

IDS 2935: MUSIC AND GLOBAL POLITICS
UF Quest 1—War and Peace
General Education: Humanities, International
Fall 2021, MWF 1:55–2:45 pm, @ 104 Leigh Hall

We listen to music with our muscles.
Friedrich Nietzsche

Instructor: Prof. Ido Oren
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Office hours: M 10:30–11:30 am; W&F 3:00–4:00 pm (or by appt.)

Course Description

[Sir Duke, by Stevie Wonder](#)

Music is a world within itself
With a language we all understand
With an equal opportunity
For all to sing, dance and clap their hands
But just because a record has a groove
Don't make it in the groove
But you can tell right away at letter A
When the people start to move

The central question of this course is: how do global forces such as war, imperialism, and slavery shape the production, reception, diffusion, and transcultural fusion of music?

Music is a compelling pedagogical vehicle for reflecting on the diversity, fluidity, permeability, and politics of world cultures. Throughout the course we will repeatedly encounter instances in which musical genres/styles from various parts of the world—distinct though they may be—have encountered, shaped, inspired, and fused with each

other. These transcultural processes were often facilitated by or intertwined with global political and social practices such as war, colonialism, slavery, diplomacy, immigration, and trade.

Like a concerto, the course is divided into three movements. Each movement offers a different perspective on the multifaceted relationship between music and global political forces. The first movement will explore how music moves us and proceed to highlight the significance of rhythmic, coordinated movement for military affairs, nation building, and war mongering. The second movement will focus on the use of music—especially jazz—in the service of Cold War diplomacy. The focus on jazz should heighten students’ awareness of the legacies of slavery and colonialism and the significance of the color line in global politics. The third movement will explore the deployment of music in post-Cold War diplomacy, with a focus on hip hop. It will take us on a fascinating journey through sites ranging from North African *kasbahs* to Brazilian *favelas*, from the Paris *banlieues* to the South Bronx. Along the way, we’ll encounter a complex web of global forces and processes, including Sufi, Salafi, and African American Islam; the war of terror; and the Israeli-Palestinian conflict.

Movement = “one of the main parts of a piece of classical music” (Cambridge Dictionary).

During and in-between the movements, we will occasionally pause for an *Intermezzo*, a short vignette that speaks to the relationship between music and global politics even as it does not directly relate to the movements’ main themes. Most of these vignettes will introduce you to musical pieces that were inspired by, or can be seen to have anticipated, major wars.

Intermezzo = “a short musical composition between main divisions of an extended musical work”
(Dictionary.com).

Music and Global Politics is not a musicology course. Students are expected to share a passion for music, but no formal musical training is assumed. I lack such formal training myself.

The objectives and learning outcomes of UF Quest 1 and General Education courses are outlined in Appendix II of this syllabus.

Required Texts

- Robert Jourdain, *Music, the Brain, and Ecstasy: How Music Captures Our Imagination* (Harper Perennial, 1997).
- Penny M. Von Eschen, *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War* (Harvard University Press, 2004).
- Hisham D. Aidi, *Rebel Music: Race, Empire, and the New Muslim Youth Culture* (Vintage Books, 2014).
- William McNeill, *Keeping Together in Time: Dance and Drill in Human History* (Harvard University Press, 1995).

Please purchase the Jourdain, Von Eschen, and Aidi books, all available in paperback, from your favorite vendor. As for the McNeill book, you may either purchase it or read/download its e-book version via the UF Libraries portal (to access the libraries remotely, make sure to activate your VPN). Additionally, copies of the four books may be checked out for two hours at the Course Reserves counter at UF Library West.

In addition to the books, the required readings for this course include several book chapters and articles published in magazines, newspapers, and scholarly journals. These chapters/articles are listed on the course schedule. Some of these articles can be accessed by following hyperlinks on the syllabus. Others are available in PDF format via the UF Libraries’ Course Reserves—follow the link to Course Reserves on the course’s Canvas menu (to access course reserves remotely, make sure to activate your VPN).

The course schedule also includes hyperlinks to several musical pieces and news clips that you are required to watch and/or listen to.

