

Term Information

Effective Term Summer 2023
Previous Value Autumn 2022

Course Change Information

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

Adding Music 3348 as a GE Theme course offering under Migration, Mobility and Immobility.

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

- The course is an ideal fit for this Theme and it adds breadth to the Theme by strengthening the Theme's representation of the Arts.
- The faculty would like to make sure Music is participating in the Theme offerings.
- We made modest changes to the course content to ensure that it complied with the requirement that Theme courses be advanced, above the foundation level

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)?

- The course is an ideal fit for this Theme and it adds breadth to the Theme by strengthening the Theme's representation of the Arts.
- The faculty would like to make sure Music is participating in the Theme offerings.
- We made modest changes to the course content to ensure that it complied with the requirement that Theme courses be advanced above the foundation level.

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	3348
Course Title	Music on the Move in a Globalized World
Transcript Abbreviation	Music on the Move
Course Description	Survey of globalization's effects on musical cultures around the world; explores both the role of diasporic migration and the use of recording and broadcasting technology.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Greater or equal to 50% at a distance Less than 50% at a distance
Grading Basis	Letter Grade
Repeatable	No
Course Components	Lecture, Recitation

Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110 or equiv.
Exclusions	
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	50.0902
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Global Studies (International Issues successors); Migration, Mobility, and Immobility

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); Literary, Visual and Performing Arts

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	<ul style="list-style-type: none">• 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 transmitted across borders.
Content Topic List	<ul style="list-style-type: none">• Survey of globalization's effect on music• Explores the role of diasporic migration• Use of recording and broadcasting technology• Introduction to selected cultures
Sought Concurrence	No

COURSE CHANGE REQUEST
3348 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
10/13/2022

Attachments

- Music 3348 Music on the Move theme Submission Form 6 9 22.docx: GE Theme document
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- Music 3348 Syllabus for MMI GE 6 9 22.docx: GE MMI Syllabus
(Syllabus. Owner: Banks, Eva-Marie)

Comments

- This course has been grandfathered by the School of Music into a new GE Foundation category (LVPA). Since a course cannot be both a Foundation and a Theme, you will need to select which category you want to have in the new GE. *(by Vankeerbergen, Bernadette Chantal on 07/20/2022 08:21 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	06/10/2022 07:27 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	06/10/2022 07:48 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	07/20/2022 08:21 AM	College Approval
Submitted	Banks, Eva-Marie	07/20/2022 10:39 AM	Submitted for Approval
Approved	Hedgecoth, David McKinley	07/24/2022 04:13 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/13/2022 03:55 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	10/13/2022 03:55 PM	ASCCAO Approval

MUSIC 3348: MUSIC ON THE MOVE

Autumn 2022 (full term)

3 credit hours

class number XXXXX

T Th, 9:35-10:55 am (Two 80-minute sessions per week)

COURSE OVERVIEW

Instructor

Name:

Email address: (preferred contact method)

Office hours: [tbd]

Office location: [tbd]

Prerequisite

English 1110.xx

Course description

This course contributes to the GE theme of Migration, Mobility and Immobility by examining a variety of situations in which music “moves”— that is, musicians or music travel away from their points of origin into politically and culturally distant places. We will consider how music is transmitted from one place to another and how its styles and meanings can change in a new geographical context. We will think about the processes and conditions in which music is exchanged and blended and consider how such “mashups” serve as cultural markers and identifiers for emergent and migrant communities. We will also examine the impact of technology on musical globalization, considering the similarities and differences between situations in which music moves with its makers and situations in which it is “sent” via recordings or broadcast media.

Course learning outcomes

- Students will be able to **identify** various musical phenomena, noting differences and similarities and identifying how stylistic traits map onto social distinctions.
- Drawing on perspectives from recent scholarship, students will **describe** the ways in which people migrate (by choice or by force), or have their mobility limited by political and social circumstances, and the effects of these phenomena on individuals and societies.
- Students will draw on scholarly arguments as they **explain** how music moves through migration, media, appropriation, and mixing, and how music has been reused and reinterpreted.
- Students will **apply** their knowledge by **evaluating** the “global” aspects of their personal and local musical environments to develop an awareness of the dynamics of immigration, social class, and group identity.
- Students will draw on insights from scholars and artists to **create** a resource that takes a topic from the course and makes it accessible to a wider public audience.

