

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

Department & Course Number	Ethnomusicology 98T
Course Title	Musical Activism as Political Contestation
Indicate if Seminar and/or Writing II course	Seminar

1 Check the recommended GE foundation area(s) and subgroups(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 | _____ |
| <i>With Laboratory or Demonstration Component must be 5 units (or more)</i> | _____ |
| • Life Science | _____ |
| <i>With Laboratory or Demonstration Component must be 5 units (or more)</i> | _____ |

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

Students will discuss the cultural, political, and ethical issues surrounding musical forms of activism and civil disobedience in the late twentieth and early twenty-first centuries. The case studies introduced in the course of the seminar will increase students' awareness of the relationship between music and activism. The assignments will guide students to explore the significance of music making among different dissident groups and political movements. Students will learn to critically analyze written accounts and musical performances by activists.

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

Mehrenegar Rostami (PhD Candidate), mentored by Roger W. H. Savage (Professor of Systematic Musicology/ Ethnomusicology)

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:

2018-2019	Fall	Winter	Spring
Enrollment	_____	Enrollment	_____ x _____
			Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes _____ No x

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

 General Knowledge

The course will introduce students to the ways in which musical activism has been implemented as a means of contesting authoritarian politics and it establishes a vocabulary for speaking and writing about music in various cultural contexts.

 Integrative Learning

Course material pairs scholarly readings from ethnomusicology, Middle Eastern studies, and political philosophy with pertinent musical examples and ethnographic documentaries that will introduce students to concrete case studies. students will be guided through a series of writing assignments that will help them implement main ethnomusicological research methods such as conducting critical observation, writing analytical reviews of musical recordings and ethnographic documentaries, and conducting primary and secondary research for their final research paper.

 Ethical Implications

The consideration of ethical issues that emerge from the role of musicians in settings of activism and civil disobedience lies at the core of this course. These issues include the experience of activists (and activist musicians) themselves, media representations of activism and musical activism, and cultural arguments for and against musical activism and grass-root endeavors. The Course provides students with opportunities to learn how factors such as ethnicity, religion, class, and gender informs the musical practices of dissent.

 Cultural Diversity

Students will be introduced to a selection of case studies from North America, Central Asia, and the Middle East and will learn about music making in various contexts of musical activism such as world music festivals, and politically motivated ensembles, and politically-charged performances.

 Critical Thinking

Students are guided through literature to critically assess the nature of musical activism and civil disobedience. The scholarly readings will introduce students to philosophical arguments surrounding the notion of action and dissent. A series of course assignments have been devised to facilitate the development of student's critical thinking, to familiarize them with methodologies in the field of ethnomusicology and prepare them to undertake their own research project. These assignments include Summary of an Ethnographic Case Study, Critical Musical Album Review, Ethnographic Documentary Analysis, and Final Research Paper.

 Rhetorical Effectiveness

Students are required to develop a final research paper in which they formulate and provide evidence for a persuasive argument.

 Problem-solving

This course promotes students' active participation through weekly class discussions and an online Discussion Forum. Each week students are required to respond to a question based on reading assignments or musical examples before the start of the class. This platform will prepare students to discuss their ideas in class, to enrich their understandings, to broaden their perspectives, and to become aware of various ways of interpreting political and ethical issues related to activism and civil disobedience and how they should be addresses. These activities will help them identify and formulate their own research questions.

 Library & Information Literacy

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

(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)
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- | | | |
|-------------------------------------|-------------------|---------|
| 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)**

Mehrenegar Rostami
CUTF Syllabus

Musical Activism as Political Contestation

Course Description

In today's age of intensifying political crises, activism and civil disobedience have gained an ever-increasing global significance. As participatory, non-violent forms of action, these practices have often served as a major avenue for disadvantaged and suppressed communities to voice their dissent within the public sphere of urban settings and express their dissatisfaction with hegemonic conditions of economic inequalities, political ineptitude, racism, and sexism. Collective movements such as Occupy Wall Street, Black Lives Matter, Standing Rock, and the Women's March in North America or the Arab Spring, the Iranian Green Movement, and the Turkish uprisings in the Middle East are among internationally well-known examples. Artistic and musical activities that have been adopted to reinforce the demands of dissidents are often seen as an accompanying, and at best creative, component of such movements. Indeed, protest and revolutionary songs have played a crucial role in raising awareness, resisting oppressive ideologies, and reaching a global audience. The use to which protest and revolutionary songs are put consequently underscores the constitutive role of music and musicians in leading insurgent currents, forming new identities, and countermanding undemocratically imposed economic and cultural policies.

This course examines the ways in which musical activism has been implemented as a means of contesting authoritarian politics. By focusing on a selection of case studies from North America, Central Asia, and the Middle East, this course will investigate the role of music and musicians in various musical genres and settings of activism and civil disobedience such as world music festivals, politically-motivated ensembles, and politically-charged performances. The course will probe how factors such as ethnicity, religion, class, and gender inform the musical practices of dissent, how various forms of musical activism may affect each other in the globalized condition of the world, how a hospitable condition for productive communication and peaceful intercultural exchange may be achieved, and what types of ethical questions should be considered. Students will explore these issues through class discussions of readings from ethnomusicology, Middle Eastern studies, political philosophy, critical listening to a selection of musical examples, and conducting introductory ethnomusicological research. In this course, students will learn how music can mobilize political movements and influence cultural and social change. Class discussions will guide students to devise their own research project on the sociopolitical effects of musical activism and the ways in which it can be practiced in the twenty-first century. Students with either little or substantial background in music are encouraged to take this course.

Course Objectives

- Introduce students to the cultural, political, and ethical issues surrounding musical forms of activism and civil disobedience in the late twentieth and early twenty-first centuries
- Increase students' awareness of the relationship between music and activism and explore the significance of music making among different dissident groups and political movements
- Familiarize students with basic musical vocabulary to talk and write about music in various cultural contexts
- Engage students with critical ways of listening in order to better analyze and understand politically-charged musical performances
- Improve students' academic writing and researching skills through a selection of reading and writing assignments
- Introduce students to the basic principles of the field of ethnomusicology, including the concept of fieldwork and modes of ethnographic writing

Course Materials and Resources

Course Website

This course is accompanied by a website, which contains required and supplementary materials for the course. Students should regularly consult the course website for weekly posted materials such as readings, musical examples, and YouTube videos. The syllabus, required readings, paper guidelines, study guides, and links to audiovisual examples will all be available through this website: <https://ccle.ucla.edu/course/view/>.

