York: Routledge.
- Radano, Ronald., & Olaniyan, Tejumola. (Eds.). (2016). *Audible Empire: Music, Global Politics, Critique*. Duke University Press.
- Randall, Annie J. (ed.). (2005). *Music, Power, and Politics*. New York: Routledge.
- Reily, Suzel Ana and Brucher, Katherine. (2013). *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making*. Ashgate, Ltd.
- Rosenthal, Rob and Flacks, Rob (2011). *Playing for Change: Music and Musicians in the Service of Social Movements*. Paradigm Publishers.
- Routledge, Paul. (2012). Sensuous Solidarities: Emotion, Politics, and Performance in the Clandestine Insurgent Rebel Clown Army. *Antipode* 44(2): 428-452.
- Roy, William G. (2010). *Reds, Whites, and Blues: Social Movements, Folk Music, and Race in the United States*. Princeton University Press.
- Sakakeeny, Matt. (2013). *Roll With It: Brass Bands in the Streets of New Orleans*. Durham, NC: Duke University Press.
- Salovaara, Inka. (2015). Spaces of Emotion: Technology, Media, and Affective Activism. In *The Routledge Companion to Global Popular Culture*, Toby Miller, ed., 471-480. Routledge Publishing.
- Schwartz, Jessica. A. (2012a). "Between Death and Life": Mobility, War, and Marshallese Women's Songs of Survival. *Women and Music: A Journal of Gender and Culture*, 16(1), 23-56.
- Schwartz, Jessica. A. (2012). A'Voice to Sing': Rongelapese Musical Activism and the Production of Nuclear Knowledge. *Music and Politics*, 6(1).
- Shank, Barry. (2014). *The Political Force of Musical Beauty*. Durham, NC: Duke University Press.
- Shiple, Jesse Weaver. (2009). Aesthetic of the Entrepreneur: Afro-Cosmopolitan Rap and Moral Circulation in Accra, Ghana. *Anthropological Quarterly* 82(3): 631-668.
- Shiple, Jesse, Weaver. (2013). *Living the Hiplife: Celebrity and Entrepreneurship in Ghanaian Popular Music*. Durham, N.C: Duke University Press.
- Shukaitis, Stephen. (2007). Affective Composition and Aesthetics: On Dissolving the Audience and Facilitating the Mob. *Journal of Aesthetics and Protest* 5. Retrieved from

<http://www.joaap.org/5/articles/shukaitis/shukaitis.htm>.

Simonett, Helena. (2000). Popular Music and the Politics of Identity: The Empowering Sound of Technobanda. *Popular Music & Society*, 24(2): 1-23.

Simonett, Helena. (2001). *Banda: Mexican Musical Life Across Borders*. Wesleyan University Press.

Skinner, Ryan Thomas. (2015). *Bamako Sounds: The Afropolitan Ethics of Malian Music*. Minneapolis: University of Minnesota Press.

Stokes, Martin. (2010). *The Republic of Love: Cultural Intimacy in Turkish Popular Music*. Chicago, IL: University of Chicago Press.

Stone-Davis, Ferdia. J. (2015). Worldmaking and Worldbreaking: Pussy Riot's 'Punk Prayer'. *Contemporary Music Review*.

Teitelbaum, Benjamin R. (2017). *Lions of the North: Sounds of the New Nordic Radical Nationalism*. Oxford University Press.

Urbain, Olivier. (2015). *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics*. IB Tauris.

Van Zoonen, Liesbet. (2005). *Entertaining the Citizen: When Politics and Popular Culture Converge*. Rowman & Littlefield.

Weiner, Isaac. (2013). *Religion Out Loud: Religious Sound, Public Space, and American Pluralism*. New York: NYU Press.

Wibbelsman, Michelle. (2009). *Ritual Encounters: Otavalan Modern and Mythic Community*. Urbana and Chicago: University of Illinois Press.

Wibbelsman, Michelle. (2015). Otavalan Transnational Music-Making. In *Made in Latin America: Studies in Popular Music*, 135.