GENERAL EDUCATION EXPECTED LEARNING OUTCOMES

GOALS AND ELOS SHARED BY ALL THEMES

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

This course draws on current theories about the colonialism, modernization and westernization, the mediation of music, and the role of capitalism in the development of music. Students are required to engage with these theories and write about the arts in a thoughtful way that brings together understanding of music and creative

expression with an understanding of the social, political, and economic circumstances of migration, mobility, and immobility. Integrating these perspectives will lead students to be thoughtful and empathetic listeners and citizens.

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.

Students in this course complete a final project that helps them connect music they care about to the theories discussed in class and present this information in a way that peers and the public might understand.

GOALS AND ELOS SPECIFIC TO THE MIGRATION, MOBILITY, AND IMMOBILITY THEME

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

Successful students are able to ...

1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility. In this course we study groups who have migrated together as part of a diaspora, as well as people who moved to new places as individuals or families—their circumstances teach us about a variety of circumstances in which people move. We examine the Romani and African diasporas and the movement of Korean and Latinx peoples; the causes and effects of these migrations; situations in which people choose to move music through travel or mediation; and instances in which people acquire music through travel and then take it back to their homes.

1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places. In this course we get to know individual creators of music and their personal situations and experiences—the Korean-American composer Hyo-shin Na, the South African hip hop artist Yugen Blakrok, and others. We discuss the particulars of their individual experiences and how their choices reflect both individual preferences and the resources and styles available to them in their places of residence and through media from far away. We discuss how individual musicians may participate in multiple musical styles or blend styles to reflect their complex experiences, and how the economics of popular music encourage new mixes and remixes. In this course we examine the social situations of colonized, minoritized, and enslaved groups (Romani, Afro-Caribbean people, Latinx people, to name a few), their experiences, and the effects of these experiences on their music-making. We study the circumstances of artists whose travel has sometimes been limited for political reasons (enslaved African Americans; and Soviet, Chinese, and United States citizens during the Cold War) and how their musical choices were affected by immobility.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

Successful students are able to ...

2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions. In this course we study the development of genres of music that were created through the mobility of populations, including music designed specifically for tourists or restaurant customers. We examine the use of music to represent nations through diplomacy, formally or informally, and how this representation changes attitudes. We examine the values of people who adopt a musical identity different from the one they were born with, why they might do so, and what their new identity conveys about their values to others.

2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations. In this course we read first-hand accounts from musicians who explain their stories in their own words. Composer Asha Srinivasan, for instance, tells us about her complex relationship to her Indian heritage as well as to her compositional training in the United States. We also

read interpretations of artists' music and stories written by critics who frame them in particular ways, and we discuss the virtues and limits of these interpretations. Students in this course also make their own representations of music and persons that have moved, in a way that represents their own values and priorities. In this course we learn about and discuss various theories about diaspora, colonialism, mediation, and globalization. These theories offer perspectives on how appropriation works; advantages and disadvantages of cultural mixing; and the power relationships that are involved when people borrow or steal each other's music. We learn to apply these theories to specific musical situations, and we learn to judge where these theories might or might not **not** fit a given musical situation. We also consider critically the kinds of stories that are told about music in the popular press and marketing materials.

FORMAT OF INSTRUCTION

Mode of delivery: This course meets in person on **Tuesdays and Thursdays, 9:35-10:55 am.**

Pace of activities: This course is divided into **weekly modules**. You are expected to prepare for each class meeting by reading, listening, and sometimes writing. Outside of our class meetings (3 contact hours per week), you may schedule your efforts freely throughout the week as you keep pace with the due dates.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (primarily class meetings) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements:

- **Twice-weekly class meetings: REQUIRED**

You are expected to attend all scheduled class sessions. It is important for you to be present because you will be a part of a small, pre-assigned group throughout the semester to facilitate group activities and discussions in class. There will sometimes be graded activities during class meetings.

