

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

<i>Department &amp; Course Number</i>	Ethnomusicology 98T
<i>Course Title</i>	Music and the Refugee Crisis
<i>Indicate if Seminar and/or Writing II course</i>	Seminar

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X  
\_\_\_\_\_
- Philosophic and Linguistic Analysis \_\_\_\_\_  
\_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X  
\_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_  
\_\_\_\_\_
- Social Analysis \_\_\_\_\_  
\_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
\_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*
- Life Science \_\_\_\_\_  
\_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)*

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will discuss the uses of music in war, resettlement, policy making, and  
 \_\_\_\_\_  
 humanitarianism. The cultural, ethical, and social aspects of music making are emphasized.  
 \_\_\_\_\_  
 Students will critically analyze written accounts and musical performances by refugees.  
 \_\_\_\_\_

3. List faculty member(s) who will serve as instructor (give academic rank):

Alyssa Mathias, Teaching Fellow; A. J. Racy, Faculty Mentor  
 \_\_\_\_\_

Do you intend to use graduate student instructors (TAs) in this course?    Yes    \_\_\_\_\_    No      X  

If yes, please indicate the number of TAs  
 \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:



Students will develop a research paper in which they are required to formulate and support a persuasive argument.

Problem-solving

Students will work on identifying and formulating research questions. In addition, they will discuss the various political and ethical problems related to the refugee crisis and will consider how problems of such scale should be addressed.

Library & Information Literacy

The course readings include diverse print and media sources, with exercises on how to approach each type. Students will develop the bibliography for their paper early in the quarter, as part of ongoing discussions on information literacy.

7.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

- |   |                   |         |
|---|-------------------|---------|
| 1. Lecture:   | <u>3</u>          | (hours) |
| 2. Discussion Section:                                  | <u>          </u> | (hours) |
| 3. Labs:  | <u>          </u> | (hours) |
| 4. Experiential (service learning, internships, other): | <u>          </u> | (hours) |
| 5. Field Trips:   | <u>          </u> | (hours) |

**(A) TOTAL Student Contact Per Week**

3 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

- |                                     |                   |         |
|-------------------------------------|-------------------|---------|
| 1. General Review & Preparation:    | <u>1</u>          | (hours) |
| 2. Reading                          | <u>3</u>          | (hours) |
| 3. Group Projects:                  | <u>          </u> | (hours) |
| 4. Preparation for Quizzes & Exams: | <u>          </u> | (hours) |
| 5. Information Literacy Exercises:  | <u>2</u>          | (hours) |
| 6. Written Assignments:             | <u>3</u>          | (hours) |
| 7. Research Activity:               | <u>3</u>          | (hours) |

**(B) TOTAL Out-of-class time per week**

12 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

15 **(HOURS)**

# Music and the Refugee Crisis

Instructor: Alyssa Maria Mathias  
Email: [amathias@g.ucla.edu](mailto:amathias@g.ucla.edu)

## Course Description

Refugee migration is a hotly debated topic in today's global political discourse, yet the complex lives of refugees themselves remain largely unacknowledged. This seminar focuses on the musical activities of refugees to comprehend the significance of cultural resources in situations of violence and displacement. We ask: Why make music as a refugee? How has war affected the lives of professional musicians? How do celebrities use music to shape public opinion about refugee policy? Can music be a tool to integrate refugees into new societies? Through engagement with scholarly sources, firsthand accounts, and media examples, this course examines music as a window into the human and cultural complexities of refugee migration. By discussing music, we will explore how ethnicity, religion, class, gender, and sexuality inform refugee experiences; how the current crisis compares to historical migrations; and how people bear witness to trauma.

This course focuses on refugee music from the Middle East. It also covers the music of Southeast Asian and Central American refugee communities in Southern California, music education in longstanding refugee camps in Kenya and Uganda, and the music of Jewish refugees from Nazi Germany. Students will pursue their own research projects on music and forced migration.