4<sup>th</sup> Street Farms

<https://4thstreetfarms.com>

400 West Rich Street

<http://400westrich.com/the-building/>

Art Outside the Lines

<http://www.artoutsidethelines.com>

Arts Makes Columbus/Columbus Makes Art

<http://www.columbusmakesart.com>

Art Pop Street Gallery

<http://www.artpopstreetgallery.com/about/>

Available Light Theater

<http://avltheatre.com/mission/>

<http://www.columbusvoices.com/about-us/>

Barnett Center for Integrated Arts and Enterprise

<https://barnettcenter.osu.edu>

City Music Columbus

<http://www.citymusiccolumbus.org>

The City of Columbus Department of Neighborhoods

<https://www.columbus.gov/neighborhoods/about/>

Columbus Association for the Performing Arts (CAPA)

<http://www.capa.com/about-capa/>

The Columbus Foundation

<http://www.columbusfoundation.org>

Columbus Songwriter's Association

<https://columbussongwritersassociation.com/about/>

Columbus SOUP

<http://columbussoup.org/about-soup/>

Creative Control Fest

<http://creativecontrolfest.com/CCF5/index.php/about/>

Cultural Arts Center



<http://www.culturalartscenteronline.org>

Dhvani India Performing Arts Society of Central Ohio

[https://www.facebook.com/pg/ColumbusCarnatic/about/?ref=page\\_internal](https://www.facebook.com/pg/ColumbusCarnatic/about/?ref=page_internal)

The Dick and Jane Project

<http://www.thedickandjaneproject.org/about/>

Evolution Theater Company

<http://www.evolutiontheatre.org/home-2/our-mission/>

Franklinton Arts District

<http://www.franklintonartsdistrict.com>

Franklin County Neighborhood Arts Grants

<http://www.oaae.net/index.php/en/community-arts-education/franklin-county-neighborhood-arts-grants>

Fresh A.I.R. (Artists in Recovery) Gallery

[http://www.southeastinc.com/fresh\\_air.php](http://www.southeastinc.com/fresh_air.php)

Friends of the Cultural Arts Center

<http://www.culturalartscenteronline.org/friends>

Girrrls Rock Columbus

<http://www.girrrlsrockcolumbus.com/what-we-do/>

Greater Columbus Arts Council

<http://www.gcac.org>

The Harmony Project

<https://harmonyproject.com>

Impact Social

<http://shortnorth.org/businesses/impact-social/>

Jazz Arts Group Columbus

<http://www.jazzartsgroup.org/education/>

Johnstone Fund for New Music

<http://www.johnstonefund.org>

Kaleidoscope Youth Center

<http://www.kycoho.org/about-us.html>

The King Arts Complex

<http://kingartscomplex.com/about-us/>

Lincoln Theater

<http://www.lincolntheatrecolumbus.com>

Maroon Arts Group

<http://maroonartsgroup.com/>

MINT Collective

<http://mint-collective.org>

McConnell Arts Center of Worthington

<http://www.mcconnellarts.org/about-us/>

Mosaic Education Network

<http://www.mosaiceducationnetwork.com/about-us/>

Multicultural Center for Cultural Activism

<http://centerforperformingarts.org.ohio-state.edu/about.html>

New American Festival

<http://newamericanfestival.org/index.html>

Ohio Alliance for Arts Education

<http://www.oaae.net/en/>

Ohio Art League

<http://www.oal.org>

Ohio Arts Council

<http://www.oac.ohio.gov>

Ohio Citizens for the Arts

<http://ohiocitizensforthearts.org>

Puffin Foundation West, Ltd.