If you miss class, you are still responsible for the information shared during that time. You can catch up on class materials by 1) checking in with your group and getting class notes, and 2) coming to office hours or asking for an appointment.

- **Instructor office hours: OPTIONAL**

You are encouraged to note my office hours in your weekly schedule and attend as you have questions, but these sessions are optional.

COURSE MATERIALS AND TECHNOLOGIES

Textbook

- The course textbook is *Music on The Move* (shortened to MOTM in course calendar) by Danielle Fosler-Lussier. It is accessible [here](#) as a free **E-book**. You will also use the book's companion website, musiconthemove.org, to access audio and video examples. This website will be linked with our Carmen landing page and will be used regularly for access to listening examples and further resources connected to the textbook. You can download the textbook 1) in parts as we go or 2) in full at the start of the course.
- All materials will be available via **Carmen** and all assignments will be submitted through Carmen. Please ensure that Carmen notifications are linked with your OSU email account and check Carmen and email regularly for updates.
- You will need access to **Spotify** streaming services. I recommend a Spotify Premium subscription if possible. A [student premium account](#) is available for \$4.99/month. A free version of Spotify is also available [here](#).
- It is strongly recommended that you have a **Google/Gmail account**. You will be assigned to a small group for the semester. Your group is expected to participate in small group discussions and activities.

You may wish to use Google Slides, Docs, and other programs which are effective resources for small group work.

- You will engage supplementary course materials such as articles, videos, and podcasts regularly. You will be assessed on these materials collectively and not just the course textbook. Think of the textbook as a guide or departure point.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

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

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- Recording a slide presentation with audio narration (go.osu.edu/video-assignment-guide)
- Recording, editing, and uploading video (go.osu.edu/video-assignment-guide)

Required equipment

- Computer/tablet: current Mac (MacOs), PC (Windows 10), or tablet with high-speed internet connection
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	PERCENTAGE
Weekly Writing/Research	20%
Contract points: various quizzes and activities	10%
Essay Exam 1	15%
Essay Exam 2	15%
Final Project and Reflection	40%
Total	100%

Weekly Writing/Research

Description: Students will be given assigned roles for weekly writing tasks. They may be Posters (who post a response to the reading and raise questions for discussion in class); they may be Searchers (who find at least one source that is relevant to the topic and write a summary of that source, telling how it connects to the course material.) Searchers must determine the credibility of their source. These writing assignments should be about 250 words in length and will be posted in Carmen.

Academic integrity and collaboration: Your discussion posts should be your own original work. You should cite your sources, but you do not need to follow a formal citation style. For the textbook or other course materials, list at least the title and page numbers when possible. For online sources, include a link.

Contract Points: Various Quizzes and Activities

Description: These points are meant to reward a variety of kinds of participation in the course. There will occasionally be brief collaborative activities to do with your group during class; these might be awarded points (e.g. discuss a question in your group and submit a group answer in a few sentences; etc.). We will sometimes have a brief (4-5 question) quiz on the reading/listening. We know that you may not be able to participate every time due to illness or emergency; there will be about 160 points available in this category across the semester, and you only need to earn 100 points to receive full credit on this portion of the grade. Any extra points earned in this category will boost your exam grade, with 10 contract points equalling a 1% boost on the exam.

Exams

Description: There are two exams for this course. Both consist of essays. Essay exams offer you the opportunity to demonstrate your knowledge and understanding in a more complete way. You will not be assessed on the sophistication of your writing, but rather on the effort you put forth to fully develop and respond to the essay prompts and engage with class materials. The exam will include two sets of two essay questions of which you are to choose one of each. The essay exams are open book, meaning you are free to refer to the readings, music, videos, lecture recordings, and your notes while completing the exam. However, your responses should be your own original work and you should not compare answers with other students.

The essay prompts will be related to concepts and problems discussed in course materials and class sessions. To support your response to the prompt, you will need to cite relevant course materials, including readings, music, videos, and films. Your citations should include the title, author/musical artist/director, and page numbers in parentheses when possible; you do not have to follow a specific citation style. Each essay should be 500 words long, so your total exam should be roughly 1,000 words (4 pages double-spaced).