## Course Objectives

- Introduce students to the cultural, political, and ethical issues surrounding refugee migration in the twentieth and twenty-first centuries.
- Establish a vocabulary for speaking and writing about music in various cultural contexts.
- Increase students' awareness of the relationship between music and violence.
- Explore the significance of music making among different refugee populations and at different stages of the refugee experience.
- Critically engage with scholarly sources, firsthand accounts, and audiovisual content.
- Develop students' skills in writing for academic and non-academic audiences.

## Course Materials

Students are responsible for obtaining the assigned readings, listening examples, and video examples from the course website.

## Course Requirements

**Active Participation:** Active participation demonstrates respect for your fellow students, your instructor, and the people whose stories you will learn about this quarter. It is essential that you attend every class and complete all reading and media assignments ahead of time. You are expected to share your ideas and support them with examples from course assignments. An important aspect of active participation is listening carefully to others, especially when their interpretations of course material differ from your own. If you anticipate that past experiences will inhibit your ability to discuss a specific piece of course content, you are invited to bring up your reservations with the instructor outside of class and are ultimately trusted to make your own decision.

**Weekly Assignments:** Each week, you are required to complete 1-3 short assignments to prepare for class discussion. In almost every case, these are short worksheets designed to help you engage critically and thoughtfully with the readings and media assignments. Please see the course schedule for each week's requirements. Sample worksheets (Scholarly Source, Firsthand Account, and Media) are included at the end of this syllabus, and they are available for download as Microsoft Word documents on the course website. *Please submit your completed assignments as Microsoft Word documents via the course website.*

**Research Project:** Your final project is a major research paper (12-15 pages) about the music of a displaced population in the twentieth or twenty-first century. You are encouraged to write about a group not mentioned in the course syllabus. Successful projects will address a pressing research question and support your claims through engagement with primary and secondary sources.

You have a series of assignments to guide you through the research and writing process. Further guidelines will be given throughout the quarter.

- **ORAL PRESENTATION OF PROPOSED TOPIC (DUE WEEK 3):** Prepare a two-minute presentation on your proposed paper topic. Introduce the community, the geographic area(s), and the type(s) of music you will be researching.
- **RESEARCH QUESTION AND PRELIMINARY BIBLIOGRAPHY (DUE WEEK 5):** A good research question is the key to a good paper. Submit your research question and a preliminary bibliography in Ethnomusicology Citation Style (at least 5 sources). *Please print your assignment and bring it to class.*
- **PLAYLIST AND ARTICLE (DUE WEEK 8):** Design a playlist (10 songs) that tells the story of the group you are writing about for your final paper. The playlist should be accompanied by a short article (5 pages, 12-point font, double spaced) that summarizes your project for a non-academic audience. *Playlists should be submitted via Spotify, YouTube, or CD. Articles should be printed and brought to class.*
- **FINAL PAPER (DUE FINALS WEEK):** Your final paper (12-15 pages, 12-point font, double spaced) is an expanded version of the article submitted in Week 8. Now writing for an academic audience, explain your theoretical and methodological framework in more detail. Reference additional texts to further support your argument. Include in-depth analysis of multiple musical examples. *Final papers should be submitted via email as Microsoft Word documents by Friday of Finals Week.*

## Grading

### Your final grade is calculated as follows:

Active Participation	20%
Weekly Assignments	25%
Research Project	
Oral Presentation of Proposed Topic	5%
Research Question and Preliminary Bibliography	10%
Playlist and Article	15%
Research Paper	25%

<b>Grading scale:</b>	A = 94-100%	A- = 90-93%	
B+ = 87-89%	B = 83-86%	B- = 80-82%	
C+ = 77-79%	C = 73-76%	C- = 70-72%	
D+ = 67-69%	D = 63-66%	D- = 60-62%	F = 59% and below

## Accessible Education

Students with documented disabilities who wish to receive academic accommodations should be registered with the Office for Accessible Education ([cae.ucla.edu](http://cae.ucla.edu)).