<http://puffinwest.org>

ROY G BIV Non-Profit Art Gallery for Emerging Artists

<http://roygbivgallery.org/about/>

Stonewall Columbus

<https://www.stonewallcolumbus.org>

SURGE Columbus

<http://www.surjecolumbus.org/who-we-are/>

Tiny House Music Collective

<http://tinyhousemusic.org>

Transit Arts

<http://www.transitarts.com/home.html>

Urban Arts Space

<http://uas.osu.edu/about>

Wexner Center for the Arts

<http://www.wexarts.org>

Wild Goose Creative

<http://www.wildgoosecreative.org/about-us/>

Women in Music Columbus

<http://womeninmusiccolumbus.com/about-us/>

**a) How do the course objectives address the GE category expected learning outcomes?**

Taking the regions of America, Europe, Africa and its diasporas, East Asia, and South America as geographical points of reference, this course works from the premise that music encompasses a wide variety of complex and compelling forms and styles. Over the course of the semester, students will learn to identify musical sounds and structures and differentiate between genres through in-depth audition and discussion of recorded examples.

Using popular music and expressive culture more generally as a means of examining and exploring social and political agency in a variety of contexts from around the world, this course fosters a pluralistic understanding of contemporary societies, institutions, and cultures; and it promotes the value of cultural advocacy in the public sector and social activism in the public sphere. Taking seriously the possibilities of political engagement, appeal, and protest in culture sectors within particular contexts of labor, politics, leisure, ritual, and consumer capitalism, this course also addresses significant cultural phenomena and ideas in contemporary political communities worldwide, which students will learn to understand, evaluate, and interpret through regular and thoughtful reading, listening, and discussion.

**b) How do the readings assigned address the GE category expected learning outcomes?**

The course readings provide significant context for the assigned audio and audio-visual media. Specifically, reading assignments address the emergence, development, and practice of music and expressive culture within the public sphere in particular social, cultural, economic, and political contexts in regions around the world. The readings will help students identify aspects of genre, form, and style and situate these musical elements within broader social and cultural frameworks. Students will begin to understand, evaluate, and interpret these music cultures and the variety of ways they intersect with social and political activism, advocacy and engagement by putting their aural encounters into dialogue with the scholarly perspectives presented in the readings, in essays pertaining to local, national, and international arts organizations and cultural policies, as well as in-class lectures and discussions.

**c) How do the topics address the GE category expected learning outcomes?**

Each week the course will address new genres of music from different world regions, including America, Europe, Africa, East Asia, and South America, as well as respective diasporic communities in several countries. Through in-depth audition of and reflective writing about a wide variety of popular musics, this course will allow students to better understand the variety of music cultures, and they will come to understand the various means by which culture is mobilized to express people's status, identity, rights, and duties as political subjects. Course topics will also ask students to reflect critically on political aspects of their personal and local musical environments and develop an awareness of the

ways in which music is supported in the public sector and how it can contribute to social and political engagement in the public sphere.

**d) How do the written assignments address the GE category expected learning outcomes?**

Over the course of the semester, students will complete two short essays and two longer, more developed essays. In the first of the two short essay assignments, students will provide a description of a major arts organization in the U.S. For the second short essay they will describe a comparable institution outside of the U.S. These include Ministries of Culture, NGOs, municipal organizations, etc. In these short essays, students will reflect on and compare organizations and/or selected audio and audio-visual examples in relation to the assigned readings and class discussion. Students will also complete a longer report, for which they will experience a local arts organization first hand by going out into the community and getting to know an organization's works and goals. The assignment is to write an essay describing their own observations and experiences and to describe the organization's structure and mission. They will be asked to clearly and cogently discuss the kinds of creative and cultural work it supports and provide a description of a project with a local artist, group, or institution the organization has worked with, including relevant descriptions of musical form, style, or genre associated with that artist or group. For their final essay project, students will be asked to complete a project proposal for a musical arts initiative. The goal of the assignment is to encourage students to formulate informed ideas and opinions about the role of the arts in the public sphere and to write a clear narrative description and project justification for their proposed arts initiatives. Students will be asked to critically think through the practical aspects of public arts initiatives by writing a proposed budget and timeline for completion of their project.

