

Term Information

Effective Term Autumn 2022
Previous Value Spring 2018

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Include Music 3364 as a GE Theme offering under Citizenship
Add recitations as a component for offering the course

What is the rationale for the proposed change(s)?

Adding recitation will allow for greater flexibility in offering the course.
The rationale for the GE Theme Citizenship designation is in the attached document.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course?)
none

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

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, Recitation
Previous Value Lecture
Grade Roster Component Recitation
Previous Value Lecture
Credit Available by Exam No
Admission Condition Course No

Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster
<i>Previous Value</i>	<i>Columbus</i>

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	
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); Citizenship for a Diverse and Just World

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

Previous Value

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 basic skills for thinking, conducting research, and writing about music both as sound and in context of cultural and political life.
- Through comparative study of global music cultures, students will analyze and assess approaches to and orientations toward “musical citizenship” in the world today.
- Students will evaluate the political and economic aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported and sustained in the public and/or private sectors.
- Students will consider how various approaches to “musical citizenship” in the world can contribute to their own social and political engagement in the public sphere as “musical citizens.”

COURSE CHANGE REQUEST
3364E - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
11/14/2021

Previous Value

- *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

No

Previous Value

Yes

Attachments

- Musical Citizenship_submission-doc-citizenship_Skinner_AU21 9 8 21.pdf: GE Theme Document
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- MusicalCitizenship_MUSIC3364_3364ESyllabus_GE_Revised 10 27 21.docx: revised syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

- Please see Panel feedback email sent 10/25/2021. *(by Hilty, Michael on 10/25/2021 11:28 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	09/21/2021 09:33 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	09/24/2021 04:01 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/06/2021 01:27 PM	College Approval
Revision Requested	Hilty, Michael	10/25/2021 11:28 AM	ASCCAO Approval
Submitted	Banks, Eva-Marie	11/04/2021 10:07 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	11/05/2021 03:00 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	11/14/2021 11:00 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	11/14/2021 11:00 AM	ASCCAO Approval

The Ohio State University
School of Music

**Musical Citizenship: Activism, Advocacy and Engagement in Sound
Music 3364 and 3364E (3 Credit Hours)**

GE: Citizenship (Theme)

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 musical and more broadly sonic expressions of people's status, identity, rights, and duties as political subjects across multiple scales of place (from neighborhoods and cities to nations and regions). 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 (to dictate, for example, what is "good and appropriate art" in society), 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; that is, to what extent to political communities recognize the performing and visual arts as vital aspects of everyday citizenship? Students will approach these issues and questions through a range of ethnographic and historical case studies, including ample examples of related performance practice, rooted in a broad survey of current (ethno)musicological scholarship.

COURSE GOALS 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 music 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.
- Through comparative study of global music cultures, students will analyze and assess approaches to and orientations toward "musical citizenship" in the world today.

- Students will evaluate the political and economic aspects of their personal and local musical environments and develop an awareness of the ways in which music is supported and sustained in the public and/or private sectors.
- Students will consider how various approaches to “musical citizenship” in the world can contribute to their own social and political engagement in the public sphere as “musical citizens.”

GE: CITIZENSHIP (THEME)

General Expectations of all Themes:

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

- **ELO 1.1** Engage in critical and logical thinking about the topic or idea of the theme.
- **ELO 1.2** Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme.

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

- **ELO 2.1** Identify, describe, and synthesize approaches or experiences as they apply to the theme.
- **ELO 2.2** Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Specific Expectations of Courses in Citizenship:

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

- **ELO 1.1** Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.
- **ELO 1.2** Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

- **ELO 2.1** Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences.
- **ELO 2.2** Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.

HOW THIS COURSE FULFILLS GOALS AND ELOs OF THEME

This course explores the theme of “citizenship” through cross-cultural and comparative study of musical production and performance worldwide. The purpose of the course is to encourage students to consider the myriad ways in which musical practices (live and mediated, amateur and professional) contribute to conceptions and enactments of political subjectivity and community in the modern world. While the course operates under the rubric of “musical citizenship,” it understands the component parts of this concept (“music” and “citizenship”) to be plural and irreducible. Thus, the course investigates various ways in which people make and understand “music” in tandem with an inquiry into the various ways people do and conceive of “politics” in the world. While political engagement and musical agency (both broadly conceived) are understood to be mutually constitutive, the course demonstrates the variability of the musical-political relationship through sustained cross-cultural, comparative study. In their encounter with such plurality, students are encouraged to query their own assumptions about “musical citizenship” and explore the possibility of learning from and applying diverse musical-political perspectives in their own lives and labors as “musical citizens.”