## Academic Integrity

Students are expected to do their own work and to cite references properly in written assignments. Any form of cheating or plagiarism will not be tolerated. University policy regarding academic integrity will be followed strictly ([deanofstudents.ucla.edu/Academic-Integrity](http://deanofstudents.ucla.edu/Academic-Integrity)).

## Course Schedule

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### Week 1

#### MUSIC AND THE REFUGEE CRISIS: TERMS AND CONCEPTS

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*Why study the music of refugees? How do we define key terms like refugee, asylum seeker, and migrant? What ethical concerns arise when researching music and the refugee experience?*

#### **Reading (in class, as group presentations and discussion):**

Reyes, Adelaida. 1999. Selections from *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*. Philadelphia: Temple University Press.

Preface, xi-xvi.

Introduction, 1-17.

#### **Listening (in class):**

Boua Xou Mua. "Tsaaj Ntsaws - Tsi Teb Tsaws Chaw (Refugee Song)." From *The Music of the Hmong People of Laos*, track 12. Arhoolie Records ARH00446, 1995.

Songhoy Blues. "Soubour." From *Music in Exile*, track 1. Transgressive Records, 2015.

Orchestra of Syrian Musicians with Damon Albarn and Paul Weller. "Blackbird." From *Africa Express Presents: The Orchestra of Syrian Musicians*, track 9. Transgressive Records, 2016.

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### Week 2

#### COMMUNITIES IN SOUTHERN CALIFORNIA: MUSIC OF SOUTHEAST ASIAN IMMIGRANTS

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*How have Southeast Asian refugees and their descendants contributed to cultural life in Southern California? How do people use music to adapt to new environments? How does music affect people's memories of life before resettlement?*

#### **Due In Class:**

1. Scholarly source worksheet for Reyes, Chapter 5 (124-159).
2. Firsthand account worksheet for Shapiro reading.

*Come prepared to discuss all assigned readings and media examples.*

#### **Reading:**

Reyes, Adelaida. 1999. Selections from *Songs of the Caged, Songs of the Free: Music and the Vietnamese Refugee Experience*. Philadelphia: Temple University Press.

Prologue to Part II: "The Transplanted Life: Prologue," 71-75.

Chapter 5: "Vietnamese Americans in Orange County: The Musical Life," 124-159.

Shapiro, Sophiline Cheam. 1997. "Songs My Enemies Taught Me." In *Children of Cambodia's Killing Fields: Memoirs by Survivors*, compiled by Dith Pran and edited by Kim DePaul, 1-5. New Haven: Yale University Press.

*Week 2 assignments continue on next page.*

**Media:**

Pham Duy. "Hat Hoi." From *Folk Songs of Vietnam*, track 2. Folkways Records FW31303, 1968.

"At This Sandwich Shop, A Vietnamese Pop Star Serves Up Banh Mi." *All Things Considered*, 31 October 2015. [www.npr.org/sections/thesalt/2015/10/31/453152297/how-vietnam-s-version-of-madonna-became-a-california-sandwich-maven](http://www.npr.org/sections/thesalt/2015/10/31/453152297/how-vietnam-s-version-of-madonna-became-a-california-sandwich-maven).

"Riding Along With: The Singer of Dengue Fever, Chhom Nimol." Voice Media Group, 2015. [vimeo.com/123052222](https://vimeo.com/123052222).

Tee Cambo featuring CS. "I'm a Cambo," 2014. [youtube.com/watch?v=LU\\_5q4JILyU](https://youtube.com/watch?v=LU_5q4JILyU).