Exam prompts will be posted before class on Thursday, and you will have until the following Thursday at 11:59pm to submit. You will receive more detailed instructions and a grading rubric two weeks prior. There is no “final exam” for this course.

You are not graded on attendance, but you are encouraged to be present and participating as often as you can.

Final Project

Description: As a final project for this course, you will develop a resource intended for a public audience that focuses on a theme or specific topic from the class. Some examples include:

- podcast episode
- k-12/public school lesson plan
- newspaper editorial
- curated and annotated Spotify playlist
- online vlog or blogpost
- informative poster or infographic to display at a local institution/organization (like a library, church, or community center)

Say, for example, you were particularly interested in our discussion about Global Hip Hop, you might decide to create an infographic that shows similarities and differences in forms of hip hop that exist around the world today, or hip hop in a specific part of the world, like Latin America. Ultimately, this project is an opportunity to do something that you are interested in and that will serve a bigger purpose beyond this course. You will need to engage both academic and non-academic resources for this work. You will submit and receive feedback from me about your project proposal and will submit a progress snapshot to your group members to help hold you accountable. As part of your final project, you will write a 2-page double-spaced reflection about your project and what you learned from the process. Finally, you will be asked to briefly discuss (3-minute recap) your project with the class during a class meeting. More details are available on the “Final Project Guide Sheet” on Carmen.

Academic integrity and collaboration: Your written work and finished product for the final project should be your own original work. You should cite your sources. Your method for citing sources will depend on the chosen form of your final project, which I can discuss with you. You will have an opportunity for formal peer-review and informal peer-review is encouraged but remember your submissions should be your own original work.

Late assignments

Reasonable requests for extensions on assignments and exams may be granted at my discretion. Please contact me before the due date if you are having trouble completing your work. Late submissions (excluding the final project) will not be accepted after 11:59pm on the last day of class.

Grading scale

93–100: A
 90–92.9: A-
 87–89.9: B+
 83–86.9: B
 80–82.9: B-
 77–79.9: C+
 73–76.9: C
 70–72.9: C-
 67–69.9: D+
 60–66.9: D
 Below 60: E

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.

- **Grading and feedback:** You can generally expect feedback within **7-10 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days**.

OTHER COURSE POLICIES

Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Preparation:** Come to class having completed any readings or pre-work and be ready to have open, civil, and supportive discussions.
- **Participation:** At the start of our sessions, I will share specific expectations for how to interact, and how to raise questions or concerns as we go. If you are unsure about expectations or are unsure about raising a question, please follow up with me afterward to make sure your questions are answered. Plan to be present during the entire class session as much as you are able.
- **Tone and civility:** In class and in online discussions, let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for discussion posts.
- **Citing your sources:** In discussion posts, projects, and papers, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

Ohio State's academic integrity policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities.

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 <http://studentlife.osu.edu/csc/>.

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 further information on academic integrity, see:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

- Eight Cardinal Rules of Academic Integrity (go.osu.edu/cardinal-rules)

Copyright for instructional materials

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.

Statement on Title IX

All students and employees at Ohio State have the right to work and learn in an environment free from harassment and discrimination based on sex or gender, and the university can arrange interim measures, provide support resources, and explain investigation options, including referral to confidential resources. If you or someone you know has been harassed or discriminated against based on your sex or gender, including sexual harassment, sexual assault, relationship violence, stalking, or sexual exploitation, you may find information about your rights and options at titleix.osu.edu or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu. Title IX is part of the Office of Institutional Equity (OIE) at Ohio State, which responds to all bias-motivated incidents of harassment and discrimination, such as race, religion, national origin and disability. For more information on OIE, visit equity.osu.edu or email equity@osu.edu.

Commitment to a diverse and inclusive learning environment

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.