Required Reading

No textbook is assigned for this class. All required readings will be made available to you either in PDF format on the course website or on the Music Library reserve shelf.

Required Listening

Musical examples to accompany the course lectures and readings will be available on Spotify, YouTube, or Digital Audio Reserves. The link to these examples will be posted to the course website. To access the course playlist on Spotify, students are required to sign up for a free Spotify account at <https://www.spotify.com/us/>. The required listening examples are carefully selected to complement the required readings.

Assignments and Evaluation

This table provides an overview of the course requirements. For a detailed description of each requirement see the following section.

<p><i>Participation</i></p> <ul style="list-style-type: none"> • Participation will be assessed based on both your participation in class (100) and • One short weekly post on the course website (100 pts) 	20%
<p><i>Summary (250-500 words)</i></p> <ul style="list-style-type: none"> • A summary of an ethnographic case study (50 pts) A recommended list of case studies is provided in this syllabus 	5%
<p><i>Critical Musical Album Review (750-1000 words)</i></p> <ul style="list-style-type: none"> • A review of an album that is connected to a political event or has a political theme A recommended list is offered in this syllabus (100 pts) 	10%
<p><i>Paper Proposal (250-300 words)</i></p> <ul style="list-style-type: none"> • Choose a movement, rally, an activist event with a musical component or a musical performance that advocates a particular cause • Write a brief statement of your proposed research topic and identify your research questions (50 pts) 	5%
<p><i>Ethnographic Documentary Analysis (750-1000 words)</i></p> <ul style="list-style-type: none"> • Watch one of the documentaries on the list provided to you in this syllabus • Identify the main questions presented in the documentary • Analyze the content and write a critical review of the documentary (100) 	10%
<p><i>Final Research Paper</i></p> <ul style="list-style-type: none"> • Conduct primary and secondary research using archival, library, and online sources • Write a “thick description” of the movement, event or performance you have chosen (150 pts) (1500-2000 words) • Explain your theoretical and methodological framework and write a critical commentary that addresses the main issues of the advocated subject (150 pts) (1500-2000 words) • Bibliography (50 pts) 	35%
<p><i>Final Presentation</i></p> <ul style="list-style-type: none"> • A ten-minute presentation of your research paper (150 pts) 	15%
Total (1000 pts)	100%

Grading scale (not curved)

A+ = 98-100%	A = 94-97%	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		

Participation

Students can achieve a deep understanding of the material covered in this class only when they come to class prepared. Thus, your regular attendance should be coupled with your careful reading of the assigned texts, engaged listening to musical examples, and your thoughtful contributions to both classroom discussions and the discussion forums on the course website. An active participation in class will enable students to share their ideas, overcome their misunderstandings, broaden their perspectives and become aware of various ways of interpreting a subject matter. Each week, a question based on the reading assignment or musical examples pertaining to that week's reading or lecture will be posted to the course website's Discussion Forum. Your responses should not exceed a paragraph of around 200 words. **Responses are due on the day before class by 10 am.** Students are asked to read their classmates' responses and be prepared to discuss them in lectures. If a student is not able to meet the deadline for one week, she or he can post the late response within the next twenty-four hours. However, students are allowed to post late responses no more than two times. Students who respond to at least one additional post in that week's Discussion Forum will be awarded points not awarded for missing responses.

Summary

The purpose of this assignment is twofold: to familiarize you with an example of an ethnographic case study that has an activist purpose or theme and to enhance your skills in writing a concise and thoughtful summary of an ethnomusicological work. Choose a case study from the list provided below and summarize it in 250-500 words. A well-written summary should respond to the following questions: What is the focus of the study? What is the author's argument? How has the study been conducted? And what is its significance? **Your summaries are due Week 2 in class.** Use double-spaced format, 12-point Times New Roman font, and one-inch margins. For help with how to write an effective summary, please consult the following websites:

<http://www.webster.edu/academic-resource-center/writingcenter/writing-tips/precis.html>

http://oregonstate.edu/instruct/phl201/modules/rhetorical-precis/sample/peirce_sample_precis_click.html

List of Ethnographic Case Studies:

- McKenna, Tony. 2015. "Tupac Shakur: History's Poet." In *Art, Literature and Culture from a Marxist Perspective*, 70-80. New York: Palgrave MacMillan.
- Rebollo Gil, Guillermo, and Amanda Moras. 2012. "Black Women and Black Men in Hip Hop Music: Misogyny, Violence, and the Negotiation of (White-Owned) Space." *Journal of Popular Music Culture* 45(1): 118-132.
- LeVine, Mark. 2014. "The Revolution Never Ends: Music, Protest and Rebirth in the Arab World." In *Routledge Handbook of the Arab Spring: Rethinking Democratization*, edited by Larbi Sadiki, 354-365. London: Routledge.
- Siamdoust, Nahid." 2017. "Purposefully Fālsh: Mohsen Namjoo." In *Sound Track of the Revolution: The Politics of Music in Iran*, 183-208. Stanford, CA: Stanford University Press.

- Levin, Theodore. 2016. "Revitalizing Musical Traditions: The Agha Khan Music Initiative." In *The Music of Central Asia*, edited by Theodore Levin, Saida Daukeyeva, and Elmira Köchümkulova, 521-540. Bloomington: Indiana University Press.