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Week 3

COMMUNITIES IN SOUTHERN CALIFORNIA: MUSIC OF CENTRAL AMERICAN IMMIGRANTS

*What are the circumstances leading to refugee migration from Central America to the United States? How is the journey to the United States depicted in music, and for what purposes? How have Central American immigrants contributed to Latinx culture in Los Angeles?*

**Due In Class:**

1. A two-minute oral presentation on the topic you've chosen for your research paper.
2. Scholarly source worksheet for Clark reading.
3. Media worksheet for one listening example of your choice.

*Come prepared to discuss all assigned readings and listening examples.*

**Reading:**

Rodríguez, Ana Patricia. 2001. "Refugees of the South: Central Americans in the U.S. Latino Imaginary." *American Literature* 73(2):387-412.

Clark, Logan Elizabeth. 2017. "Deterritorialized Q'anjob'al Place: Conflicts of Space and the Music of Migration." Chapter 2 of *The Mayan Marimba and the Musical Production of Place in a Transnational Migrant Community*, 84-116. PhD Thesis, University of California, Los Angeles.

Sheehy, Daniel E. 2011. Liner Notes to *iSoy Salvadoreño! Chanchona Music from Eastern El Salvador*. Smithsonian Folkways Recordings SFW40535.

**Listening:**

Los Tigres Del Norte. "Tres veces mojado." From *Idolos del pueblo*, track 1. Fonovisa, 1988.

Los Hermanos Lovo. "Las tres fronteras." From *iSoy Salvadoreño! Chanchona Music from Eastern El Salvador*, track 7. Smithsonian Folkways Recordings SFW40535, 2011.

Marimba Trece Baktun. "La vida de un inmigrante." From Vol. 4, *Tragedia en el desierto*. Paiconob', Santa Eulalia, Huehuetanango, Guatemala. Self published, 2015.

"Radio PSA La Bestia Norte Full Version." Dangers Awareness Campaign. Defense Video Imagery Distribution System, U.S. Customs and Border Protection, 2014. [dvidshub.net/audio/37278/radio-psa-la-bestia-norte-full-version](https://dvidshub.net/audio/37278/radio-psa-la-bestia-norte-full-version).



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Week 4

THE CURRENT CRISIS: SYRIA

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*What has been the role of art during the Syrian Civil War? How does migrating as a refugee affect the life and career of a professional musician? How have LGBTI refugees used music to forge community in “transit zone” countries like Turkey?*

**Due In Class:**

1. Scholarly source worksheet for cooke reading.
2. Firsthand account worksheet for the Alkateb, Alkar, or Zafari interview (choose one).
3. Write down two questions to ask the musicians from Country for Syria who will be joining us via Skype.

*Come prepared to discuss all the assigned readings and videos.*

**Reading:**

Syria Deeply. 2017. “Background.” News Deeply. [newsdeeply.com/syria/background](https://newsdeeply.com/syria/background).

“The Basics.” [newsdeeply.com/syria/background/the-basics](https://newsdeeply.com/syria/background/the-basics).

“The Regime.” [newsdeeply.com/syria/background/the-regime](https://newsdeeply.com/syria/background/the-regime).

“The Opposition.” [newsdeeply.com/syria/background/the-opposition](https://newsdeeply.com/syria/background/the-opposition).

“Understanding ISIS.” [newsdeeply.com/syria/background/understanding-isis](https://newsdeeply.com/syria/background/understanding-isis).

“Global Players.” [newsdeeply.com/syria/background/global-players](https://newsdeeply.com/syria/background/global-players).

cooke, miram. 2017. Introduction to *Dancing in Damascus: Creativity, Resilience, and the Syrian Revolution*, 1-20. New York: Routledge.

**Videos:**

Interview with Alaa Alkateb. Sounds Beyond the Border: Syrian Musicians in Istanbul, 2016. [youtube.com/watch?v=Uu8IRFM7yWo&t=176s](https://youtube.com/watch?v=Uu8IRFM7yWo&t=176s).