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. Large Projects (50% of final grade)

Students will complete two essay assignments for this course. Both papers require research, drawing on personal observation, academic literature, and popular texts and media to enhance and nuance the student’s argument.

A. Midterm Report (100 pts. 20% of final grade)

In groups of two, students will complete a 6-page report (approx. 1800 words), for which they will go out into the community and get to know the work of a local arts organization or musical community (collective, group, production house, etc.) in Columbus. The paper should 1) describe the group’s structure and membership, 2) explain their mission or purpose, 3) discuss the kinds of creative and cultural work they support and/or produce, and 4) illustrate this work by describing a project (public event, campaign, recording, etc.) they have sponsored, organized, and/or produced.

B. Final Project (150 pts., 30% of final grade)

Students will choose one of the following options for their final research project:

1. A **research paper** that describes a contemporary music/sonic culture (*not discussed in class*): The paper should specifically address one or more of the salient themes of this class, in relation to the chosen musical/aural community or movement: citizenship, nationalism, activism, cultural policy, etc. Research for this paper may involve online databases (such as Wikipedia) but must employ a variety of published sources (newspaper articles, scholarly articles, encyclopedia entries, monographs, book chapters, etc.). Papers must include a paragraph describing the nature and scope of the research conducted. To locate relevant references, you should all familiarize yourselves with the university library system and its online databases, *and you must cite your sources properly!* (My preference is the MLA style. For citation guidelines, see: <http://www.bibme.org/citation-guide/mla>) The paper should be 5-6 pages in length (or 1500-1800 words, 12 pt. font, double-spaced).
 - a. **Note:** If you are taking this class for Embedded Honors credit (3364E), a research paper is required and should be at least ten pages in length (or a minimum of 3000 words).
2. A 6-page **project proposal** for a musical arts initiative: This will include 1) a narrative description and project justification (3 pgs.), including a project background (describing the history of and/or context for the project), and justification (explaining why this project is important and deserves funding); 2) a timeline (1 pg.) for implementation and completion (indicating how the project will be carried out, the term of its activity, and key benchmarks and goals as the project progresses); 3) a proposed budget (1 pg.), itemizing the costs involved to implement and carry out the project (including footnoted references to publicly listed prices for each expense, as available); and 4) a relevant bibliography (1 pg.), including a list of academic research and other literature relevant to the proposed project.
3. A **musical recording, with detailed liner notes**: Students will arrange/compose and record a music track, inspired by one of the musical genres and/or themes we have encountered in class. Recordings should be no less than 2 minutes in length, but no more than 5 minutes. The recordings can be audio-only, or audio-visual. (If you want to make a music video, all the better!) Accompanying the recording, students will submit a 600-900 word (2-3 double-spaced pages) liner note to accompany the track. The notes must include information about 1) the musical genre, 2) the cultural context to which the music belongs, 3) the distinctive musical features of the piece (in terms of form, style, instrumentation, etc.), and 4) the social or political themes the song addresses (whether lyrically or musically).

II. Two Presentations (each 10%, or 50 pts., of final grade; for a total of 100 pts.)

Before turning in the longer assignments (midterm report and final project), students will present a partial version of their work 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 5-6 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 2-3 minutes (but no

longer) to comment on and ask questions about the presentation. Note, presentations for the midterm report will be delivered in pairs, as this is a collaborative assignment.

IV. Attendance (50 pts. 10% of final grade)

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. Absences and lateness will be assessed on a percentage basis. Thus, three absences will approximately amount to a 10% reduction in your attendance grade. A late arrival will count as 80% of attendance on a given day.