Land Acknowledgement

We acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>

Your 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. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614- 292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

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; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional supports to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video (links posted in our Carmen site)

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

SCHEDULE (subject to changes)						
Week #	Date	Topic	Prepare for Class			Due
			Read	Listen	Watch	
Week 1	8/24	Situating our world, our music, and ourselves				
	8/26	Course Introduction and Big Ideas	MOTM: Preface & Introduction; Seyla Benhabib, <i>The Claims of Culture</i> (Princeton U. Press, 2002), 1-24.			Icebreaker
Week 2	8/31	Colonialism	MOTM: p. 12-17	Ex. 0.1		Discussion Post 1 -- Our relationship to Native Land exercise

	9/2	Colonialism & Gamelan in Indonesia	MOTM: 19-27 Excerpt from Sumarsam, <i>Javanese Gamelan and the West</i> (U. of Rochester Press, 2013)	Ex 1.1, 1.2, 1.3, 1.4, 1.6		
Week 3	9/7	The Romani Diaspora: Being a Minority	MOTM: 43-52 Excerpt from RomArchive, https://www.romarchive.eu/en/music/	Ex. 2.1, 2.2, 2.3		Discussion Post 2
	9/9	The Romani Diaspora	MOTM: 62-67	Ex. 2.11 Podcast episode, "Sound Expertise" interview with scholar Siv B. Lie, https://soundexpertise.org/jazz-manouche-and-cultural-citizenship-with-siv-b-lie/		
Week 4 September 15-October 15: Latinx heritage Month	9/14	The African Diaspora in the United States	MOTM: 68-80 Travis Stimeling and Kayla Tokar, "Narratives of Musical Resilience," <i>Journal of Music History Pedagogy</i> 10, no. 1 (2020): 23-28.	Ex. 3.1, 3.2, 3.3, 3.4		Discussion Post 3
	9/16	The African Diaspora in the United States: Appropriation, Assimilation	MOTM: 80-92	Ex. 3.5, 3.6, 3.7, 3.8, 3.9, 3.10, 3.11, 3.12		
Week 5	9/21	The African Diaspora in Sweden: Colorblindness and Public Policy	Emilia Roig, "Uttering 'Race' in Colorblind France and post-racial Germany," in <i>Rassismuskritik und Widerstandsformen</i> , ed. Karim Fereidooni and Meral El (Wiesbaden: Springer VS, 2017), 613-627.	Podcast: Afropop Worldwide, episode "A Visit to Afro-Sweden"		Discussion Post 4

	9/23	Guest Series: Drew Carter, hip hop artist/producer/DJ : Making Afro-diasporic music		Drew Carter on Spotify		
Week 6	9/28	Latinx Music: Afro-Caribbean music, hybridity and mixing	Introduction, <i>Carribbean Currents</i> on Carmen; Elsadig Elsheikh and Hossein Ayazi, "Moving Targets: An Analysis of Global Forced Migration," Research Report, Haas Institute for a Fair and Inclusive Society, University of California, Berkeley (June 2017), 19-31.	Playlist: "Orgullo Afro-Latino" on Spotify Celia Cruz on Spotify		Discussion Post 5
	9/30	Latinx Music: Global Andean Traditions; Indigeneity in post-colonial contexts		Illapu on Spotify		
Week 7	10/5	Latinx Music in the U.S.: Crossover	Petra R. Rivera-Rideau and Jericko Torres-Leschnik, "'The Colors and Flavors of My Puerto Rico': Mapping 'Despacito's Crossovers,'" <i>Journal of Popular Music</i> 31, no. 1 (March 2019): 87-108.	"Despacito Covers" playlist on Spotify		Discussion Post 6
	10/7	Guest Series: Joe Troop, LGBTQ Appalachian activist and member of Grammy nominated band Che Apalache		Che Apalache on Spotify	"The Dreamer" music video on Youtube "Borderlands" mini documentary on Youtube	Essay Exam 1 DUE
Week 8	10/12	Sound Recording and Mediation of Music	MOTM p. 93-99, 111-119.	Ex. 4.1, 4.2, 4.9, 4.10, 4.13		Discussion Post 7

