

**IDS 2935: MUSIC AND GLOBAL POLITICS**  
**UF Quest 1—War and Peace**  
**General Education: Humanities, International**  
**Fall 2024, MWF 1:55–2:45 pm, @ Little Hall 125**

We listen to music with our muscles.  
Friedrich Nietzsche

Instructor: Prof. Ido Oren  
320 Anderson Hall  
Mobile phone: [provided on Canvas]  
Email: [oren@ufl.edu](mailto:oren@ufl.edu)  
<https://oren064.wixsite.com/idooren>  
Office hours:  
M & W 5:00–5:45 pm @ 320 Anderson Hall  
Th 3:30–5:00 pm @ <https://ufl.zoom.us/j/3047799955>  
Or by appointment

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 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

intertwined with global political and social practices such as war, 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 third movement will explore the deployment of music in post-Cold War diplomacy, with a focus on hip hop.

---

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 (and Kindle), from your favorite vendor. As for the McNeill book, you may either purchase it or read/download a digital 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, and they are available in PDF format in Canvas. 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 reading/listening assignments in a 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 be posted on Canvas on Fridays at 5 pm and the assignment will usually be due the following Monday at 1:45 pm (except for the weeks of Veterans Day and Thanksgiving, when you will have more time to complete the assignment). The relevant dates are listed on the course schedule.
- **An annotated playlist:** Create a playlist of four 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>. For each piece, please provide a hyperlink to YouTube or other platforms where I can listen to it. This assignment is due on Tuesday, September 3, at 12 Noon.

- 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 22 fieldwork and reporting: Mingle with foreign festival goers and/or musicians at the *Fest 22* punk rock music festival during the weekend of October 25-27, 2024. Produce a brief journalistic report either in written form (with photos) or in video. This assignment is due on October 30 at 1:45 pm. See Appendix I for a more detailed description of 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 20 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 UF 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 1000-1500 words (please provide a word count). Double-space the text. Include a picture (with a caption) featuring your interviewee and you. Additional relevant pictures are optional. This assignment is due on December 4 at 1:45 pm.

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:

- |  |     |
|--|-----|
| • Reaction pieces (3% each)                  | 30% |
| • Annotated playlist                         | 5%  |
| • Musical performance attendance/report      | 15% |
| • Fest 21 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: 94 points or higher = A; 90-93.9 = 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.

Academic misconduct: UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://sccr.dso.ufl.edu/process/student-honor-code/>) specifies several behaviors that violate this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class.

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.

#### Health and wellness resources:

- U Matter, We Care: If you or a friend are/is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out.
- Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161. University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu>

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.bluera.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 26 Discussion:

- Is music different from other art forms? How?
- What are your favorite music genres/artists?

August 28 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 San Francisco Symphony [in Canvas]

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

August 30

- Jourdain, *Music, the Brain and Ecstasy*, Introduction and chap. 1

September 2 Labor Day

September 3 (Tue)

- **Playlist assignment due at 12 Noon.**

September 4

- Jourdain, *Music, the Brain and Ecstasy*, chaps. 2-3
- Lara Pellegrinelli, "A Family's 400-year-old secret still rings true," *New York Times*, August 3, 2018. [in Canvas]

September 6

- Jourdain, *Music, the Brain and Ecstasy*, chap. 4
- **Reaction piece #1 posted at 5 pm due at 1:45 pm.**

September 9

- Jourdain, *Music, the Brain and Ecstasy*, chap. 5
- **Reaction piece #1 due at 1:45 pm**

September 11

- Jourdain, *Music, the Brain and Ecstasy*, chaps. 8-9

September 13

- Jourdain, *Music, the Brain and Ecstasy*, chap. 10
- **Reaction piece #2 posted at 5 pm**

September 16 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 Indianapolis Symphony Orchestra at <https://www.indianapolissymphony.org/backstage/program-notes/ravel-le-tombeau-de-couperin/>
- Reaction piece #2 due at 1:45 pm

September 18

- McNeill, *Keeping Together in Time*, Preface and Chaps. 1-2.