Critical Album Review

Write a critical review of one of the musical albums listed below. Your review should contain both a sonic analysis of the album and a reflection on the way in which the album is presented. It is highly recommended that you listen to the album as a whole and to individual songs repeatedly. Respond to the following questions while you listen to the songs: How do you think the songs are related to each other? Why do you think the songs are represented in that specific order in the album? Study the artwork on the cover. Do you think there is a connection between the cover and the songs? Read the liner notes carefully. Who are the people involved in the songs? Discuss their cultural backgrounds and musical influences. What are the main stylistic characteristics of their music? Can you relate their songs to a genre? Pay attention to the context the songs have been recorded: Are they studio recordings or live performances? Who is the producer of the recording? Who has written the liner notes? For what kind of an audience, do you think, the album is meant? Is the album telling a story? Is it advocating a particular cause? Conclude your paper with your thoughts on the significance of the album. Your review should be between three-to-four pages, written in 12-point Times New Roman font, double-spaced, and have one-inch margins. **It is due Week 4 in class.**

Choose one of the following albums for your review:

- Muse. 2009. *The Resistance*. Warner Bros. Helium-3. CD 2564687434. Compact Disc.
- Gossip. 2005. *Standing in the Way of Control*. Back Yard Recordings, Kill Rock Stars 438. Compact Disc.
- Green Day. 2004. *American Idiot*. Reprise CD 9362487772. Compact Disc.
- Neil Young. 2006. *Living with War*. Reprise CD 9362443352. Compact Disc.
- Stephan Said. 2011. *difrent*. Universal Hobo Records. Compact Disc.
- Jeff Beck. 2016. *Loud Hailer*. ATCO/ Rhino 8122794445. Compact Disc.

Paper Proposal

Submit a one-page proposal for your final research paper on a topic of your own choosing. Your proposal should include a clear research topic in relation to a rally, a movement, a revolution, an uprising, or a politically-motivated performance. Your proposal should also include a description of the community, the geographic area(s), and the style(s) of music you will be researching.

Your proposals are due Week 5 in class.

Ethnographic Documentary Analysis

Choose one of the following documentaries and describe the ways in which the subject is treated in it. Identify the main questions or issues that have been raised in the documentary and respond to the following questions while you watch the video: Who is the film maker and the producer of the documentary? For what purpose, do you think, has the documentary been made? Who are the people shown in the documentary? What are their stories? How are their views featured in the documentary? How does the documentary tell their stories? What type of audience does the

documentary address? How successful has the documentary been in raising awareness about the issue(s) in question and/or advocating for them? What role does the music play in the documentary and in the story of the documentary? Write a critical analysis of the documentary of your choosing in two to three pages and **submit it in class in Week 7**. Your analysis should be between three-to-four pages, written in 12-point Times New Roman font, double-spaced, and have one-inch margins.

Choose one of the following documentaries for your analysis:

- Bahman Ghobadi. 2009. *No One Knows About Persian Cats*. Iran: Mij Film. 107 Min.
- Broughton, Simon. 2002. *Breaking the Silence: Music in Afghanistan*. UK: Songlines Film, 59 min. Accessed February 25, 2018. https://www.youtube.com/watch?v=f_WU8FV_LEw.
- Eslam, Farid. 2015. *Yallah! Underground*. UK: Mind Riot Media, DVD, 85 min.
- Garbus, Liz. 2016. *What happened, Miss Simone?* USA: Moxie Firecracker Films. Distributed by Netflix, DVD, 101 min.
- Hobbs, Holly. 2003. *Women of Old Time Music*. DV mini, 54 min. Accessed February 25, 2018. <http://www.folkstreams.net/film-detail.php?id=290>.

Final Research Paper

Students are required to write a ten-to-twelve-page research paper on musical activism based on their proposed case study. They may choose a contemporary political movement, rally, or an activist endeavor in which music has played a role. They may also choose a politically-motivated musical event or performance that was intended to advocate or promote a specific cultural, educational, or sociopolitical cause. Students are encouraged to draw upon primary and secondary sources available to them through the library and online resources including news sites, archives, documentaries and podcasts related to their topic. Your findings should be demonstrated in your paper through a “thick description” of the main event or performance in approximately 1500 to 2000 words. A critical commentary should accompany your paper explaining your theoretical and methodological approaches in studying the subject and also your observation of the ways in which the event or performance has been treated by its advocates, organizers, followers, and critics. This critical commentary should also be about 1500 to 2000 words. In addition, your paper should include a reference list with a minimum of fifteen items. Your bibliography should be in Chicago Manual of Style (Author-Date). Your paper should be written in 12-point Times New Roman font, double-spaced, and have one-inch margins. **They are due Week 11 in class.**

Final Presentation

Students will present the result of their research in class through a ten-minute presentation during the Finals Week. These presentations should provide students with a platform to share their research with their classmates and receive feedback from each other.

Additional Course Policies

Late Assignment

Late assignments will be docked 2% per day after the initial due date.

Formatting and Citation Style

Please do not include a cover page for your written assignments. Your student information (name, student ID, title of class, and instructor's name) should appear single-spaced at the top of the first page of each assignment. The text of all written assignments should be typed in 12-point Times New Roman font, double-spaced, and have one-inch margins on all sides of each page. Your bibliographies should appear single-spaced in hanging-indentation style on a separate page. Please staple your papers. For more information on formatting and citation style be sure to consult the website of **Chicago Author-Date Style**:
<http://www.chicagomanualofstyle.org/home.html>

Academic Integrity

Students must abide by the policies in the university Student Code of Conduct regarding academic integrity. Any type of academic dishonesty or misconduct such as plagiarism, cheating, or multiple submissions (submitting assignments to more than one class) are strictly against university policies and will not be tolerated. All incidents of infractions will be promptly reported to the Dean of Students. For more information on university policies regarding academic integrity, please consult the website for the Office of the Dean of Students:
<http://www.deanofstudents.ucla.edu/Academic-Integrity>.

Class Code of Behavior

Students are expected to attend all class meetings, be on time, participate in class activities and discussions, and avoid any disrespectful behaviors toward their instructor and fellow students. Mobile phones must be turned off during the lectures. Laptops are only allowed for the purpose of note-taking. Please refrain from holding conversations with your classmates during the lectures, as they may distract the instructor, guest lecturer/performer, or other students. Students should have the chance to freely express their ideas in class. Hence, students are not permitted to record or upload lecture meetings to social media sites or any other websites on the internet. Any suspicions regarding recording will be investigated and may result in disciplinary action. Students should also abstain from recording guest artists' presentations unless they provide you with their explicit permission to do so.

Email and Office Hours

Students are encouraged to contact the instructor via email or in person (by appointment) during her office hours. Emails will be responded to within 24 hours on weekdays. Emails sent to me on the weekends may not be responded to until the next weekday. If you need help with your assignments, make sure you contact me well in advance of the due date. I will also be happy to meet with students to discuss their assignments after they receive their grade. If you find any calculating error in your grade, please notify me by email immediately so that necessary corrections can be made.