	10/14	No Class – Autumn Break				
Week 9	10/19	Music and Media in Service of the State: Propaganda, Censorship	MOTM p. 120-128	Ex. 5.1, 5.5, 5.6		Discussion Post 8
	10/21	Music and Media in Service of the State	MOTM p. 134-144 Excerpt from Louisa Lim, <i>The People’s Republic of Amnesia: Tiananmen Revisited</i> (New York: Oxford University Press, 2014)	Ex. 5.10, 5.11, 5.12, 5.13		Project Proposals DUE
Week 10	10/26	Composing the Mediated Self: Selfhood in Musically Mixed Contexts	MOTM p. 149-160 Kenan Malik, “In Defense of Cultural Appropriation,” <i>New York Times</i> , June 14, 2017	Ex. 6.1, 6.2, 6.3, 6.4, 6.5		Discussion Post 9
	10/28	Composing the Mediated Self: Appropriation and Selfhood	MOTM p. 168-179	Ex. 6.11, 6.13, 6.14, 6.15, 6.16		
Week 11 November: Native American Heritage Month	11/2	Copyright, Surveillance, and the Ownership of Music	MOTM p. 180-200 Excerpt from “Remixing Brazil,” in K. Goldschmitt, <i>Bossa Mundo: Brazilian Music in Transnational Media Industries</i> (Oxford U. Press, 2019)	Podcast: Twenty Thousand Hertz, episode “Stop...Collaborate & Listen”		Discussion Post 10
	11/4	Localizations; Hip hop as global music	MOTM p. 200-207, 219-228	Ex. 8.4, 8.5, 8.6, 8.7		Progress snapshot DUE to small groups
Week 12	11/9	Indigenous music in the U.S.: Reclaiming Heritage by	Tom Barnes, “Native American Rap is the Most Authentic Rap We Have Today,” <i>MIC.com</i> (2014)		“Dancing an Indigenous Future” on YouTube”	Discussion Post 11

		Adopting New Styles	<p>Kyle T. Mays, “Native American Hip Hop: Rhymes and Stories from the City to the Rez” (2020) https://thesource.com/2020/11/30/native-american-hip-hop/</p> <p>Kyle T. Mays, “The #FlintWaterCrisis is Not Just a Black Issue It is Also an Indigenous Issue” (2016) https://decolonization.wordpress.com/2016/01/20/the-flintwatercrisis-is-not-just-a-black-issue-it-is-also-an-indigenous-issue/</p>			
	11/11	No Class – Veterans Day				Progress snapshot peer feedback DUE
Week 13	11/16	Indigenous music in the U.S.: Politics of Indegeneity	<p>Benjamin Barson and Gizelxanath Rodriguez, “The Making of Mirror Butterfly” (2019), https://nmbx.newmusicusa.org/building-a-solidarity-economy-through-revolutionary-music-the-making-of-mirror-butterfly/</p>	Documentary: <i>Rumble, the Indians who Rocked the World</i>		Discussion Post 12
	11/18	Violence, Difference, and Peacemaking in a Globalized World	<p>MOTM p. 229-240</p> <p>“Kinan Azmeh and Yo-Yo Ma: Art in a Time of Crisis,” https://youtu.be/8Jz6XvALLDM</p>			Essay Exam 2 DUE
Week 14	11/23	In-class project work				
	11/25	No Class— Thanksgiving Day				

Week 15	11/30	Guest Series: Dr. Danielle Fosler-Lussier, historian & author of MOTM				
	12/2	Wrap Up & Final project sharing/reflections Groups 1-3				
Week 16	12/7	Wrap Up & Final project sharing/reflection Groups 4-6				Final Projects & Reflection due
	Friday 12/10 – Final Exam Day					Final Projects & Reflection due

GE Theme course submission documents: Migration, Mobility, and Immobility

Overview

Each category of the General Education (GE) has specific learning goals and Expected Learning outcomes that connect to the big picture goals of the program. Expected Learning Outcomes (ELOs) describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course.

The prompts below provide the goals of the GE Themes and seek information about which activities (discussions, readings, lectures, assignments) provide opportunities for students to achieve the ELO's associated with that goal. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form.

Goals and ELOs shared by *a//*Themes

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

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.