Interview with Munzer Sheikh Alkar. Sounds Beyond the Border: Syrian Musicians in Istanbul, 2016. [youtube.com/watch?v=a5Te\\_RYN0Ng](https://youtube.com/watch?v=a5Te_RYN0Ng).

Interview with Sadim al Zafari. Sounds Beyond the Border: Syrian Musicians in Istanbul, 2016. [youtube.com/watch?v=pXEr935SHNk](https://youtube.com/watch?v=pXEr935SHNk).

“Country For Syria - US Tour 2016.” Country for Syria. [youtube.com/watch?v=J2zCzhxei3E](https://youtube.com/watch?v=J2zCzhxei3E).

**Film (Portions to be shown in class):**

*Mr Gay Syria*. Directed by Ayşe Toprak. Les Films d’Antoine, 2017.

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Week 5

THE CURRENT CRISIS: IRAQ

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*What are the sounds of war? How has musical culture in Iraq changed due to violence and displacement? How have people from Syria and Iraq arrived in Iraqi Kurdistan, and how do they communicate their experiences through music?*

**Due In Class:**

1. Research question and preliminary bibliography (5 sources) for final paper.
  2. Scholarly source worksheet for Daughtry, Introduction (1-26).
  3. Media worksheet for one Music in Exile profile of your choice.
- Come prepared to discuss all the assigned readings and media examples.*

**Reading:**

Daughtry, J. Martin. 2015. Selections from *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq*. New York: Oxford University Press.

Introduction: "Composing Thoughts on Sound and Violence," 1-26.

Fragment #1: "The Presence of Mind to Save an Ear: Ali's Story," 27-30.

Fragment #6: "Keeping the Music Turned Down Low: Shymaa's Story," 254-257.

Chapter 7: "A Time of Troubles for Iraqi Music," 258-270.

Fragment #7: "Listening as Poiesis: Tareq's Story," 275-277.

**Media:**

"Music in Exile: Kurdistan." 2016. Music in Exile. [musicinexile.org](http://musicinexile.org).

Read each musician's profile and listen to the audio examples.

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Week 6

THE CURRENT CRISIS: LONGSTANDING REFUGEE CAMPS IN ALGERIA, KENYA, AND UGANDA

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*What is the role of music in a refugee camp? How do attitudes toward music change from generation to generation? What are some approaches to music education in longstanding refugee camps?*

**Due In Class:**

1. Scholarly source worksheet for Kaiser reading.
  2. Scholarly source worksheet for Ruano reading.
  3. Media worksheet for one Dadaab Stories video of your choice.
- Come prepared to discuss all the assigned readings and media examples.*

*Week 6 assignments continue on next page.*

**Reading:**

Kaiser, Tania. 2006. "Songs, Discos and Dancing in Kiryandongo, Uganda." *Journal of Ethnic and Migration Studies* 32(2):183-202.

Ruano, Violeta. 2016. "Shaheed El Uali Band and Beyond: 40 Years of Resistance Music in Western Sahara." *Ethnomusicology Review* Sounding Board, February 26.  
[ethnomusicologyreview.ucla.edu/content/shaheed-el-uali-band-and-beyond-40-years-resistance-music-western-sahara](http://ethnomusicologyreview.ucla.edu/content/shaheed-el-uali-band-and-beyond-40-years-resistance-music-western-sahara).

**Media:**

Dadaab Stories. 2017. [dadaabstories.org](http://dadaabstories.org).

Browse the website and watch the following embedded videos in full:

"Buranbur." (The Arts)

"Rappers." (The Arts)

"Dear Mr. Peace." (The Arts)

"The Music Producer." (Perspectives)

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Week 7

ISSUES: CULTURE, IMMIGRATION, RADICALISM

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*What is culture, and how is it invoked in arguments for and against immigration? What is the relationship between the refugee crisis and radical movements in Europe and the Middle East? How is music useful to radical movements?*

**Due In Class:**

1. One-page essay comparing and contrasting the Miller and Appiah readings.
2. Scholarly source worksheet for Pieslak or Teitelbaum reading (choose one).