Course Requirements

Class attendance: I expect you to attend class sessions regularly and to complete all the readings/listening assignments in timely fashion, as specified by the schedule below. I will take attendance randomly ten times during the semester. You will earn 5 points (5% of the total grade) if you attend 9 or 10 of these sessions; 4 points if you attend 8 sessions; 3 points if you attend 7 sessions; 2 points if you attend 6 sessions; 1 point if you attend 5 sessions; zero points if you attend 4 sessions or less.

Course assignments: You will be required to complete six assignments throughout the semester, as follows.

- **Short reaction pieces:** This assignment is designed to ensure that you perform the reading/listening assignments on schedule. Ten times during the semester you will be required to respond briefly to a prompt/question related to the reading (and/or listening) materials assigned for the following week. The prompts will usually be posted on Canvas on Fridays at 3 pm and the assignment will be due the following Monday at 1:45 pm. The relevant dates are listed on the course schedule.

- An annotated playlist: Create a playlist of 5-7 favorite musical pieces. At least two of them should be by artists whose career is not centered in the United States. For each piece, write 1-2 paragraphs saying something about the artist, the piece, and why it speaks to you. You may see my own playlist—albeit with more skeletal texts than I’m asking you to provide—at <https://oren064.wixsite.com/idooren/music>. This assignment is due on Monday, August 30, at 1:45 pm.
- Attend and report on a musical performance: Attend a UF Performing Arts musical performance during the semester and write a brief report about it, with two or more pictures attached. This assignment is due within a week of the performance you chose to attend. See Appendix I for a more detailed description of this assignment.
- Fest 19 fieldwork and reporting: Mingle with foreign festival goers and/or musicians at the *Fest 19* punk rock music festival during the weekend of October 29-31, 2021. Produce a brief journalistic report either in written form (with photos) or in video. This assignment is due on November 3 at 1:45 pm. See Appendix I for a more detailed description of this assignment. [Note: if the fest is postponed due to the pandemic, I will modify this assignment]
- A *Rebel Music* bio and annotated playlist: Pick an artist mentioned in passing in Hisham Aidi’s *Rebel Music*. Write a bio of the artist and create an annotated playlist of musical pieces associated with them. This assignment is due on November 19 at 1:45 pm. See Appendix I for a more detailed description.
- “Music life history” interview: Interview, face-to-face or virtually, a foreign UF student (or a student who grew up overseas, even if a US citizen), and report his/her “music life history”: What music did s/he grow up with? Does s/he play a musical instrument? Was s/he exposed to music from other cultures before relocating to the US? How did the relocation shape their musical taste? Does s/he have any reflections on the intersection between his/her music life history and world politics? Any other interesting aspects of his/her musical life? Weave your own reflections into the report. The length of the report should be 1500-2000 words. Include a picture (with a caption) featuring your interviewee and you. Additional relevant pictures are optional. This assignment is due on December 8 at 1:45 pm.

All assignments must be submitted via Canvas by the designated deadlines. I recommend, though not require, that you post your assignments (except the short reaction pieces) on a section of your website dedicated to this course—please provide me with the site’s URL. If you do not have a website, designing one with the wix.com website builder is easy and free. If you prefer to restrict access to the site to the instructor, that’s perfectly fine.

For your convenience, the assignment deadlines and related critical dates are listed on the course schedule in **red font**. Deadline extensions may be granted under special circumstances; if you anticipate such circumstances, please do not hesitate to ask for an extension. But you must do so prior to the deadline; retroactive extensions will not be granted.

The final grade for the course will be distributed as follows:

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|--|-----|
| • Reaction pieces (3% each) | 30% |
| • Annotated playlist | 5% |
| • Musical performance attendance/report | 15% |
| • Fest 19 report | 15% |
| • <i>Rebel Music</i> artist bio and playlist | 10% |
| • Music life history interview | 20% |
| • Attendance | 5% |

For each assignment/exam, you will receive a numerical score, not a letter grade. Your final cumulative score will be translated into a letter grade according to the following schedule: 93 points or higher = A; 90-92.9 = A-; 87-89.9 = B+; 83-86.9 = B; 80-82.9 = B-; 77-79.9 = C+; 73-76.9 = C; 70-72.9 = C-; 67-69.9 = D+; 63-66.9 = D; 60-62.9 = D-; <60 = E. Note that a minimum grade of C is required for General Education credit.