Course Accommodations and Resources

A range of resources are available to students on campus. These resources are intended to assist you with challenges you may face both inside or outside the classroom. Make sure you consult the university Consultation & Response website for more information on these resources and their confidential one-on-one consultation: <http://www.studentincrisis.ucla.edu/Who-can-Help>.

Accessible Education

Students with documented disabilities requiring reasonable accommodation in class and for their exams should be registered with the Center for Accessible Education (<http://www.cae.ucla.edu/>). Please notify the instructor in the first two weeks of the quarter so that any necessary accommodations can be made.

Undergraduate Writing Center

This center offers undergraduate students assistance at any stage of the writing process. Writing is an important component of this class and any ethnomusicological research. I would be happy to discuss your ideas and help you with the content of your work throughout the quarter. However, I also strongly encourage you to get in touch with this center early in the quarter and pursue help with both your assignments and any general writing issues such as how to identify a topic, how to formulate a statement of thesis, how to incorporate and cite sources, and how to proofread effectively. Please make sure you take advantage of the center's scheduled, walk-ins, and online appointments. For more information please consult their website: <http://wp.ucla.edu/wc/>.

Ethnomusicology Research Guide

This site offers you a variety of resources, including references, audiovisual media, and archives, that can provide you with indispensable help with your written assignments. I highly recommend that you familiarize yourself with this site early in the quarter and use their resources as a guide for your assignments: <http://guides.library.ucla.edu/ethno>.

Course Schedule

Week 1: Music, Activism, and Civil Disobedience

What do activism and civil disobedience entail? What role does music play in them? Why is it important to study different forms of musical activism?

To Read (in class)

- Arendt, Hannah. 1972. "Civil Disobedience." In *Crises of the Republic: Lying in Politics; Civil Disobedience; On Violence; Thoughts on Politics and Revolution*, 49-102. New York: Harcourt Brace and Company. Read pp. 69-81.

Suggested Supplemental Reading

- Schwartz, Jessica A. 2012. "'A Voice to Sing': Rongelapese Musical Activism and the Production of Nuclear Knowledge." *Music and Politics* 6(1): 1-21.
<http://dx.doi.org/10.3998/mp.9460447.0006.101>.

To Listen (in class)

- Muse. 2009. "Uprising." *The Resistance*, Track 1. Warner Bros. Helium-3. CD 2564687434. Compact Disc. Spotify:
<https://open.spotify.com/track/4VqPORu5EdPBeR92t6lQ>.
- Chroma. 2010. "Turn the Lights on." *Turn the Lights On*, track 4. CD Baby 5637682414, Spotify <https://open.spotify.com/track/57H21SUSFHi4JoJhEhgoeg>.

To Watch (in class)

- [The #ICANTKEEPQUIET Choir]. 2017. "MILCK-'Quiet' (feat. The #ICANTKEEPQUIET Choir) #WomensMarch." YouTube, uploaded by "MILCK." 2:20.
<https://www.youtube.com/watch?v=QZD05-ZvQFs>.
- [Jessica Schwartz]. 2012. "Schwartz-Video Example 3 ['Nuclear Victims' and Survivors' Remembrance Day 2004, Majuro, Republic of the Marshall Islands]." YouTube, uploaded by "Music and Politics." 0:39.
https://www.youtube.com/watch?time_continue=2&v=hBbEbtLRyxo.
- [Jessica Schwartz]. 2012. "Schwartz-Video Example 4." YouTube, uploaded by "Music and Politics." 0:27. <https://www.youtube.com/watch?v=UOJzwUDnBik>.
- [Jessica Schwartz]. 2012. "Schwartz-Video Example 6." YouTube, uploaded by "Music and Politics." 1:14. <https://www.youtube.com/watch?v=sRaDVR1l6Nw>.

Week 2: Musical Activism in the Age of Neoliberal Capitalism (The Case of Occupy Wall Street)

What led to the rise of Occupy Wall Street? What is Neoliberalism and what effects do neoliberal policies have on people's everyday lives? Why did music gain a central role in the Occupy Wall Street movement and how did the musicians involved with this movement voice their opposition to the status quo in their songs?

To Read

- Klein, Naomi. 2007. "Introduction; Blank is Beautiful: Three Decades of Erasing and Remaking the World." In *The Shock Doctrine: The Rise of Disaster Capitalism*, 3-25. New York: Picador.
- Niknafs, Nasim, and Liz Przybylski. 2017. "Popular Music and (R)evolution of the Classroom Space: Occupy Wall Street in the Music School." In *The Routledge Research Companion to Popular Music Education*, edited by Gareth Dylan Smith, Zack Moir, Matt Brennan, Shara Rambarran and Phil Kirkman, 412-424. London: Routledge.

Consult the following sites

#OCCUPY Archive. 2011. "Archiving the Occupy Movement from 2011." Accessed February 26, 2018. <http://occupyarchive.org/items/browse/?type=6>.

Bauder, David. 2011. "Occupy Wall Street: Music Central to Protest." *Huffington Post*, November 13, 2011. https://www.huffingtonpost.com/2011/11/13/occupy-wall-street-music_n_1091176.html.

Norton, Quinn. 2011. "Beyond 'Blowing' in the Wind: The Music of Occupy Wall Street." *Wired*, December 30, 2011. <https://www.wired.com/2011/12/occupy-wall-street-music/>.

To Listen

- Nancy Griffith. 2011. "Hell No (I'm Not Alright) [Live]." *Occupy This Album*, CD 2, Track 10. Four Compact Discs, Compilation. U.S.: Music for Occupy 79301833462. Spotify: https://open.spotify.com/track/6EMK3ZcKFK7GNqZ3Q70J1q?si=xrJG_V30Rz21NShKTF58hg.
- Tom Morello: The Nightwatchman. 2011. "World Wide Rebel Songs." *Occupy This Album*, CD 2, Track 19. Four Compact Discs, Compilation. U.S.: Music for Occupy 79301833462. Spotify: <https://open.spotify.com/track/2Vj9p2AhXNLHdKP8rHS476?si=Zs8TAj-2QBqu8zRRRGR7qw>.
- Angels of Vice: Lauren Diamond Feat. Liz O'Donnell. 2011. "We are the 99." *Occupy This Album*, CD 4, Track 11. Four Compact Discs, Compilation. U.S.: Music for Occupy 79301833462. Spotify: https://open.spotify.com/track/3jo41ZfGpiu9InDPM2I9jG?si=yYPZ_dA8S8OnxFDaCmr_Q.