**e) How does the course aim to sharpen students' response, judgment, and evaluation skills?**

This course will ask students to exercise their abilities to describe, analyze, and evaluate musical forms, styles, and genres. It will also ask them to appreciate and interpret the social, economic, political, and cultural contexts of these musics. In so doing, students will not only learn to understand structural aspects of these humanly organized sounds, but also to learn the ways in which these sounds are intimately and complexly linked to particular places, historical periods, social practices, and cultural ideas. Students will develop basic skills for thinking, observational study, and writing about music both as sound and as part of broader cultural and political aspects of life. In learning to approach critically the particular social, political, and musical forms addressed in this course, students will begin to develop a personal framework for encountering and evaluating both familiar and unfamiliar cultural expressions in the world and for understanding the variety of ways in which the arts manifest in activism, advocacy, and engagement in the public sphere.

**A GE assessment plan which explains how the faculty will assess the effectiveness of the course in achieving the GE expected learning outcomes over time, rather than how individual student grades will be assessed. Successful assessment plans include the following:**

a) Description of the specific methods the faculty will use to demonstrate that the aggregate of his/her students are achieving the goals and expected learning outcomes of this GE category. Thus, if the faculty plans to use direct measures such as embedded questions on exams, pre- and post-tests, or a particular essay assignment, provide some examples. If the faculty plans on using indirect measures such as opinion surveys or student self-evaluations, give concrete examples as well. (Ideally, a plan should include both direct and indirect measures.)

Assessment of achievement of the goals and learning outcomes of the “Visual and Performing Arts” and “Diversity” GEs in this course will include 1) review of the students’ short essays, report, and final paper project 2) a specific rubric on the two longer essay assignments; and 3) separate questions on the final course evaluation for each of the GE categories.

- 1) The short essays will demonstrate aural and conceptual familiarity with music cultures in the U.S. and abroad as well as cumulative skills of discernment, analysis, and interpretation of the ways in which music is supported in the public sector and how it can contribute to social and political engagement in the public sphere.
- 2) A midterm report and final project will indicate the students’ ability to understand, evaluate, and interpret the structure and mission of a local arts organization and some of its associated arts projects and to develop and write a project proposal for their own musical arts initiative using the analytic, descriptive, and interpretive tools acquired over the course of the semester. Through a separate rubric included in the essay and project assignments, students will be asked to reflect on a) how local arts organization enhance their understanding of local and international diversity and its various aspects (political, economic, cultural, physical, social, and/or philosophical); and b) how the music, artists, groups, or institutions associated with arts initiatives relate to broader systems of belief, perception, and norms, as well as to the forms of activism, advocacy and engagement addressed in class.
- 3) Finally, a discursive course evaluation will be handed out at the end of the semester that will include two questions pertaining to each of the GE categories: “Visual and Performing Arts” and “Diversity.” Students will be asked to respond of their perceived achievement of the expected learning outcomes for each of these categories.

b) Explanation of the level of student achievement expected: What will the faculty define as “success” in terms of student achievement of learning outcomes? For example, for an embedded question, he/she might define “success” as a certain percentage of students answering the question correctly. For an essay, he/she might define success as a particular average overall score based on a scoring rubric.

Successful achievement for the goals and learning outcomes identified will be determined by the submission of two short essays (with an expectation of 100% participation); a midterm report and a final project that address the topics outlined in the expected learning outcomes rubric (with at least 85% of the class receiving a C or better); and broad participation in the discursive course evaluation at the end of the semester (with a goal of 90% or better participation across the class).

c) Description of follow-up/feedback process: Once the faculty collects the data on student achievement, how will he/she use this information to make course improvements? How will the information be archived?

After the data is collected from assessments of short essays, a midterm report, a final project, and the class evaluation, the faculty instructor will record the results and make them available to any future instructors of the course. The instructor will also assess the success of the course as instructed and make note of any necessary adjustments to the course. Course information will be archived in a designated folder on the instructor’s office computer.