Late assignments will be penalized at a rate of 10 percent of the assignment's maximum score per day. For example, if you submit the Music Life History report within a day after its due date, you will lose two (of 20) points.

Other Matters/Policies

Individual extra-credit work is not allowed.

This course fulfills one of the curriculum requirements of the *International Scholars Program*. Learn more about how you can obtain a graduation medallion and diploma at <https://internationalcenter.ufl.edu/student-opportunities/international-scholars-program>.

Students with disabilities requesting accommodations should first register with the Disability Resource Center (<https://disability.ufl.edu/>). Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Requirements for class attendance, assignments, and other work in this course are consistent with university policies posted at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor. More information about in-class recording is available at <http://aa.ufl.edu/policies/in-class-recording/>

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

Class Schedule

- | | |
|-----------|--|
| August 23 | Course overview |
| August 25 | Discussion: <ul style="list-style-type: none">➤ Is music different from other art forms? How?➤ What are your favorite music genres/artists? |
| August 27 | Intermezzo: Music and War I |

- Listen (before coming to class) to Igor Stravinsky's *The Rite of Spring*. I recommend the London Symphony Orchestra 2017 performance at <<https://www.youtube.com/watch?v=EkwqPJZe8ms&t=282s>> but you're welcome to watch/listen to other renditions on YouTube, Spotify, or other platforms.
- Read the program note from the Chicago Symphony Orchestra at <https://cso.org/uploadedfiles/1_tickets_and_events/program_notes/011410_programnotes_stravinsky_rite.pdf>

First Movement: How Music Moves Us; Rhythmic Movement and War

August 30

- Jourdain, *Music, the Brain and Ecstasy*, Introduction and ch. 1
- Playlist assignment due at 1:45 pm.
- Reaction piece #1 posted at 3 pm

September 1

- Jourdain, *Music, the Brain and Ecstasy*, chs. 2-3
- Lara Pellegrinelli, "A Family's 400-year-old secret still rings true," *New York Times*, August 3, 2018. <<https://www.nytimes.com/2018/08/03/arts/music/zildjian-cymbals-400-years.html?hpw&rref=arts&action=click&pgtype=Homepage&module=well-region®ion=bottom-well&WT.nav=bottom-well>>

September 3

- Jourdain, *Music, the Brain and Ecstasy*, ch. 4
- Reaction piece #1 due at 1:45 pm.

September 6 No class (Labor Day)

September 8 No class (Rosh Hashanah)

September 10

- Jourdain, *Music, the Brain and Ecstasy*, ch. 5
- Reaction piece #2 posted at 3 pm

September 13

- Jourdain, *Music, the Brain and Ecstasy*, chs. 8-9
- Reaction piece #2 due at 1:45 pm

September 15

- Jourdain, *Music, the Brain and Ecstasy*, ch. 10

September 17 Intermezzo: Music and War II

- Listen to *Le Tombeau de Couperin* by Maurice Ravel. I recommend the Frankfurt Radio Symphony performance at <<https://www.youtube.com/watch?v=7NA4j3VhGY4&t=76s>>, but you're welcome to listen/watch other versions.
- Read the program note from the Chicago Symphony Orchestra at <https://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/010710_ProgramNotes_Ravel_Le_tombeau.pdf>
- Reaction piece #3 posted at 3 pm

September 20

- McNeill, *Keeping Together in Time*, Preface and Chs. 1-2.
- **Reaction piece #3 due at 1:45 pm**

September 22

- McNeill, *Keeping Together in Time*, chs. 3-4

September 24

- McNeill, *Keeping Together in Time*, ch. 5

September 27

- McNeill, *Keeping Together in Time*, Conclusion.

September 29 No class (annual APSA meeting)

October 1 Wrap-up of McNeill

- **Reaction piece #4 posted at 3 pm**

October 4 First movement coda

Coda = “the concluding passage of a piece or movement, typically forming an addition to the basic structure.” (Oxford Dictionary)

- Ido Oren and Ty Solomon, “WMD, WMD, WMD: Securitization through Ritualized Incantation of Ambiguous Phrases.” *Review of International Studies* 41/2 (April 2015): 313-36. > [Course Reserves]
- Carter Burwell, “Orchestrating War,” *Harper’s*, February 2004, 15-19. [Course Reserves]
- **Reaction piece #4 due at 1:45 pm**

October 6 Continued discussion of “WMD, WMD, WMD” and “Orchestrating War.”