To Watch:

- [Various Artists]. 2011. "The Music of Occupy Wall Street." YouTube, uploaded by "WatchTheDaily." 3:34. https://www.youtube.com/watch?v=D_Qqf-dVDHk.
- Chaiklin, Rebecca, and Fisher Stevens. 2014. *Another World*. USA: Article 19 Films. DVD, 87 min (Portions to be shown in class).

Week 3: Resistance and the Struggle against Racial Discrimination in Songs (The Case of Black Lives Matter)

How are acts of resistance related to struggles against social, political, and economic oppression and discrimination? How are these acts of resistance performed in music? How do

songs give voice to these struggles? And how do musicians support these struggles through their music?

To Read

- Honneth, Axel. 1996. "Disrespect and Resistance: The Moral Logic of Social Conflicts." In *The Struggle for Recognition: the Moral Grammar of Social Conflicts*, 160-170. Cambridge, MA: MIT Press.
- Holmes, Barbara A. 2017. "At the Crossroads: Art, Activism, and the Contemplative Life." In *Joy Unspeakable: Contemplative Practices of the Black Church*, 2nd Edition, 183-198. Minneapolis, MN: Augsburg Fortress Press.
- Terry, Brandon M. 2018. "MLK Now." *Boston Review*, January 9, 2018. <http://bostonreview.net/race/brandon-m-terry-mlk-now>.

Suggested Supplemental Reading

- Dreier, Peter, and Dick Flacks. 2014. "Music and Movements: The Tradition Continues." *New Labor Forum* 23(2):99-102.
- Cobb, Jelani. 2016. "The Matter of Black Lives." *The New Yorker*, March 14, 2016. <https://www.newyorker.com/magazine/2016/03/14/where-is-black-lives-matter-headed>.

Consult the following site

Black Lives Matter. n.d. "About." Accessed February 27, 2018. <https://blacklivesmatter.com/about/>.

To Listen

- Gil Scott-Heron. 1971. "The Revolution Will Not Be Televised." 7-inch Single. New York: RCA Studios. Spotify: <https://open.spotify.com/track/2BEuUkh9r8NCYiVvSKZIoI?si=DMKWICUFR6uTiqplnOpFXA>.
- YG. 2016. "Police Get Away with Murder." *Still Brazy (Delux)*. Compact Disc. Spotify: https://open.spotify.com/track/1TExiMMbxdXMWxXA3iESJQ?si=t5tp6ZpvSymD6dOHW_9FLA.

To Watch

- John Legend and Common. "Selma-John Legend ft. Common Music Video-'Glory' (2015) HD." YouTube, uploaded by "Movieclips Coming Soon." 4:44. <https://www.youtube.com/watch?v=ZzbKaDPMoDU>.
- Noam Chomsky. 2015. "Noam Chomsky on Black Lives Matter: Why Won't U.S. Own Up to History of Slavery & Racism?" YouTube, uploaded by "Democracy Now!" 4:54. <https://www.youtube.com/watch?v=s-0BmqyWJ30>.
- Grant, Laurens. 2016. *Stay Woke: The Black Lives Matter Movement*. USA: FarWord. Television Documentary. YouTube, uploaded by "Manufacturing Intellect." 38:57. <https://www.youtube.com/watch?v=eIoYtKOqxeU> (Portions to be shown in class).

Week 4: Advocating Environmental and Social Justice through Music (The Case of Standing Rock)

How should we define social justice? What do we mean by environmental justice? What indigenous rights were at stake in Standing Rock movement? How did musicians advocate for social and environmental justice through their music?

To Read

- Hénaff, Marcel. 2015. "Labor, Social Justice, and Recognition: Around Paul Ricoeur." In *Paul Ricoeur In the Age of Hermeneutical Reason: Poetics, Praxis, and Critique*, edited by Roger W. H. Savage, 21-34. Lanham, MD: Lexington Books.
- Fernández-Llamazares, Álvaro. "Weaving Musical Spaces of Indigenous Resistance for Environmental Justice." 2017. *Entitle Blog—A Collaborative Writing Project on Political Ecology*, March 16, 2017. <https://entitleblog.org/2017/03/16/weaving-spaces-of-indigenous-resistance-through-music-an-environmental-justice-perspective/>.

Suggested Supplemental Reading

- Miller, David. 1999. "The Scope of Social Justice." In *Principles of Social Justice*, 1-20. Cambridge, MA: Harvard University Press.
- Latour, Bruno. 2015. "War and Peace in the Age of Ecological Conflicts." In *Global Activism: Art and Conflict in the 21st Century*, edited by Peter Weibel, 73-84. Karlsruhe, Germany: ZKM | Center for Art and Media Karlsruhe.

Consult the following online pages

#NoDAPL Archive – Standing Rock Water Protectors. n.d. "What Does #NODAPL Mean? 'No Dakota Access Pipeline.'" Accessed February 28, 2018. <https://www.nodaplarchive.com/>.

#NoDAPL Archive – Standing Rock Water Protectors. 2016. "Standing Rock Sioux Tribe's Statement: Background on the Dakota Access Pipeline," August 15, 2016. <https://www.nodaplarchive.com/standing-rock-background.html>.

To Listen

- Wanita Bird and Joe PoorThunder. 2016. "Water is Life." *Water is Life*. Drumgroups.com. Spotify: https://open.spotify.com/track/1uJeLk9TNuqXesxAsuQdpD?si=Cql_7sGnQHGNPJDXX-BGdQ.
- Askultura. 2017. "In Water We Trust-Mni Wiconi (#noDAPL) feat. Kuyayky & Pedro "el criollito" Erazo." *Songs for Standing Rock*, vol. 5. Compilation. Spotify: <https://open.spotify.com/track/2QON7x6Hnoq2FYVDbQr7Lj?si=HfGbeZ5-RtKAclxoipvrEg>.