To the Reviewers:

As directed in the request for revisions to the course “Musical Citizenship” (Music 3364 & 3364E) the School of Music sought concurrence from The Glenn College of Public Affairs, AAAS, the Barnet Center, and DISCO. The current revision includes concurrences from the Glenn College of Public Affairs, AAAS and the Barnet Center. Additionally, we’ve included Dr. Skinner’s Statement of Qualitative Difference for Music 3364 and 3364E, a syllabus with the appropriate number (i.e., 3364E, thus removing the incorrect reference to 3364H), and the curriculum maps.

We sought concurrence from DISCO and Dr. Amy Shuman’s and on April 24, 2017, Dr. Shuman wrote, “the course fulfills the global studies requirement.” Because Music 3364/3364E would “need to deal in depth with a fundamental question of difference, stigma and social justice,” DISCO is unable to provide concurrence for the course under the umbrella of DISCO’s definition for a diversity course.

We believe the concurrences from AAAS, the Barnet Center and the Glenn College of Public Affairs provide substantive support for Music 3364/3364E. As Dr. Skinner states, DISCO’s input would be valued and necessary if this course were seeking to fulfill the "social diversity in the United States" requirement, but it is not. However, the course robustly fulfills the "Global Studies" requirement under the general "Diversity" GE rubric as defined by the College of Arts and Sciences per ASC’s GE requirement and assessment templates.

Please feel free to contact us should you have additional questions or concerns.

Best,

Jan Edwards



**From:** "Greenbaum, Robert" <[greenbaum.3@osu.edu](mailto:greenbaum.3@osu.edu)>  
**Date:** Friday, April 21, 2017 at 6:01 PM  
**To:** Jan <[edwards.689@osu.edu](mailto:edwards.689@osu.edu)>  
**Cc:** "Brown, Trevor" <[brown.2296@osu.edu](mailto:brown.2296@osu.edu)>, "Hallihan, Kathleen" <[hallihan.3@osu.edu](mailto:hallihan.3@osu.edu)>, "Lavertu, Stephane" <[lavertu.1@osu.edu](mailto:lavertu.1@osu.edu)>, "Adams, Christopher" <[adams.615@osu.edu](mailto:adams.615@osu.edu)>  
**Subject:** RE: Letter of Concurrence--Request.

Hi Jan,

The Glenn College is happy to provide concurrence for the proposed Musical Citizenship: Activism, Advocacy and Engagement in Sound course. I'm sure many of our students will find the class to be of interest.

Rob



THE OHIO STATE UNIVERSITY

**Robert T. Greenbaum** Associate

Professor, Associate Dean for Curriculum John Glenn College of Public Affairs 350E Page Hall, 1810 College Road, Columbus, OH 43210 614-292-9578 Office / 614-292-2548 Fax [greenbaum.3@osu.edu](mailto:greenbaum.3@osu.edu)[glenn.osu.edu/faculty/glenn-faculty/greenbaum/](http://glenn.osu.edu/faculty/glenn-faculty/greenbaum/) *Buckeyes consider the environment before printing.*

**From:** Brown, Trevor **Sent:** Friday, April 21, 2017 8:40 AM **To:** Edwards, Jan **Cc:** Greenbaum, Robert **Subject:** FW: Letter of Concurrence--Request.

Hi Jan,

Thanks for the opportunity to review Music 3364.

I'm forward this material to the Glenn College's Associate Dean for Curriculum, Dr. Rob Greenbaum. He coordinates our concurrence reviews.

Sincerely,

Trevor



THE OHIO STATE UNIVERSITY

**Trevor Brown** Dean John Glenn

College of Public Affairs 350A Page Hall, 1810 College Road, Columbus, OH  
43210 614-292-4533 Office [brown.2296@osu.edu](mailto:brown.2296@osu.edu) [glenn.osu.edu](http://glenn.osu.edu)

**Glenn College Newest Events and Offerings:**

[New Leadership Ohio 2017 Application](#)

[Bachelor of Science in Public Policy Analysis](#)

**From:** Edwards, Jan **Sent:** Thursday, April 20, 2017 3:05 PM **To:** Brown, Trevor **Subject:** Letter of Concurrence--Request.