*Media examples this week will be presented in class.*

**Reading:**

Miller, David. 2005. "Immigration: The Case for Limits." In *Contemporary Debates in Applied Ethics*, edited by Andrew I. Cohen and Christopher Heath Wellman, 193-206. Malden, MA: Blackwell.

Appiah, Kwame Anthony. 2016. "There is No Such Thing as Western Civilization." *Guardian*, 9 Nov. [theguardian.com/world/2016/nov/09/western-civilisation-appiah-reith-lecture](http://theguardian.com/world/2016/nov/09/western-civilisation-appiah-reith-lecture).

Pieslak, Jonathan. 2015. "Al-Qa'ida Culture and Anashid." Chapter 1 of *Radicalism and Music: An Introduction to the Music Cultures of al-Qa'ida, Racist Skinheads, Christian-Affiliated Radicals, and Eco-Animal Rights Militants*, 14-44. Middletown, CT: Wesleyan University Press.

Teitelbaum, Benjamin R. 2017. "Vi är också ett folk!": A New Nationalism Rises." Chapter 2 of *Lions of the North: Sounds of the New Nordic Radical Nationalism*, 29-60. New York: Oxford University Press.

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Week 8

ISSUES: MEDIA, CELEBRITY, HUMANITARIANISM

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*How are refugees represented in popular culture? What is the role of celebrities in raising awareness about populations in need? Can music be used to integrate refugee populations into new societies?*

**Due In Class:**

1. Research project playlist (10 songs) and article (5 pages).
  2. Firsthand account worksheet for Mendoza reading.
- Come prepared to discuss all the assigned readings and media examples.*

**Reading:**

Mendoza, Alicia. 2007. Chapter 6 of *Flight to Freedom: The Story of Central American Refugees in California*, edited by Rossana Pérez and Henry A. J. Ramos, 127-144. Houston: Arte Publico Press.

Pettan, Svanibor. 1996. "Making the Refugee Experience Different: 'Azra' and the Bosnians in Norway." In *War, Exile, Everyday Life: Cultural Perspectives*, edited by Renata Jambrešik Kirin and Maja Povrzanović, 245-255. Zagreb: Institute of Ethnology and Folklore Research.

**Media:**

Carlos Santana. "Blues for Salvador." From *Blues for Salvador*, track 9. Sony BMG, 1987.

Alicia Keys. "Let Me In," 2016. [youtube.com/watch?v=v-1hpZzJpimg](https://www.youtube.com/watch?v=v-1hpZzJpimg).

The Calais Sessions. [thecalaisessions.com](http://thecalaisessions.com).

Browse the website, read about each session, and play the audio/visual examples.

**Film (portions to be shown in class):**

*Sierra Leone's Refugee All Stars*. Directed by Zach Niles and Banker White. Point-of-View Documentary Films, 2005.

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Week 9

THINKING HISTORICALLY: 100 YEARS OF ARMENIAN MUSIC IN EXILE

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*How have Armenian refugees and their descendants contributed to musical life in countries of refuge? How does music convey different perspectives on the multigenerational legacy of trauma? What is the relationship between music and nationalism in exile?*

**Due In Class:**

1. Scholarly source worksheet for Alajaji reading.
  2. Firsthand account worksheet for Balakian reading.
  3. Media worksheet for one listening example of your choice.
- Come prepared to discuss all the readings, videos, and listening examples.*

**Reading:**

Alajaji, Sylvia. 2013. "Exilic Becomings: Post-Genocide Armenian Music in Lebanon." *Ethnomusicology* 57(2):236-260.

Balakian, Grigoris. 2010 [1922/1959]. "Life in Chankiri Armory: The Names of the Deportees in Chankiri." Chapter 9 of *Armenian Golgotha: A Memoir of the Armenian Genocide, 1915-1918*, translated by Peter Balakian, 68-73. New York: Vintage.