V. Participation (100 pts., 20% of final grade)

Class participation entails regular contributions to in-class discussion, and attentive and sensitive listening to others. Participation will be assessed in two ways:

1. Students will also be asked to present one of the assigned readings (academic article or book chapter) in class and take a leading role in guiding the discussion of the text with questions and comments. For this presentation, student should complete the “Article Presentation Worksheet” and use this as a template for the presentation in class. Each student will submit their worksheet on the day of their presentation. The worksheet and presentation comprise, together, 10% of your overall grade (25 pts each).
2. On Sunday of each week, students will submit a comment and/or question to the Canvas discussion board for the class, informed by the week’s readings. At least one comment or question each week is required. These are each worth 5 pts. (for a total of 50 pts., or 10% of your overall grade). We will interact with these comments and questions online (via Canvas), and students should expect these observations and queries to spur further conversation in class.

ACCESSING READINGS, LISTENING AND VIEWING MATERIALS

There are no required texts to purchase for this class. Links to digital copies of book chapters and articles will be posted to the Canvas course page, under weekly course modules. All listening and viewing examples (music videos, audio recording, field recordings, etc.) will also be posted on the weekly Canvas course modules.

GRADING SCALE

A = Excellent
B = Good
C = Fair
D = Poor
E = Failing

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

COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

√ **Baseline technical skills necessary for online courses**

- Basic computer and web-browsing skills
- Navigating Carmen

√ **Technology skills necessary for this specific course**

- CarmenZoom text, audio, and video chat
- Streaming vis drm.osu.edu

√ **Necessary equipment**

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed
- Microphone: built-in laptop or tablet mic or external microphone

√ **Necessary software**

[Microsoft Office 365 ProPlus](#) All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™) and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

UNIVERSITY POLICIES:

LAND ACKNOWLEDGEMENT

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

ACADEMIC MISCONDUCT

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's Code of Student Conduct, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's Code of Student Conduct and this syllabus may constitute Academic Misconduct.

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so I recommend that you review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. **For additional information, see the OSU Code of Student Conduct:** <https://trustees.osu.edu/bylaws-and-rules/code>

CLASS GRIEVANCES

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-7-23.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by

visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org.

Sexual Misconduct/Relationship Violence (TITLE IX)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator, Kellie Brennan, at titleix@osu.edu

COURSE SCHEDULE

Week I: Introduction: Music, Community, Politics

Reading:

1. Mark Mattern, “Popular Music and Community” (1998)
2. Mattern, “Popular Music, Political Action, and Power” (1998)

Week II: Brass Band Activism in New Orleans and around the World

Reading:

1. Matt Sakakeeny, “New Orleans Music as a Circulatory System” (2011)
2. Sakakeeny, “Under the Bridge: An Orientation to Soundscapes in New Orleans” (2010)
3. Erin T. Allen, “Sounding Solidarity at the Suffolk County ICE Immigration Detention Center” (2019)
4. [3364E](#): Allen, et al., “HONK! United: A Virtual Global Festival of Activist Brass Bands in Quarantimes” (n.p.)

Listening:

1. Alan Lomax, “Feet Don’t Fail Me Now” (excerpts):
<http://www.folkstreams.net/film-detail.php?id=126>
2. New Orleans Style Funeral Procession:
https://www.youtube.com/watch?v=ajHottEhREs&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=82&t=0s
3. Rebirth Brass Band, “Do Watcha Wanna” (Live, French Quarter, New Orleans):
https://www.youtube.com/watch?v=3E1VBCcA76E&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=88&t=0s
4. Rebirth Brass Band, “On Fire,” (Live, I-10 overpass, Tremé, New Orleans):
https://www.youtube.com/watch?v=GL-a_gdHKWM&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=84
5. Rebirth Brass Band, “Rebirth Groove” (Live at the Howlin’ Wolf, New Orleans):
https://www.youtube.com/watch?v=K7bv7bHK4sY&list=PLOHLK9txiERcN_Ku-yZ4uZZ4slpID7f3v&index=86
6. Yellow Vest (Gillet Jaune) Street Band Protest in Paris:
https://www.youtube.com/watch?v=nu4LSAK6Ebl&list=PLnM73mUKNwblQyjXVc_w1zZ0jP1-na2-8
7. Street Band Mix Video: <https://www.youtube.com/watch?v=lx5uH-HqWGc>
8. Minor Mishap Marching Band:
<https://www.youtube.com/watch?v=AywU0nhlT9I>

Questions

1. Why does Sakakeeny describe the history of Black music in New Orleans as a “circulatory system?” What does this metaphor mean?
2. What does the case of the Rebirth Brass Band tell us about the relationship between race, place, and sound in contemporary New Orleans?