For each of the ELOs below, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

ELO 1.1 Engage in critical and logical thinking.	This course invites critical and logical thinking through: <ul style="list-style-type: none">• consideration and discussion of difficult social and political circumstances where there may be no “right answer” or easy solution• connecting circumstances from the past to present-day social and musical situations (e.g. reading and discussion about Indigenous rap
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	<p>music that challenges students' prior ideas about appropriation, Week 12)</p> <ul style="list-style-type: none"> • comparing and contrasting a variety of different circumstances that raise similar issues (for example, Soviet, Chinese, and US limitations on citizens' music-making during the Cold War, Week 9) • requiring students to write essays that summarize and synthesize their and others' interpretations of musical and social situations
<p>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.</p>	<p>In this course students engage with a variety of scholarly perspectives on complex issues (colonialism, migration, globalization, to name a few), and they must both understand these perspectives and be able to integrate them into their own arguments in the essay exams. (course goal 2, on syllabus page 1: "Drawing on perspectives from recent scholarship, students will describe the ways in which people migrate (by choice or by force), or have their mobility limited by political and social circumstances, and the effects of these phenomena on individuals and societies.")</p> <p>In addition, the final project asks that the student convey scholarly and artistic ideas in an accessible way: to accomplish this, the student must have synthesized these ideas into a coherent understanding that can be communicated to others (course goal 5: "Students will draw on insights from scholars and artists to create a resource that takes a topic from the course and makes it accessible to a wider public audience.")</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>This course draws on current theories about the colonialism, modernization and westernization, the mediation of music, and the role of capitalism in the development of music. Students are required to engage with these theories and write about the arts in a thoughtful way that brings together understanding of music and creative expression with an understanding of the social, political, and economic circumstances of migration, mobility, and immobility. Integrating these perspectives will lead students to be thoughtful and empathetic listeners and citizens.</p>
<p>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.</p>	<p>Students in this course complete a final project that helps them connect music they care about to the theories discussed in class and present this information in a way that peers and the public might understand. This is also an opportunity for the student to consider different styles of communication (formal/less formal, accessible and/or scholarly) that they might choose to adopt in their future work. The aim of communicating scholarly content in an accessible way gives students a way to reflect, not only on how they know what they know, but also on questions of access that themselves relate to the themes of the course.</p>

Goals and ELOs of “Migration, Mobility, and Immobility”

GOAL 1: Successful students will explore and analyze a range of perspectives on migration, mobility, and immobility, including causes and effects, personal or group experiences, or artistic expression.

GOAL 2: Successful students will explain a variety of scholarly or artistic approaches to understanding mobility and immobility, and analyze how texts, perceptions, representations, discourses, or artifacts represent these concerns.

For each ELO, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The number of activities or emphasis within the course are expected to vary among ELOs. Examples from successful courses are shared below.

<p>ELO 1.1 Explain environmental, political, economic, social, or cultural causes of migration, mobility, and/or immobility.</p>	<p>In this course we study groups who have migrated together as part of a diaspora, as well as people who moved to new places as individuals or families—their circumstances teach us about a variety of circumstances in which people move. We examine the Romani and African diasporas and the movement of Korean and Latinx people; the causes and effects of these migrations; situations in which people choose to move music through emigration, travel or mediation; and instances in which people acquire music through travel and then take it back to their homes.</p> <p>Topics covered include:</p> <ul style="list-style-type: none">• Movement of people through colonialism: Week 2• Diasporas/ movement of people: Weeks 3-6• Immobility of people (government restrictions on mobility): Week 9• Music and inter-group violence: Week 13
<p>ELO 1.2 Describe and analyze diverse experiences or portrayals of migration, mobility, or immobility (e.g. migration, incarceration, disability, or flight) and the complex effects of these phenomena on individuals, societies, institutions, and/or places.</p>	<p>In this course we get to know individual creators of music and their personal situations and experiences—the African American composers Florence Price and Margaret Bonds, Korean-American composer Hyo-shin Na, the South African hip hop artist Yugen Blakrok, and others. We discuss the complex particulars of their individual experiences and how their choices reflect both individual preferences and the resources and styles available to them in their places of residence and through media from far away. We discuss how individual musicians may participate in multiple musical styles or blend styles to reflect their complex experiences, and how the economics of popular music encourage new mixes and remixes.</p> <p>The course textbook, <i>Music on the Move</i>, highlights creative works by these individuals that reflect these experiences; the book also frequently quotes their words, making evident the personal and social effects of mobility or immobility.</p> <p>Individual expressions of opinion about situations resulting from migration and colonization are also highlighted in the readings from RomArchive</p>

