

The Ohio State University
School of Music

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

Date/Time: TBA
Location: TBA
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Office Hours: TBA

COURSE DESCRIPTION

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

COURSE EXPECTATIONS AND OBJECTIVES

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

GENERAL EDUCATION (GE) GOALS AND EXPECTED LEARNING OUTCOMES

1. Visual and Performing Arts

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

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.

Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

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

2. Diversity

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

Expected Learning Outcomes: Global Studies

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

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

ASSIGNMENTS

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

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

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

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

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

A. Midterm Report

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

B. Final Project

Students will complete a 5-6-page project proposal for a musical arts initiative. This will include 1) a narrative description and project justification (3 pgs); 2) a proposed budget (1 pg); 3) a timeline for completion (1 pg); and 4) a relevant bibliography (1 pg).

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

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

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

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. Two unexcused absences will lower your grade by a half step (for example, from a B+ to a B). A third unexcused absence will lower your grade by a full step (for example, from a B to a C). Four unexcused absence will result in an automatic Fail.

READINGS, LISTENING, AND VIEWING ASSIGNMENTS

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

GRADING SCALE

100-90% = A, Excellent	89-80% = B, Good	79-70% = C, Fair
69-60% = D, Poor	59% and below = E, Failing	

Minuses and pluses will reflect incremental adjustments:

94-100 % = A	77-79% = C+	60-63% = D-
90-93% = A-	74-76% = C	0-59% = E
87-89% = B+	70-73% = C-	
84-86% = B	67-69% = D+	
80-83% = B-	64-66% = D	

ACADEMIC MISCONDUCT

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

DISABILITY SERVICES

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

COURSE SCHEDULE

Week I: Introduction

A. Reading:

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

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

Week II: America

A. Websites and Organizations

Music Diplomacy Database

<http://musicdiplomacy.org>

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

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

B. Audiovisual Material:

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

A Change Is Gonna Come – Sam Cooke

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

C. Reading:

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

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

Week III: Europe

A. Listening:

Tristão da Silva – “Lisboa é Sempre Lisboa”

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

Deolinda - “Parva Que Sou”

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

B. Reading:

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

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

Week IV: Afro-Europe

A. Websites and Organizations

Swedish Arts Council

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

Swedish Ministry of Culture

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

Selam

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

B. Audiovisual Material:

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

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

Ethiocolour 360

https://www.youtube.com/watch?v=_Y3SHsxKbhk

C. Reading:

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

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

Week V: North Africa

A. Websites and Organizations

Cairokee Official Website

<http://www.cairokee.com>

Ramy Essam Official Website
http://ramyessam.net/about_en.html

B. Audiovisual Material:

Cairokee (featuring Ayda alAyubi) - Ya al-midan (O Square)
<https://www.youtube.com/watch?v=ljVTj9yu-ns>

Ramy Essam – Irhal
<https://www.youtube.com/watch?v=gPhj5XnPjaU>

C. Reading:

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

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

Week VI: East and West Africa

A. Websites and Organizations

<http://www.bamakosounds.com>

National Arts Council (Tanzania)
<http://www.basata.go.tz/english/aboutus.php>

AfroPop HipDeep with Alex Perullo
<http://www.afropop.org/11066/scholar-alex-perullo/>

B. Audiovisual Material:

Money trouble in an African art world listening
<http://www.bamakosounds.com/chapter-5-media.html>

MultiMedia for Perullo's *Live from Dar Es Salaam*
<https://ethnomultimedia.org/book.html?bid=2>

C. Reading:

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

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

Week VII: Midterms

Student Midterm Presentations

Week VIII:

Student Midterm Presentations

Week IX: Japan

A. Websites and Organizations

Agency for Cultural Affairs

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

Shiroto no Ran

http://trio4.nobody.jp/keita/index_com.html

No Nukes More Hearts Official Blog

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

B. Audiovisual Materials:

Jinta-La-Mvta – Amazing Grace

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

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

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

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

http://post.at.moma.org/content_items/251-podcast-the-sounds-of-japan-s-antinuclear-movement

C. Reading:

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

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

Week X: South America – The Andes

A. Websites and Organization

Sisay Official Website

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

Indigenous Artisan's Union of Otavalo (UNAIMCO)

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

B. Audiovisual Material:

Sisay – Un Hasta Pronto

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

Inti Raymi in Otavalo (short clip)

https://www.youtube.com/watch?v=q3_1c1qT0Is

C. Reading:

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

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

Week XI: South America - Argentina and Brazil

A. Websites and Organizations

TangoVia Buenos Aires

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

Buenos Aires International Music Fair

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

City of Buenos Aires Ministry of Culture

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

National Antipiracy and Illegality Forum (FNCP)

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

B. Audiovisual Material:

Orquesta Escuela de Tango

[https://www.youtube.com/watch?v=Mx-](https://www.youtube.com/watch?v=Mx-NSylqFA4&index=1&list=PLCGIFZmlG2q8Tc-xRPTIV5ob09NJcOY3K)

[NSylqFA4&index=1&list=PLCGIFZmlG2q8Tc-xRPTIV5ob09NJcOY3K](https://www.youtube.com/watch?v=Mx-NSylqFA4&index=1&list=PLCGIFZmlG2q8Tc-xRPTIV5ob09NJcOY3K)

Orquesta Escuela de Tango - La Bordona

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

C. Reading:

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

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

Week XII: Columbus

A. Organizations

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

Week XIII:

Student Presentations

Week XIV:

Student Presentations