3. How has the brass band been mobilized in other cities to animate a sense of local citizenship?

Week III: Wild Music and Acoustic Citizenship in Ukraine

Reading:

1. Maria Sonevytsky, Chapter Two, *Wild Music: Sound and Sovereignty in Ukraine* (2019), “Freak Cabaret: Politics and Aesthetics in the Time of Revolution”
2. Sonevytsky, Chapter Three, “Ungovernable Timbres: The Failures of the Rural Voice on Reality TV”
3. Sonevytsky, Conclusion, “Dreamland: Becoming Acoustic Citizens”
4. 3364E: Sonevytsky, Chapter Four, “Eastern Music: The Liminal Sovereign Imaginaries of Crimea”

Listening:

1. Supplementary Media, Chapter Two, “Freak Cabaret:”
<https://wildmusicbook.com/two-freak-cabaret/>
2. Supplementary Media, Chapter Three, “Ungovernable Timbres:”
<https://wildmusicbook.com/three-ungovernable-timbres/>

Questions:

1. What makes Ukrainian popular music "wild," according to Sonevytsky?
2. What is "acoustic citizenship"?
3. How do the case studies in chapters two and three evidence a) an aesthetics of “wildness” and b) the acoustic citizenship of musical artists, audiences, and activists in post-revolutionary Ukraine?

Week IV: Sounding the Nation in the Post-Ottoman, Roman World

Reading:

1. Sonia Seeman, “Politicizing Roman and the Folklorization of Ethnicity” (2019)
2. Seeman, “Macedonian *Calgija*: A Musical Refashioning of National Identity” (2012)
3. 3364E: Seeman, “Presenting Turkish Roman: World Music and Musical Cosmopolitanisms” (2019)

Listening:

1. Five versions of “Gorgi Sugare,” a musical history (embedded MP3 files on Canvas)

Questions:

1. How is music being used to “perform the nation” in post-Ottoman/post-Yugoslav Macedonia?
2. What changes (to sound, social structure, cultural expression) does such national performance produce?
3. What is lost (aesthetically, socially, culturally, historically, etc.) in the process?

Week V: The East German Blues and the Berlin Hip Hop and EDM Scenes

Reading:

1. Furlong, Alison. "Politics, Faith, and the East German Blues" (2016)
2. J. Griffith Rollefson, "Musical (African) Americanization: Strategic Essentialism, Hybridity, and Commerce in Aggro Berlin" (2017)
3. 3364E: Garcia, Luis-Manuel, "Techno-tourism and post-industrial neo-romanticism in Berlin's electronic dance music scenes" (2016)

Listening:

1. Blues Mass, "Everyday I Have the Blues" (embedded MP3)
2. Blues Mass, "Rock Me Baby" (embedded MP3)
3. Blues Mass, "Schwarz-Weiß" (embedded MP3)
4. Blues Mass, "End of Greeting and Opening Blues Numbers" (embedded MP3)
5. Aggro.tv (German Hip Hop YouTube channel; selections):
<https://www.youtube.com/channel/UCIDlxHXefg3Jh7gLx0-aDew>

Questions:

1. Why did the Blues become a favored genre of the East German state (GDR)?
2. And why did the "Blues" also become a favored genre among those who criticized, circumvented, and/or resisted the East German state?
3. What made the Church a key site of vocal and musical protest in the GDR?

Week VI: Popular Music Politics and Economies in Latin America

Reading:

1. Morgan Luker, *The Tango Machine: Musical Culture in the Age of Expediency*, Chapter Two, "Contemporary Tango and the Cultural Politics of *música popular*"
2. Luker, *The Tango Machine*, Chapter Three, "Tango Among the Nonprofit Arts"
3. Shannon Garland, "Amiguismo: capitalism, sociality, and the sustainability of indie music in Santiago, Chile"
4. 3364E: Kariann E. Goldschmitt, "From Rio to São Paulo: Shifting Urban Landscapes and Global Strategies for Brazilian Music" (2018)

Listening:

1. Carlos Gardel, "Mi Noche Triste:"
<https://www.youtube.com/watch?v=08iAnr7I0vY>
2. Osvaldo Pugliese, "La Yumba:"
<https://www.youtube.com/watch?v=IHbWqiVaUHY>
3. Astor Piazzolla, "Adios Nonino:"
<https://www.youtube.com/watch?v=VTPEC8z5vdY>
4. 34 Puñalada, contemporary Tango:
https://www.youtube.com/watch?v=_IAHkvbemmw&feature=relmfu
5. Astillero, "Pompeya:" <https://www.youtube.com/watch?v=ixSecmg3geY>

6. Fakuta, "Armar y Desarmar:" https://www.youtube.com/watch?v=Y6U9AudX61I&fbclid=IwAR1rGSImcuOWljivg3U7ypvYTYr1k3-lDzAZ2BuHEcOOofmrVwp_J_gVLYFc
7. Alex Andwandter, "Cordillera:" <https://www.youtube.com/watch?v=oSXWXeFacs>
8. Alex Andwandter, "Locura:" <https://www.youtube.com/watch?v=-WY4zcUYZzo>

Questions:

1. What makes popular music "popular?" Is Argentine Tango "popular music?" Why and/or why not?
2. How has the national "use value" of Tango changed over the course of the twentieth century? That is, how has the genre served to "perform the nation" in different eras, domestically and globally?
3. In what sense can Chile's Indie rock scene be considered a "neoliberal" culture economy? And in what sense does that same community resist such a structure?

Week VII: Music, Nation, State, and Personhood in Postcolonial Mali

Reading:

1. Ryan Skinner, "Cultural Politics in the Post-Colony: Music, Nationalism and Statism in Mali, 1964-75" (2012)
2. Skinner, *Bamako Sounds: The Afropolitan Ethics of Malian Music*, Chapter Six, "Afropolitan Patriotism" (2015)
3. [3364E](#): Skinner, Chapter Five (*Bamako Sounds*), "Money Trouble" (2015)

Listening:

1. Las Maravillas de Mali, Documentary Trailer: <https://www.youtube.com/watch?v=ShfHsniZ9E>
2. Las Maravillas de Mali, "Boogaloo Sera Mali:" <https://www.youtube.com/watch?v=GyOLO33y9O8>
3. Las Maravillas de Mali, "Rendez-Vous Chez Fatimata:" <https://www.youtube.com/watch?v=AuYnuLHbtq0>
4. Las Ambassadeurs Internationaux, "Mandjou:" <https://www.youtube.com/watch?v=T-4nyr5GbwQ>
5. Salif Keita, "Mandjou:" https://www.youtube.com/watch?v=pyEGtzE5B_A
6. *Bamako Sounds*, Chapter Six Media: <http://www.bamakosounds.com/chapter-6-media.html>

Questions:

1. What is the difference (and relationship) between "nationalism" and "statism" in Mali? How does that difference (or relationship) *sound*?
2. How and to what extent does music produce an "imagined community" in postcolonial Mali?
3. What does "post-nationalism" sound like in Mali today?

Week VIII: The Soundscape of Incarceration at a Louisiana State Penitentiary

Reading:

1. Benjamin J. Harbert, "I'll keep on living after I die: Musical manipulation and transcendence at Louisiana State Penitentiary" (2010)
2. 3364E: "Only time: Musical means to the personal, the private, and the polis at the Louisiana correctional institute for women" (2013)

Listening:

1. Leadbelly, "Where did you sleep last night?"
<https://www.youtube.com/watch?v=PsfcUZBMSSg>
2. Leadbelly, "Midnight Special:" <https://www.youtube.com/watch?v=CrديوqIMtpY>
3. Leadbelly, "House of the Rising Sun:"
<https://www.youtube.com/watch?v=y5tOpyipNJJs>
4. Alan Lomax, "Remembering Leadbelly:"
<https://www.youtube.com/watch?v=1sunjBFy5XY>

Questions:

1. In what ways do the structures and practices of plantation slavery persist within the American prison system?
2. What is the relationship between imprisonment and authenticity in representations of early 20th century Black music in America?
3. What is the "intrinsic value" of music-making among the inmates in the Angola penitentiary?