To Watch

- [Various Artists]. 2016. "Stand N Rock #NODAPL (Official Video). YouTube, uploaded by "Taboo." 5:12. <https://www.youtube.com/watch?v=Onyk7guvHK8>.
- Trevor Hall. 2016. "Standing Rock by Trevor Hall with Footage #NoDAPL #Standing Rock." YouTube, uploaded by "Yolanda Pushetonequa." 4:13. <https://www.youtube.com/watch?v=dyyzEnRR8f8>.

- Trudell, John. 2017. "Love Letters to God." YouTube, uploaded by "Nahko and Medicine for the People." 5:37. <https://www.youtube.com/watch?v=E-QGkYNc0Ls>.
- Chances R Good Yanawana. 2015. "Yanawana-The Spirit of the Water." YouTube, uploaded by "Tomorrow's Ancestor Speak." 3:11. <https://www.youtube.com/watch?v=DAUGrGHp84I&app=desktop>.
- Fox, Josh, James Spione, and Myrone Dewey. 2017. *Awake, A Dream from Standing Rock*. USA: Digital Smoke Signals. 89 Min. Distributed by Netflix (Portions to be shown in class).
- Lucich, Cody. 2018. *Akicita: The Battle of Standing Rock*. Firestarter Films (Portions to be shown in class).

Week 5: Music and Actions Against Misogyny and Sexism (the Case of the Women's March)

What is political action? In what ways do musicians combat sexism and sexual harassment through their music? How do their songs gain political significance?

To Read

- Arendt, Hannah. 1998. "The Disclosure of the Agent in Speech and Action." In *The Human Condition*. 2nd edition, 175-180. Chicago: Chicago University Press.
- Arendt, Hannah. 1998. "The Process Character of Action." In *The Human Condition*. 2nd edition, 220-229. Chicago: Chicago University Press.
- Jarnow, Jesse. 2017. "We Shall Overcomb: Music as Protest at the Women's March." *Pitchfork*, January 27, 2017. <https://pitchfork.com/thepitch/1424-we-shall-overcomb-music-as-protest-at-the-womens-march/>.

To Listen

- Pat Benatar. 2017. "Shine." Single, 3:36. Spotify <https://open.spotify.com/track/7wXXkS8VawFLIDIKbQhN2b?si=D3NPQm7uQv2o95wG72eSPg>.
- MILCK. 2017. "Quiet (Stripped)." Single, 3:29. Spotify: <https://open.spotify.com/track/60oCAD3gei66GOBniGX4wV?si=FGy-TrE-TU67SfV5GjJYiA>.
- [MILCK]. 2018. "Musician MILCK on the Women's March." *NPR Southern California Public Radio: Music*, January 20, 2018. 4:41. <https://www.npr.org/2018/01/20/579330294/musician-milck-on-the-womens-march>.

To Watch

- [The #ICANTKEEPQUIET Choir]. 2017. "MILCK-'Quiet' (feat. The #ICANTKEEPQUIET Choir) #WomensMarch." YouTube, uploaded by "MILCK." 2:20. <https://www.youtube.com/watch?v=QZD05-ZvQFs>.
- Alicia Keys. 2017. "Alicia Keys' Speech, Performance at the Women's March on Washington." YouTube, uploaded by "Reflect." 4:36. https://www.youtube.com/watch?v=z_JpvwINI1M.

- [Luv 2 Boogie Entertainment]. “2017 Women’s March on Washington DC Documentary.” YouTube, uploaded by “Luv 2 Boogie Entertainment.” 22:25 min. <https://www.youtube.com/watch?v=dGQDvcTfBas> (Portions to be shown in class).

Week 6: Musical Activism in the Private and Public Sphere (The Role of Music in Post-Revolution Iran and the Green Movement)

What roles do the private and public spheres play with regard to political actions? How can forms of resistance operate within the private sphere? In what ways do the boundaries between these spheres become blurred? How did musicians and dissident groups employ music to voice their dissent against the state’s crackdown on music and musical performances?

To Read

- Arendt, Hannah. 2000. “The Public and The Private Realm.” In *The Portable Hannah Arendt*, edited with and an Introduction by Peter Baehr, 182-230. New York: Penguin Putnam Inc. Read pp. 199-218.
- Robertson, Bronwen. 2012. “The 2009 Presidential Elections and Potential Futures for Unofficial Rock Music in Iran.” In *Reverberations of Dissent: Identity and Expression in Iran’s Illegal Music Scene*, 127-143. London: Continuum.

Suggested Supplemental Reading

- Siamdoust, Nahid. 2017. “The Nightingale Rebels.” In *Sound Track of the Revolution: The Politics of Music in Iran*, 37-63. Stanford, CA: Stanford University Press.
- Siamdoust, Nahid. 2017. “The Music of Politics.” In *Soundtrack of the Revolution: The Politics of Music in Iran*, 263-281. Stanford, CA: Stanford University Press.
- Nooshin, Laudan. 2009. “Prelude: Power and the Play of Music.” In *Music and the Play of Power in the Middle East, North Africa and Central Asia*, edited by Laudan Nooshin, 1-32. London: Routledge.

To Listen

- Mohammadreza Shajarian. 2017. “Morghe Sahar.” *Tasnifhaye Ostad*, vol.4, 5, 6. 4:22. Spotify: <https://open.spotify.com/track/5IBj9d0FO2vHEjNbKLUUnLj?si=mwIEfdHZTYKW4sro2kg97Q>.
- Hichkas. 2010. “Ye Rooze Khoob Miad.” Single, 4:23. Spotify: <https://open.spotify.com/track/4WHYHzb34wiwszx8U0qodH?si=gEB2H7ewTUWWyMhkE-DPDg>.

To Watch

- Salome MC. 2010. “Salome – Sabz Shodim Dar In Khak [We’ve Grown Green on This Land].” Vimeo, uploaded by “Bar-Ax Promotions.” 04:20. <https://vimeo.com/9155609>.
- Joan Baez. 2009. “‘We Shall Overcome’ 2009 For Iran.” YouTube, uploaded by “Mehdi Saharkhiz.” 3:44. <https://www.youtube.com/watch?v=J3jWw-wGoaw>.
- Googoosh. 2009. “Man Hamoon Iranam I am Iran (Eng Subtitles).” YouTube, uploaded by “Sedayeneda.” 5:07. <https://www.youtube.com/watch?v=SuBSrYEwN44>.