	<p>(Week 3), Rivera-Rideau and Torres-Leschnik (Week 5), and Barnes (Week 12).</p> <p>In this course we examine the social and political situations of colonized, minoritized, and enslaved groups (Romani, Afro-Caribbean people, Latinx people, to name a few), their experiences, and the effects of these experiences on their music-making. We study and analyze the circumstances of artists whose travel has sometimes been limited for political reasons (enslaved African Americans; and Soviet, Chinese, and United States citizens during the Cold War) and how their musical choices were affected by immobility. Often these situations are highly charged; in class discussions students are encouraged to see the many political forces at play and to engage with individuals' and groups' creative responses to these situations.</p> <p>Examples include:</p> <ul style="list-style-type: none"> • The use of enslaved musicians in colonial Indonesia; and Indonesian musicians' traditional use of European instruments to make a living (Week 2) • The suppression of drumming among African Americans, leading to the adoption of fiddle music: reading by Stimeling and Tokar (Week 4) • The suppression of Paul Robeson's singing and restriction of his travel by the United States; and the Soviet response (Week 9) • Chinese government suppression of information about the Tiananmen Square massacre; and rock musicians' role in challenging it (or not) (Week 9)
<p>ELO 2.1 Discuss how migration, mobility, or immobility have shaped attitudes, beliefs, behaviors, and values of individuals and/or institutions.</p>	<p>In this course we study the development of genres of music that were created through the mobility of populations, including music designed specifically for tourists or restaurant customers. We examine the use of music to represent nations through diplomacy, formally or informally, and how this representation changes attitudes. We examine the values of people who adopt a musical identity different from the one they were born with, why they might do so, and what their new identity conveys about their values to others.</p> <p>Discussions of these topics include:</p> <ul style="list-style-type: none"> • Music in diplomacy and propaganda (Week 9) • US musicians' appropriation of music from elsewhere (Weeks 10 and 11) • The adoption of Hip hop by artists in three African cities (Week 11)
<p>ELO 2.2 Describe how people (e.g. scholars, artists, scientists, etc.) perceive or represent migration, mobility, or immobility and critique conventions, theories, and/or ideologies that influence such perceptions or representations.</p>	<p>In this course we read first-hand accounts from musicians who explain their stories in their own words. In the textbook, for instance, composer Asha Srinivasan tells us about her complex relationship to her Indian heritage as well as to her compositional training in the United States.</p> <p>We also read interpretations of artists' music and accounts written by critics who frame the music in particular ways, and we discuss in class the virtues and limits of these interpretations. Students are invited to describe how various people perceive and represent migration, mobility, or immobility in the essay exams.</p>

Course subject & number

	<p>In the required final project (see syllabus, p. 6), students in this course also make their own representations of music and persons that have moved, in a way that highlights their own values, judgments, and priorities.</p> <p>In this course we learn about, discuss, and critique various theories about diaspora, colonialism, mediation, and globalization: those of Homi Bhabha, Kwame Anthony Appiah, and Nestor García Canclini (all covered in the textbook); and additional readings by Seyla Benhabib, Elsadig Elsheikh and Hossein Ayazi, Kenan Malik, and more. These theories offer perspectives on how appropriation intersects with issues raised by colonialism and diaspora; advantages and disadvantages of cultural mixing; and the power relationships that are involved when people borrow or steal each other's music.</p> <p>By practice and discussion in class, students learn to apply these theories to specific musical situations, and to judge where these theories might or might not fit a given musical situation. In class discussion, we also think critically about the kinds of stories that are told about music in the popular press and marketing materials.</p> <p>This analytical work begins with the readings that are completed and discussed every week, and continues in the essay exams and in the final project (see syllabus, p. 5-6). By the end of the course students have had opportunities to critique various scholars' and artists' ideas verbally (in class discussion) and in writing and/or other forms (exams and project).</p>
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