**Media:**

Male Chamber Choir of the Yerevan Opera Theater. "Der Voghormia." From *Komitas Badarak: Armenian Holy Mass*, track 3. Hollywood Music Center 11512, 1999.

Richard Hagopian. "Hele Hele." From *Armenian Music Through the Ages*, track 9. Smithsonian Folkways Recordings SFW40414, 1993.

Adiss Harmandyan. "Karoun, Karoun." From *Adiss: Greatest Hits*, track 2. Hollywood Music Center 13222, 2008.

Karnig Sarkissian. "Hing Hay Srder." From *Lisbon Five*, track 2. Hollywood Music Center 71572, 2007.

**Video:**

Kalayjian, Aram. "TEZETA [The Ethiopian Armenians]: Long Trailer," 2013. [vimeo.com/57761060](https://vimeo.com/57761060).

Collectif Medz Bazar. "Ariur Ar 'Ariur," 2014. [youtube.com/watch?v=FRFQ\\_amDp\\_U](https://youtube.com/watch?v=FRFQ_amDp_U).

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Week 10

THINKING HISTORICALLY: JEWISH MUSIC BEFORE AND AFTER THE HOLOCAUST

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*How have Holocaust survivors talked about music's significance? What did the term refugee mean to Jewish intellectuals fleeing persecution? What are the ethical implications of non-Jews playing Jewish music in Europe?*

**Due In Class:**

1. Scholarly source worksheet for Waligórska, Chapter 2 (58-93).
  2. Firsthand account worksheet for Arendt reading.
  3. Media worksheet for a USC Shoah Foundation video of your choice.
- Come prepared to discuss all the readings, videos, and listening examples.*

**Reading:**

Waligórska, Magdalena. 2013. Selections from *Klezmer's Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany*. New York: Oxford University Press.

Introduction: "The Genealogies," 1-16.

Chapter 2: "The Controversy: Appropriated Music," 58-93.

Arendt, Hannah. 1994 [1943]. "We Refugees." In *Altogether Elsewhere: Writers on Exile*, edited by Marc Robinson, 110-119. London: Faber and Faber.

**Listening:**

Michael Alpert. "Berlin 1990." From *Brave Old World: Song of the Lodz Ghetto*, track 10. Winter and Winter B0009FHK40, 2005.

"In a Shtetele Pityepoy." From *Jewish Life: The Old Country*, track 3. Folkways Records FW03801, 1958.

Bertolt Brecht. "Die Moritat von Mackie Messer." Composed by Kurt Weill. From *Bertolt Brecht Singt*, side A. Suhrkamp Verlag, 1960.

**Videos:**

"Music." USC Shoah Foundation Visual History Archive. [sfi.usc.edu/video-topics?nid=215](https://www.sfi.usc.edu/video-topics?nid=215).

Watch all five videos in their entirety.

## Scholarly Source | Worksheet

Create a bibliographic entry for this reading in Ethnomusicology Citation Style.

What are the author's qualifications and background?

What is the topic of the reading?

What is the author's thesis?

What evidence does the author provide to support their thesis?

How did the author conduct their research?

What academic works does the author cite (histories/theories/ethnographies)? Do they critique these sources? How do these works fit into the author's argument? (4-5 sentences)

What discussion questions does this reading raise? (2-3 questions)

## Firsthand Account | Worksheet

Create a bibliographic entry for this reading in Ethnomusicology Citation Style.

Who is the author, and what is their background?

What do they focus on in their account?

Why did they choose to tell their story?

What is the structure of the text/video?

If a text, comment on the the author's writing style. Does it convey nostalgia? Is it matter-of-fact? If a video, comment on the interviewee's speaking style. What does their tone of voice convey? What phrases do they choose to emphasize? How do they interact with the interviewer/film crew? (2-3 sentences)

What discussion questions does this account raise? (2-3 questions)



## Media | Worksheet

Create a bibliographic entry for this example in Ethnomusicology Citation Style.