October 8 No class (Homecoming)

- **Reaction piece #5 posted at 3 pm**

October 11 Intermezzo: Music and War III

- David Sager, “Jazz on the Edge of Change,” *New York Times*, February 18, 2019 < <https://www.nytimes.com/2019/02/18/opinion/the-year-jazz-came-into-its-own.html?smtyp=cur&smid=tw-nytopinion> >
- Watch a short clip, “James Reese Europe, the Hellfighters,” at < <https://www.youtube.com/watch?v=eC9m3Xic3uk> >
- **Reaction piece #5 due at 1:45 pm**

Second Movement: Music, Race, and Cold War Diplomacy

October 13

- Jessica C.E. Gienow-Hecht, “The World is Ready to Listen: Symphony Orchestras and the Global Performance of America.” *Diplomatic History*, Vol. 36, No. 1 (January 2012), pp. 17-28. [Course Reserves]

October 15

- Von Eschen, *Satchmo Blows Up the World*, ch. 1
- Reaction piece #6 posted at 3 pm

October 18

- Von Eschen, *Satchmo Blows Up the World*, ch. 2-3
- Reaction piece #6 due at 1:45 pm

October 20

- Von Eschen, *Satchmo Blows Up the World*, ch. 4

October 22

- Von Eschen, *Satchmo Blows Up the World*, chs. 5-6
- Reaction piece #7 posted at 3 pm

October 25

- Von Eschen, *Satchmo Blows Up the World*, Epilogue
- Reaction piece #7 due at 1:45 pm

October 27 Wrap-up of Von Eschen

October 29 Intermezzo: Music and War IV

- Listen to the first movement (Allegretto) of Dimitry Shostakovich's Symphony No. 7, *Leningrad*. I recommend the performance by the Frankfurt Radio Symphony at https://www.youtube.com/watch?v=GB3zR_X25UU&t=1404s , but you may watch/listen to other renditions. The Allegretto is about 29-30 minute long.
- Read the program note from the Chicago Symphony Orchestra and watch the short clip of the symphony's ending at < <https://csosoundsandstories.org/shostakovichs-symphony-no-7-music-written-with-the-hearts-blood/>>.

November 1 No class (work on your Fest 19 report)

November 3 Discussion of Fest 19

- Fest 19 report due at 1:45 pm

Third Movement: Music, Islam, Race, and Post-Cold War Diplomacy

November 5

- Aidi, *Rebel Music*, ch. 1
- Reaction piece #8 posted at 3 pm

November 8

- Aidi, *Rebel Music*, ch. 2
- Reaction piece #8 due at 1:45 pm

November 10

- Aidi, *Rebel Music*, chs. 3-4

November 12

- Aidi, *Rebel Music*, chs. 5-6
- Reaction piece #9 posted at 3 pm

November 15

- Aidi, *Rebel Music*, chs. 7-8
- Reaction piece #9 due at 1:45 pm

November 17

- Aidi, *Rebel Music*, chs. 9-10

November 19

- Aidi, *Rebel Music*, chs. 11-12
- *Rebel Music* artist bio and playlist due at 1:45 pm

November 22 Wrap-up of Aidi

- Reaction piece #10 posted at 3 pm

November 24/26 No classes (Thanksgiving)

November 29 Third movement coda I: Arab Jewish Music in Israel

- Galia Saada-Ophir, "Borderland Pop: Arab Jewish Musicians and the Politics of Performance," *Cultural Anthropology*, Vol. 21, No. 2 (2006), pp. 205-33. [Course Reserves]
- Watch "Tel Aviv and Baghdad, One through Music," at <https://www.youtube.com/watch?v=sSXV7xbOkvM>
- Watch Dudu Tassa opening for Radiohead at https://www.youtube.com/watch?v=onAo6jV_LCk
- Reaction piece #10 due at 1:45 pm