Good afternoon, Dean Brown.

I am writing to request a letter of concurrence for a course we are proposing in the School of Music. It was suggested that I contact the you, the Dean for the Glenn College of Public Affairs, in our quest for letters of concurrence.

Please examine the attachments which include my letter of request, the syllabi and related appendices. It is our hope that you will be willing to supply us with a letter of concurrence as we prepare to move the proposal through the review process.

Please feel free to contact me should you have any questions. Thank you in advance for your consideration.

Best regards,  
~Jan Edwards



THE OHIO STATE UNIVERSITY

**Jan Edwards, Ph.D.**

Associate Director

Chair of Undergraduate Studies

Associate Professor of Music

College of Arts and Sciences SCHOOL OF **MUSIC**

110 Weigel Hall, 1866 College Road, Columbus, OH 43210 614-292-2870 Office

[edwards.689@osu.edu](mailto:edwards.689@osu.edu) [music.osu.edu](http://music.osu.edu)



THE OHIO STATE UNIVERSITY

College of Arts and Sciences  
Department of African American and African Studies

486 University Hall  
230 North Oval Mall  
Columbus, OH 43210

614-292-3700 Phone  
614-292-2293 Fax

<http://www.oaas.osu.edu>

May 1, 2017

Dr. Jan Edwards  
Associate Director and Chair of Undergraduate Studies  
School of Music  
The Ohio State University  
CAMPUS

Dear Professor Edwards:

The Department of African American and African Studies is pleased to grant concurrence for your new course in the School of Music: Music 3364: "Musical Citizenship: Activism, Advocacy and Engagement in Sound."

We especially applaud the proposed range of the course with its emphases on the global production of music culture. Of course, we are more than pleased that there will be sections devoted to "Afro-Europe," "North Africa," and "East and West Africa," as well as the African diaspora. That the course will be taught within the framework of public culture and cultural politics makes pedagogical and scholarly sense.

Thanks for alerting us to what appears to be a very welcome addition to our university's curriculum.

Sincerely,

Valerie B. Lee  
Interim Chair

**From:** "Manjon VanEwyk, SManjon" <[manjonvanewyk.1@osu.edu](mailto:manjonvanewyk.1@osu.edu)>  
**Date:** Tuesday, May 23, 2017 at 1:43 PM  
**To:** Jan <[edwards.689@osu.edu](mailto:edwards.689@osu.edu)>  
**Subject:** Letter of Concurrence for Music 3364

Greetings Prof. Edwards,  
The Barnett Center for Integrated Arts and Enterprise supports the new course request for the School of Music, Music 3364: Musical Citizenship: Activism, Advocacy, and Engagement in Sound. This is wonderful course and very much needed. Students in Arts Administration, Education, and Policy as well as students connected with the Barnett Center will find this course extremely useful. Please let me know if there is anything else I can do to support you.  
In Peace,  
Prof. Manjon

**SAVE THE DATES:** <https://barnettcenter.osu.edu/events>



**Sonia BasSheva Mañjon, PhD**

Director, The Lawrence and Isabel Barnett Center for Integrated Arts and Enterprise  
Associate Professor, Arts Administration, Education & Policy  
Courtesy Appointment, Theatre  
Affiliate Faculty, Latino Studies Program, Center for Folklore Studies, The STEAM  
Factory  
131 Sullivant, 1813 N. High Street Columbus, OH 43210  
614-292-0273 Office / 860-301-0506 Mobile / 614-688-4483 Fax  
[manjonvanewyk.1@osu.edu](mailto:manjonvanewyk.1@osu.edu) <https://barnettcenter.osu.edu>

*Life is not about waiting for the storms to pass, it's about learning to dance in the rain!*

*We are here to create, not merely survive.*