In-class Screening:

1. Benjamin Harbert, *Follow Me Down: Portraits of Louisiana Prison Musicians* (2012)

Week IX**Midterm Report Presentations**

*****MIDTERM REPORTS DUE*****

Week X: Break**Week XI: Ethnomusicology and the Sonic Politics of American Indigeneity****Reading:**

1. Aaron Fox, "Repatriation as reanimation through reciprocity" (2014)
2. Fox, "The Archive of the Archive: The secret history of the Laura Boulton Collection" (2017)
3. Kristina Jacobsen-Bia, "Radmilla's Voice: Music Genre, Blood Quantum, and Belonging on the Navajo Nation" (2014)

4. 3364E: Kristian Jacobsen and Shirley Ann Bowman, “‘Don’t Even Talk to Me if You’re Kinya’áanii [Towering Hourse]: Adopted Clans, Kinship, and ‘Blood’ in Navajo Country” (2019)

Listening:

1. “Rare Indigenous Music Recordings Go Home Again:”
<https://news.columbia.edu/news/rare-indigenous-music-recordings-go-home-again-0>
2. “Taking it all back home” (BBC Radio Documentary):
<https://www.bbc.co.uk/programmes/b075p6n9>
3. Radmilla Cody, “Keya Baa Hózhó” (My Country ‘tis of Thee):
https://sonichits.com/video/Radmilla_Cody/Keyah_Baa_H%C3%B3zh%C3%B3_-_My_Country_'tis_of_Thee
4. Radmilla Cody, TEDxWomen talk (2012):
<https://www.youtube.com/watch?v=YiEkkDW620>
5. “Radmilla Cody: Two Cultures, One Voice” (NPR):
<https://www.npr.org/templates/story/story.php?storyId=126638085>

Questions:

1. What is the *value* of an archive? Think in terms of the socio- cultural and economic qualities of “value” discussed thus far in class (i.e., use value, exchange value, and intrinsic value).
2. What is the relationship between the collection of indigenous music culture and the development of ethnomusicology as a discipline?
3. What does Radmilla Cody’s musical life and work tell us about the enduring significance of race and racism in American society?

Week XII: Anti-Nuclear Soundscapes in Post-3/11 Japan

Reading:

1. Noriko Manabe, “The No Nukes 2012 Concert and the Role of Musicians in the Anti-Nuclear Movement” (2012)
2. Marie Abé, “Sounding Against Nuclear Power in Post-3.11 Japan: Resonances of Silence and Chindon-ya” (2016)
3. David Novak, “Project Fukushima! Performativity and the Politics of Festival in Post-3/11 Japan” (2017)
4. 3364E: Marie Abé, “Japanese Perspective on HONK! Fest West: A Conversation with Okuma Wataru of Jinta-la-Mvta” (2019)

Listening:

1. Kraftwerk, “Radioactivity” (Fukushima Version):
<https://www.youtube.com/watch?v=gg7CSMFpwao>
2. Seifuku Kojo Linkal, “Get Rid of Nuclear Power:”
https://www.youtube.com/watch?v=ly_i8f-j0xU
3. Rankin Taxi, “Radioactive Material:”
<https://www.youtube.com/watch?v=uNiOr3odYpw>

4. Tokyo No Nukes Protest, Drum Corps:
<https://www.youtube.com/watch?v=JrdBp0bvO-c>
5. Team Chindon (Chindon-ya performanc, Tokyo No Nukes Protest:
<https://www.youtube.com/watch?v=jAHJTqz8pjic>
6. Traditional Chindon-ya (street advertisement):
https://www.youtube.com/watch?v=4B4xLcuRm6A&feature=emb_logo
7. Jinta-La-Mvta, “Amazing Grace:”
<https://www.youtube.com/watch?v=3jPMGGvW48Y>
8. David Novak, “The Sounds of Japan’s Antinuclear Movement” (podcast):
https://post.moma.org/content_items-251-podcast-the-sounds-of-japan-s-antinuclear-movement/

Questions:

1. How does Manabe distinguish between “presentational” and “participatory” musical performance? What mode of performance practice best characterizes the street protest music she describes?
2. How do Chindon-ya performers negotiate the tension between their traditional role as sonorous marketplace advertisers and their recent engagement in anti-nuclear protest?
3. What is the socio-musical afterlife of nuclear fallout in Fukushima?