December 1 Third movement coda II: Palestinian Resistance Music

- Joseph Massad, "Liberating Songs: Palestine Put to Music," in Rebecca Stein and Ted Swedenburg, eds., *Palestine, Israel, and the Politics of Popular Culture* (Duke University Press, 2005), pp. 175-201. [Course Reserves]
- Sunaina Maira, "We Ain't Missing: Palestinian Hip Hop—A Transnational Youth Movement," *CR: The New Centennial Review*, Vol. 8, No. 2 (2008), pp. 161-92. [Course Reserves]
- David Halbfinger, "Boycott Israel's Election? A Palestinian Rapper Says No," *New York Times*, April 4, 2019, at <https://www.nytimes.com/2019/04/04/world/middleeast/israel-election-rap-tamer-nafar.html> (Read the article and watch the clip embedded in it).
- Listen to *Ya Reit*, theme song of the film *Junction 48*, at <https://www.youtube.com/watch?v=wuG0n-fVTBw>
- Adam Rasgon and Iyad Abuheweila, "11-Year-Old Scores Viral Rap Hit but Trips on Gaza Politics," *New York Times*, August 22, 2020, at <https://www.nytimes.com/2020/08/22/world/middleeast/gaza-rapper-israel-normalization.html?searchResultPosition=1> [Read and follow the link to the video in the article's first paragraph]

December 3 Continued discussion of Israeli and Palestinian music

December 6 Make-up class

December 8 Grand Finale: course wrap-up

- Music life history interview assignment due at 1:45 pm

Appendix I. Detailed Assignment Descriptions

Attend and report on a live musical performance

Below you will find a list of musical performances sponsored by UF Performing Arts during Fall 2021. Whether or not they are US-based, all the performers lead thriving international careers. Please attend one of these performances (you are of course welcome to attend more than one but are required to report on one event only). The price of tickets for UF students is \$10.

Write a 1000-1500 words' report about the performance. The report should include some information about the featured artist(s) and the music they performed. It should also include observations, thoughts, and/or reflections about your experience. What was it like? Did the music move you? What did you like/dislike? Was the experience of value or relevance for your personal and/or professional growth? You may also say something about the venue and the audience. Fancy yourself a music/cultural critic. Be creative.

To the report, attach two or more pictures from the event venue, at least one of which features you (a selfie is okay). Note that taking pictures during the concert is prohibited—take them before/after the performance. Write a caption for each photo.

You may attend and report on a comparable musical event outside Gainesville, but please clear it with me before going.

This assignment is due within one week of the day of the performance.

List of musical performances sponsored by UF Performing Arts, Fall 2021

For more information, visit <https://performingarts.ufl.edu/events/>

September 23 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Davina and the Vagabonds](#), mishmash of soul and New Orleans-style jazz

September 30 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Royal Wood](#), a Canadian pop-rock singer-songwriter

October 1 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Lifeline Quartet, with Michelle Mayne-Graves](#), spirituals of the Underground Railroad

October 15 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Love Canon](#), bluegrass

October 17 @ 2:00 and 7:30 pm, Upstage at the Phillips Center
[Merz Trio](#), classical

October 28 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Joey DeFrancesco Trio](#), jazz

November 9 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Dayme Arocena](#), Afro-Cuban jazz

November 16 @ 7:30 pm at the Phillips Center
[Strings for Peace](#), Indian Sarod and American classical guitar

November 19 @ 7:00 and 9:00 pm, Upstage at the Phillips Center
[Brittney Spencer](#), country

November 29 @ 7:30 pm at the Phillips Center
[Jane Lynch: A Swingin' Little Christmas](#), classic holiday tunes

December 6 @ 7:30 pm at the Phillips Center
[The Kingdom Choir](#), holiday program

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Reporting on “Fest 19”

[Note: Fest 19 was originally scheduled for October 2020 but was postponed to October 2021. If the festival is postponed again due to the pandemic, I will modify this assignment]

In the past 19 years, “Fest”—Gainesville’s independent music festival—has grown into a major musical event (see <https://thefestfl.com/history>). As the [Gainesville Sun reported](#), “Thousands of residents and visitors from across the globe flock to Gainesville to attend the downtown festival, which includes performances from about 300 bands, along with comedians and wrestlers.” Most of the bands are based in the United States but some hail from foreign countries such as Germany, Japan, the UK, and Denmark. For more information about Fest visit the [festival’s website](#). For a Gainesville Sun report on Fest 18 (held in Fall 2019), see <https://www.gainesville.com/entertainment/20191101/punks-take-over-fest-18-floods-gainesville>