What is the sociocultural context?

What is the genre?

What is the music about?

What instruments are being used?

Please describe the music in your own words. You may comment on form, melodic/harmonic/rhythmic structures, lyrics/language, and quality of the recording, as appropriate. (2-3 sentences)

If a video, please comment on the images and film techniques used. (2-3 sentences)

What discussion questions does this example raise? (2-3 questions)



# New Course Proposal

## Ethnomusicology 98T Music and Refugee Crisis

<b>Course Number</b>	Ethnomusicology 98T
<b>Title</b>	Music and Refugee Crisis
<b>Short Title</b>	MUSC&REFUGEE CRISIS
<b>Units</b>	Fixed: 5
<b>Grading Basis</b>	Letter grade only
<b>Instructional Format</b>	Seminar - 3 hours per week
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]
<b>GE Requirement</b>	Yes
<b>Major or Minor Requirement</b>	No
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
<b>Course Description</b>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Discussion of music as cultural resource amid violence and displacement, effects of war on music profession, and role of music in shaping opinions on refugee policy. Use of scholarly sources, firsthand accounts, and media, with diverse historical and contemporary examples. Letter grading.
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows
<b>Syllabus</b>	File <a href="#">Mathias_Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.
<b>Supplemental Information</b>	<b>Instructor (Alyssa Mathias) UID: 704041357</b>  Professor AJ Racy is the faculty mentor for this course.
<b>Grading Structure</b>	Active Participation 20% Weekly Assignments 25% Research Project - Oral Presentation of Proposed Topic 5% - Research Question and Preliminary Bibliography 10% - Playlist and Article 15% - Research Paper 25%
<b>Effective Date</b>	Winter 2018
<b>Discontinue Date</b>	Summer 1 2018
<b>Instructor</b>	Name: <b>Alyssa Mathias</b> Title: <b>Teaching Fellow</b>
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input checked="" type="checkbox"/> Winter <input type="checkbox"/> Spring <input type="checkbox"/> Summer
<b>Department</b>	Ethnomusicology
<b>Contact</b>	Name: <b>MICHELLE CHEN</b> E-mail: <b>mchen@oid.ucla.edu</b>
<b>Routing Help</b>	

### ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

<b>Role:</b>	Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590
<b>Status:</b>	Added to SRS on 8/31/2017 9:14:52 AM
<b>Changes:</b>	Title, Description
<b>Comments:</b>	Course description edited into official version. Removed "the" from title.

<b>Role:</b>	Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253
<b>Status:</b>	Added to SRS on 8/30/2017 11:23:40 AM
<b>Changes:</b>	Short Title
<b>Comments:</b>	No Comments

<b>Role:</b>	Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253
<b>Status:</b>	Added to SRS on 8/30/2017 11:23:38 AM
<b>Changes:</b>	Short Title
<b>Comments:</b>	No Comments

<b>Role:</b>	FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
<b>Status:</b>	Approved on 8/25/2017 3:33:55 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	Routing to Doug Thomson in the Registrar's Office.

<b>Role:</b>	FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173
<b>Status:</b>	Approved on 8/20/2017 7:44:49 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	No Comments

<b>Role:</b>	FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040
<b>Status:</b>	Returned for Additional Info on 8/4/2017 4:21:31 PM
<b>Changes:</b>	No Changes Made
<b>Comments:</b>	Routing to Joe Bristow for FEC approval.

<b>Role:</b>	CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
<b>Status:</b>	Approved on 7/14/2017 3:21:43 PM
<b>Changes:</b>	Description
<b>Comments:</b>	on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

<b>Role:</b>	Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042
<b>Status:</b>	Submitted on 7/14/2017 2:39:23 PM
<b>Comments:</b>	Initiated a New Course Proposal

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