Week XIII: Resounding Citizenship in Contemporary Nepal

Reading:

1. Anna Stirr, “‘May I Elope’: Song Words, Social Status, and Honor among Female Nepali *Dohori* Singers” (2010)
2. Stirr, “Tears for the Revolution: Nepali Musical Nationalism, Emotion, and the Maoist Movement” (2013)
3. [3364E](#): Stirr, “‘May I Elope’: Song Words, Social Status, and Honor among Female Nepali *Dohori* Singers” (2010)

In-class Screening:

1. Anna Stirr, *Singing a Great Dream: The Revolutionary Songs and Life of Khusiram Pakhrin* (2020)

Questions:

1. How do gender and ethnicity play into constructions of Nepali Citizenship? How do *Dohori* performers play through, with, and occasionally against such constructions?
2. How does Maoist opera promote a sense of “emotional unity” in the midst of a sustained political (and sometimes violent) national crisis in Nepal?

Week XIV: Music, Politics, and Identity in Columbus: Counterfeit Madison

Reading:

1. “Counterfeit Madison brings the music and message of Nina Simone to the Witching Hour Festival.” <https://littlevillagemag.com/counterfeit-madison-nina-simone-witching-hour/>
2. “From Religion to ‘Rumours:’ How Sharon Udoh Became Counterfeit Madison:” <https://woub.org/2017/11/08/from-religion-to-rumours-how-sharon-udoh-became-counterfeit-madison/>
3. Concert Review: Counterfeit Madison, “Musician makes Aretha Franklin’s music her own:” <https://www.dispatch.com/entertainmentlife/20200223/concert-review-counterfeit-madison-musician-makes-aretha-franklins-music-her-own>
4. “A Conversation with Counterfeit Madison:” <https://blacksquirrelradio.com/a-conversation-with-counterfeit-madison/>

Listening:

1. Counterfeit Madison, “Frank:” <https://www.youtube.com/watch?v=9rZ4XyIH7rQ>
2. Counterfeit Madison, “Void:” <https://www.youtube.com/watch?v=w3KwaYYOfVQ>
3. Counterfeit Madison, “Impossible:” <https://www.youtube.com/watch?v=Ap8I8W0unOI>
4. Clipping, ft. Counterfeit Madison, “All In Your Head:” <https://www.youtube.com/watch?v=e4v9fIId9M>
5. Counterfeit Madison, live at the Nelsonville Music Festival: <https://www.youtube.com/watch?v=M8XkWMHd5FE>

Week XV

Final Project Presentations

***** FINAL PROJECTS DUE *****

GE THEME COURSES

Overview

Courses that are accepted into the General Education (GE) Themes must meet two sets of Expected Learning Outcomes (ELOs): those common for all GE Themes and one set specific to the content of the Theme. This form begins with the criteria common to all themes and has expandable sections relating to each specific theme.

A course may be accepted into more than one Theme if the ELOs for each theme are met. Courses seeking approval for multiple Themes will complete a submission document for each theme. Courses seeking approval as a 4-credit, Integrative Practices course need to complete a similar submission form for the chosen practice. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

Please enter text in the boxes to describe how your class will meet the ELOs of the Theme to which it applies. Please use language that is clear and concise and that colleagues outside of your discipline will be able to follow. You are encouraged to refer specifically to the syllabus submitted for the course, since the reviewers will also have that document. Because this document will be used in the course review and approval process, you should be *as specific as possible*, listing concrete activities, specific theories, names of scholars, titles of textbooks etc.

Course subject & number

General Expectations of All Themes

GOAL 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations.

Please briefly identify the ways in which this course represents an advanced study of the focal theme. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities. (50-500 words)

Course subject & number

ELO 1.1 Engage in critical and logical thinking about the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or idea of the theme. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences as they apply to the theme.

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

(50-700 words)

Course subject & number

Specific Expectations of Courses in Citizenship

GOAL 1: Successful students will explore and analyze a range of perspectives on local, national, or global citizenship, and apply the knowledge, skills, and dispositions that constitute citizenship.

ELO 1.1 Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

ELO 1.2 Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course subject & number

GOAL 2: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies, both within the US and/or around the world.

ELO 2.1 Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and explore a variety of lived experiences. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

2.2 Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)