The [Fest 19](#) event will be held between Friday, October 29, and Sunday, October 31, 2021. Your assignment is:

- Hang out around the festival for at least a few hours and try to mingle with festival goers and/or musicians. Reach out and chat with at least two visitors from outside the United States.
- Imagine you were a reporter for the arts/music section of a local newspaper or for an arts/music publication based elsewhere. Ask your interlocutors questions that your readers may be interested in. This reader, for example, would be curious to know:
 - Where are the visitors from? How old are they?
 - How did they hear about Fest 19? Have they been to this festival or Gainesville before?
 - Why did they come to Fest 19? What’s the draw?
 - What bands/performances did they enjoy the most? What performances do they most look forward to?
 - Do they travel internationally regularly in search of musical experiences? If so, can they share any memorable moments?
 - Anything about their musical tastes.
- If you want to, and can, gain access to members of foreign bands (as opposed to “mere” concert goers), great. Just tailor your questions accordingly. Again, ask questions your readers may be interested in.
- In your reporter’s notepad, take notes during or immediately after your chats (if you wait longer to take notes, much of what you were told would evaporate). Aside from interview notes, take notes of any observations that may be of interest to your readers. For example, how old/young do the audiences appear to be? How are they dressed? What is the audience’s apparent gender or racial breakdown? How rowdy (or calm) is the scene at the Fest Headquarters or any of the venues? Etc.
- Take pictures, including pictures featuring each one of your foreign interlocutors (preferably, place yourself in the picture/selfie too).
- As an alternative to notetaking and still picture-taking, if you are a competent videographer, you may video-record your “notes” and interviews.

- Produce and submit a report on Fest 19 in one of the following formats:
 - A short news article, between 750 and 1,500 words in length. You may use the [Gainesville Sun reporting](#) on Fest 18 as a model, but don't take it as a straightjacket. Be creative. Make sure your report focuses on the foreign visitors. Include at least three photographs, including pictures of each one of your interviewees. Each pic should have a caption.
 - A video clip, 3-5 minutes' long. Edit your video-notes into a coherent report, with you playing the part of a TV news reporter. The report must include some footage of your interviews, in addition to other pertinent materials.

The assignment is due on Wednesday, November 3, at 1:45 pm.

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Rebel Music Bio and Annotated Playlist

Pick a musical artist (or band/group/orchestra/ensemble) mentioned in Hisham Aidi's *Rebel Music*. Please do two things.

First, write a 1000-1500 words' biography of the artist or group. The biography should include standard biographical information such as the artist(s)' place or birth, major recordings/compositions, and other career milestones. To the extent possible, it should also include observations on the political, social, and/or cultural context of the artist(s). For example, were they known for certain political or social commitments? How was their music received and by what audiences? Was the music associated with certain political, social, or cultural movements? Was the music inspired/shaped by cross-cultural influences? Did the music inspire/influence other artists, particularly in other countries? Consider these examples suggestions, not dictates. Be creative.

Second, create a playlist of 3-4 musical pieces associated with the artist(s). For each piece, write a short paragraph describing it. Here are a few examples of things you could include in such a paragraph: When was the piece recorded/composed/performed? What's the meaning of the title (if not in English)? How popular was it and with what audiences? What album was it part of? What does it do to you—does it move you in any way? Does it evoke other artists/genres/songs? Consider these examples suggestions, not dictates. Be creative.

Further comments: Avoid picking artists that receive major billing in Aidi's text, that is, artists who have a long entry in the book index and/or have several pages of text devoted to them. For example, the index entry of jazz artist Randy Weston contains seven mentions, including an extended section (pp. 129-137) in which he is the central figure. Avoid Weston, then (not that he is not important, quite the opposite. It is just that the book already contains a substantial biography of his). Instead, pick an artist who is mentioned in passing or who makes a relatively modest appearance in Aidi's text (which is not necessarily to be confused with them being unimportant). For example, the section centering on Weston contains a few lines (p. 131) recounting his encounter in Beirut with Fairuz—widely considered to be one of the top two female superstars of modern Arab music. Pick Fairuz, not Weston.