- [Fereyduun Forughi]. 2011. “يار دبستاني من (فريدون فروغی) با تصاویری بی نظیر [‘My Old School Chum.’]” YouTube, uploaded by “Mardin Amini ANbi.” 3:38. https://www.youtube.com/watch?v=g-QAJjs_wqU.
- “ترانه علی کوچولو برای جنبش سبز” [The Little Song for Ali for the Green Movement.]” YouTube, uploaded by “jingolbala.” 3:25. <https://www.youtube.com/watch?v=50FDyrS3bD4>.
- “Rebel Music | Iran: The Music Never stopped (Full Episode) | MTV.” YouTube, uploaded by “MTV.” 24:24. <https://www.youtube.com/watch?v=u7TfAhfgQ3w> (Portions to be shown in class).

Week 7: Bodies and Emotions in Collective Actions (The Case of the Arab Spring)

What roles do bodies and emotions play in effecting social change? How are bodies situated within the sphere of uprising? How does music represent these bodies and express their collective emotions?

To Read

- Butler, Judith. 2011. “Bodies in Alliance and the Politics of the Street.” *EIPCP: European Institute for Progressive Cultural Policies*, September 2011. <http://eipcp.net/transversal/1011/butler/en>.
- Pearlman, Wendy. 2013. “Emotions and the Microfoundations of the Arab Uprisings.” *American Political Science Association* 11(2): 387-409.

Suggested Supplemental Reading

- Sprengel, Darci. 2017. “Cultural Depression.” In “‘Postponed Endings’: Youth Music and Affective Politics in Post-Uprisings Egypt.” 109-173. PhD diss., University of California, Los Angeles.
- Sprengel, Darci. 2018. “Al-Fann Midan and the Cruel Optimism of Politics: The Classed Nature of Street Arts Activism in the Wake of the 2011 Egyptian Revolution.” *International Journal of Cultural Studies*, Forthcoming.

To Listen

- Ramy Essam. 2013. “Taty Tay.” *Rough Guide to Arabic Revolution*, Track 1. World Music Network RGNET 1295CD, 2:01. Spotify: <https://open.spotify.com/track/5v4hMa6MkJcWdl0BiseLdE>.
- Emel Mathlouthi. 2012. “Dhalem [Tyrant].” *Kelmti Horra* (Bonus Track Version). 3:55. Spotify: <https://open.spotify.com/track/25YZNnjldnOc1dvMCp8yFm?si=jqUc9fL8SgS4ULKXco k3Mg>.

To Watch

- Atteln, Günther and Carmen Belaschk. 2015-2016. *Ayham Ahmad: The Pianist of Yarmouk*. Accentus Music, 29 min. Accessed February 25, 2018. <https://edu.medici.tv/en/search/?q=Ayham+Ahmad%3A+The+Pianist+of+Yarmouk>.

- Ramy Essam. 2011. “Ramy Essam - Irhal [leave] | ارحل – ارحل” YouTube, uploaded by “Ramy Essam.” 1:41. <https://www.youtube.com/watch?v=QrNIF4gLkvo>.
- El Général. 2014. El General - Rayes Lebled 2 | رئيس البلاد [Head of state].” YouTube, uploaded by “El General.” 4:13. https://www.youtube.com/watch?v=5H0QIM_bIZg.
- [Sheikh Imam]. 2011. “Egyptian Intifada.” YouTube, uploaded by “Palestine Diary.” 3:38. https://www.youtube.com/watch?time_continue=36&v=TZygEp67hLk.
- نص تفاحة [Half an apple]. “نص تفاحة – ولادة” [Birth.]” YouTube, uploaded by “nos tofha.” 3:08. https://www.youtube.com/watch?time_continue=89&v=TqtL5M9kEa8.

Week 8: “Artivism” (artistic activism) Against Authoritarian Violence (The Case of the Turkish Uprising)

What is authoritarianism? How does it relate to, and differ from, totalitarianism? How can artistic activism mobilize social movements? What precipitated the Turkish mass uprisings? What roles do artistic and musical acts play in fomenting resistance and raising political awareness?

To Read

- Arendt, Hannah. 1994. “On the Nature of Totalitarianism: An Essay in Understanding.” In *Essays in Understanding 1930-1954: Formation, Exile, and Totalitarianism*, edited with an introduction by Jerome Kohn, 328-360. New York: Schocken Books.
- Zik, M. Ragip. 2014. “Raising Resistance: Reinterpreting Art within the Gezi Movement.” In *Global Activism: Art and Conflict in the 21st Century*, edited by Peter Weibel, 535-543. Karlsruhe, Germany: ZKM | Center for Art and Media Karlsruhe.

Suggested Supplemental Reading

- Celikates, Robin. 2014. “Civil disobedience in Theory and Practice.” In *Global Activism: Art and Conflict in the 21st Century*, edited by Peter Weibel, 65-72. Karlsruhe, Germany: ZKM | Center for Art and Media Karlsruhe.
- Collin, Mathey. 2013. “Taksim Square Protests Bring Hope to Turkish Musicians.” *The Guardian*, June 13, 2013. <https://www.theguardian.com/world/2013/jun/13/taksim-square-protests-turkish-musicians>.

To Listen and Watch

- “Boğaziçi Caz Korosu - GEZİ PARKI, 06.06.2013.” YouTube, uploaded by “Irem Derici.” 2:48. https://www.youtube.com/watch?time_continue=67&v=a_48C1JiIgo.
- Kardeş Türküler. 2013. “Tencere Tava Havası (Sound of Pots and Pans) / Kardeş Türküler.” YouTube, uploaded by Kardeş Türküler. 4:22. <https://www.youtube.com/watch?v=o-kbuS-anD4>.
- Marsis. 2013. “Marsis Oy oy Recebum–Taksim gezi parkı marşı Karanediz Isyanda.” YouTube, uploaded by “Ace Cez.” 4:41. <https://www.youtube.com/watch?v=7suGsguQuzE>.
- “Ayakta Kal Çarşı Marşı.” 2013. YouTube, uploaded by “Kolektif Basın.” 4:52. <https://www.youtube.com/watch?v=aA-FrsHFQhM>.