As a first cut, you may start your research on Wikipedia, but you must not end there. You are not to cite Wikipedia entries. Instead, use them as one of your first steps toward identifying sources. If no books or book chapters are devoted to the artist(s) you picked (or if the only books are in a language you don't read; or they are not available at UF), use other sources such as magazine or newspaper articles, or the artists' web page. In the text, provide hyperlinks to the sources as much as possible (in addition to offering more conventional citations).

This assignment is due on November 19th at 1:45 pm.

Appendix II. General Education and Quest 1: Objectives and Learning Outcomes

General Education

This course is a Humanities (H) subject area course in the UF General Education Program. Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

Humanities Student Learning Outcomes (SLOs)

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, underlying theory and methodologies used in the course (Content).
- Approach issues and problems within the discipline from multiple perspectives (Critical Thinking).
- Communicate knowledge, thoughts and reasoning clearly and effectively (Communication).

This course also meets the International (N) designation of the UF General Education Program. International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

International SLOs

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the historical, cultural, economic, political, and/or social experiences and processes that characterize the contemporary world.
- Analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate understandings of an increasingly connected contemporary world.

UF Quest 1

This course is a Quest 1 subject area course in the UF Quest Program. Quest 1 courses are multidisciplinary explorations of essential questions about the human condition that are not easy to answer, but also not easy to ignore: What makes life worth living? What makes a society a fair one? How do we manage conflicts? Who are we in relation to other people or to the natural world? Quest 1 students grapple with the kinds of open-ended and complex intellectual challenges they will face as critical, creative, and self-reflective adults navigating a complex and interconnected world. They apply approaches from the humanities to mine works for evidence, create arguments, and articulate ideas.

UF Quest 1 SLOs

At the conclusion of the course, students will be able to...

- Identify, describe, and explain the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course. (Content)
- Analyze and evaluate essential questions about the human condition, using established practices appropriate for the arts and humanities disciplines incorporated into the course. (Critical Thinking)

- Develop and present clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course. (Communication)
- Connect course content with critical reflection on their intellectual, personal, and professional development at UF and beyond. (Connection)

Music and Global Politics SLOs and Assessment

Reflecting the curricular structure of the Quest 1 program and the Gen Ed Humanities and International designations, at the end of *Music and Global Politics* students will be able to:

- Identify, describe, and explain major ways in which wars, imperialism, slavery, diplomacy, and immigration have shaped, and continue to shape, the music we listen to. (Content SLO for Gen Ed Humanities and Quest 1)
 - Assessed through short reaction pieces; “music life history” interview; *Rebel Music* biographical analysis and playlist.
- Identify and analyze the significance of rhythmic coordinated movement for military affairs, nation-building, and war mongering. (Content SLO for Gen Ed humanities and Quest 1)
 - Assessed through reaction pieces.
- Identify, describe, and explain basic musical concepts, musical diversity across cultures, transcultural musical fusion, and historical links between music, war, slavery, colonialism, and diplomacy. (Content SLO for Gen Ed International co-designation)
 - Assessed through short reaction pieces; annotated playlist; *Rebel Music* biographical analysis and playlist.
- Analyze musical genres and musical works from different parts of the world. Evaluate how these genres/works differ, how they may fuse with one another, and how they touch people’s lives in a globalizing world. (Critical thinking SLO for Gen Ed Humanities and Quest 1)
 - Assessed through annotated playlist; Fest 19 fieldwork report; *Rebel Music* biographical analysis and playlist; “music life history” interview report.
- Analyze how world politics shapes the production, diffusion, and fusion of music across cultures. Reflect on the cultural, political, and historical context shaping their musical tastes and those of members of other societies. (Critical Thinking SLO for Gen Ed International co-designation)
 - Assessed through short reaction pieces; annotated playlist; “music life history” interviews; Fest 19 fieldwork report; UFPA musical performance report; *Rebel Music* biographical analysis and playlist.
- Develop and present playlists and written reports depicting their own musical tastes/experiences as well as musical tastes/experiences of members of other societies. (Communication SLO for Gen Ed Humanities and Quest 1)
 - Assessed through Annotated playlist; Fest 19 fieldwork report; UFPA musical performance report; “music life history” interview report.
- Connect course content with critical reflection on their musical development prior to UF, at UF, and beyond UF. (Connection SLO for Quest 1)
 - Assessed through annotated playlist; UPPA musical performance report.