- “Rebel Music | Turkey: Flowers of Gezi Park (Full Episode) | MTV.” 2015. YouTube, uploaded by “MTV.” 31:12. https://www.youtube.com/watch?v=grcse_8GYIk (Portions to be shown in class).

Week 9: Cultural and Educational Activism (the Case of Aga Khan Humanities Project Gurminj Museum of Music Instruments and the Academy of Maqom in Tajikistan)

What is cultural activism? What role does this type of activism play in mobilizing social change? How does cultural and educational activism help disadvantaged communities to preserve their intangible cultural heritages, resist oppressive actions against them, and sustain their sense of self?

To Read

- Grindon, Gavin. 2011. “The Notion of Irony in Cultural Activism.” In *Cultural Activism: Practices, Dilemmas, and Possibilities*, edited by Begüm Özden Firat and Aylin Kuryel, 21-34. Amsterdam: Rodpoi.
- O’Connell, John Morgan. 2015. “Sounds Humane: Music and Humanism in the Aga Khan Humanities Project.” In *The Oxford Handbook of Applied Ethnomusicology*, edited by Svanibor Pettan and Jeff Todd Titon, 602-638. Oxford: Oxford University Press.

Suggested Supplemental Reading

- Buser, Michael, Carlo Bonura, Maria Fanin and Kate Boyer. 2013. “Cultural Activism and the Politics of Place-Making.” *City* 17(5): 606-627.
- Spinetti, Federico. 2016. “Music, Politics and Nation Building in Post-Soviet Tajikistan.” In *Music and the Play of Power in the Middle East, North Africa and Central Asia*, edited by Laudan Nooshin, 115-142. London: Routledge.

Consult the following website

AKDN. 2018. *Aga Khan Trust for Culture: Music Initiative*. Accessed March 4, 2018.

<http://www.akdn.org/akmi/performance/academy-maqam>.

Gurminj Museum of Instruments. 2018. Gurminj Museum of Instruments, @ Gurminj Museum. Facebook, accessed March 4, 2018. https://www.facebook.com/gurminjmuseum/?ref=br_rs.

To Listen and Watch

- Aga Khan Trust for Culture. 2005. *Invisible Face of the Beloved: Classical Music of the Tajiks and Uzbeks*, Music of Central Asia, vol. 2. Washington: Smithsonian Folkways Recording SFW CD 40521. 24 min.
- The Academy of Maqom. 2007. “Maqomi Dugoh- 8/May/2007-Ayni Theatre.” YouTube, uploaded by “The Academy of Maqom.” 86 min. <https://www.youtube.com/watch?v=6dcYFHAO-wI> (Portions to be shown in class).

Week 10: Intercultural Hospitality and Commemorative Musical Acts (the Case of the Silk Road Ensemble)

What is intercultural hospitality? How can it promote the practices of global cultural activism? How can a musical commemoration within an intercultural space raise political awareness?

To Read

- Moyaert, Marianne. 2015. "From Religious Violence to Interreligious Hospitality." In *Paul Ricoeur in the Age of Hermeneutical Reason: Poetics, Praxis, and Critique*, edited by Roger W. H. Savage, 159-178. Lanham, MD: Lexington Books.
- Rostami, Mehrenegar. 2017. "Silent City: A Commemoration of Halabja's Tragedy," *Music and Politics* 11(1): 1-16. <http://dx.doi.org/10.3998/mp.9460447.0011.105>.

Consult the following Website

Silk Road. 2018. *The Silk Road Ensemble*. Accessed March 4, 2018. <http://www.silkroad.org/>.

To Listen and Watch

- The Silk Road Ensemble. 2011. "The Silk Road Ensemble: Silent City." YouTube, uploaded by "Silk Road." 9:19. <https://www.youtube.com/watch?v=s804M9uGiAM>.
- Kayhan Kalhor and the Brooklyn Rider. 2011. "Kayhan Kalhor and Brooklyn Rider: Silent City." YouTube, uploaded by "doostmusic." 23:53. <https://www.youtube.com/watch?v=8WzIxBeJ78U>.
- Neville, Morgan. 2015. *The Music of Strangers*. USA: Tremolo Productions and Participant Media. 96 min (Portions to be shown in class).



New Course Proposal

Ethnomusicology 98T Musical Activism as Political Contestation

Course Number Ethnomusicology 98T

Title Musical Activism as Political Contestation

Short Title MUSICAL ACTIVISM

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of cultural, political, and ethical issues surrounding musical forms of activism and civil disobedience in late 20th and early 21st centuries. Use of scholarly readings, musical examples, and ethnographic documentaries that introduce students to concrete case studies. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [ETHNMUS 98T Rostami Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Mehrenegar Rostami) UID: 304362840

Professor Roger Savage is the faculty mentor for this course. UID: 701732531

Grading Structure Participation - 20%
Summary - 5%
Critical Review - 10%
Paper Proposal - 5%
Documentary Analysis - 10%
Final Research Paper - 35%
Final Presentation - 15%

Effective Date Winter 2019

Discontinue Date Summer 1 2019

<u>Instructor</u>	Name	Title
	Mehrenegar Rostami	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Ethnomusicology

<u>Contact</u>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: Registrar's Office

Status: Processing Completed

Role: Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

Status: Added to SRS on 8/17/2018 9:55:22 AM

Changes: Description

Comments: Course description edited into official version.

Role: Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

Status: Added to SRS on 8/3/2018 3:22:29 PM

Changes: Short Title

Comments: Within e-mail thread from Mary Ries and Aaron Tornell, FEC Chair Aaron Tornell approved course proposal on 08/03/2018.

Role: FEC Chair or Designee - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

Status: Returned for Additional Info on 8/1/2018 3:27:59 PM

Changes: No Changes Made

Comments: Per 8/01/2018 e-mail from Michelle L. Chen, course proposal was approved by CUTF FAC on 5/08/2018. Copy of approval letter was attached to Michelle's e-mail.

Role: Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Submitted on 8/1/2018 2:39:10 PM

Comments: Initiated a New Course Proposal

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