September 20

- McNeill, *Keeping Together in Time*, chaps. 3-4
- Reaction piece #3 posted at 5 pm

September 23

- McNeill, *Keeping Together in Time*, chap. 5
- Reaction piece #3 due at 1:45 pm

September 25

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

September 27 Wrap-up of McNeill

- Reaction piece #4 posted at 5 pm

September 30 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. [in Canvas]
- Carter Burwell, “Orchestrating War,” *Harper’s*, February 2004, 15-19. [in Canvas]
- Reaction piece #4 due at 1:45 pm

October 2 Continued discussion of “WMD, WMD, WMD” and “Orchestrating War.”

October 4 No class (Rosh Hashanah)

- Reaction piece #5 posted at 5 pm

October 7 Intermezzo: Music and War III

- David Sager, “Jazz on the Edge of Change,” *New York Times*, February 18, 2019 [in Canvas]
- Watch a short clip, “James Reese Europe, the Hellfighters,” at <https://www.youtube.com/watch?v=eC9m3Xie3uk>
- Reaction piece #5 due at 1:45 pm

## Second Movement: Music and Cold War Diplomacy

October 9

- 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. [in Canvas]

October 11

- Von Eschen, *Satchmo Blows Up the World*, chap. 1
- Reaction piece #6 posted at 5 pm

October 14

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

October 16

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

October 18 No class (Homecoming)

October 21

- Von Eschen, *Satchmo Blows Up the World*, chaps. 5–6

October 23

- Von Eschen, *Satchmo Blows Up the World*, Epilogue

October 25 Wrap-up of Von Eschen

October 28 No class (work on your Fest 22 report)

October 30 Discussion of Fest 22

- Fest 22 report due at 1:45 pm

November 1 Intermezzo: Music and War IV

- Listen to the first movement (Allegretto) and the closing 2–3 minutes 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](https://www.youtube.com/watch?v=GB3zR_X25UU&t=1404s), but you may watch/listen to other renditions. The Allegretto is about 30 minutes long.
- Read the program note from the New York Philharmonic (in Canvas)
- Reaction piece #7 posted at 5 pm

## Third Movement: Music and Post-Cold War Diplomacy

November 4

- Aidi, *Rebel Music*, Prologue
- Reaction piece #7 due at 1:45 pm

November 6

- Aidi, *Rebel Music*, chap. 1

November 8

- Aidi, *Rebel Music*, chaps. 2-3
- Reaction piece #8 posted at 5 pm

November 11 Veterans Day

November 13

- Aidi, *Rebel Music*, chaps. 4-5
- Reaction piece #8 due at 1:45 pm

November 15

- Aidi, *Rebel Music*, chaps. 6-7
- Aida Alami, "The Struggle to Preserve a Moroccan House of Music, and its Legacy," *New York Times*, August 21, 2021 [in Canvas]
- Reaction piece #9 posted at 5 pm

November 18

- Aidi, *Rebel Music*, chap. 10-11
- Reaction piece #9 due at 1:45 pm

November 20

- Aidi, *Rebel Music*, chap. 12 (skip pp. 298-317; read 318-334)
- *Rebel Music* artist bio and playlist due at 1:45 pm

November 22 Wrap-up of Aidi

- Reaction piece #10 posted at 5 pm

November 25-29 No classes (Thanksgiving)

December 2 Third movement coda: 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. [in Canvas]
- 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](https://www.youtube.com/watch?v=onAo6jV_LCk)
- Reaction piece #10 due at 1:45 pm

December 4 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 2024. 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 ranges between \$12-20.

Write a 1000-1200 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.

The report should be double-spaced. Please provide a word count.

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, while some artists invite the audience to take pictures/videos (and post them on social media), at other times taking pictures during the concert may be prohibited—take them before/after the performance. Write a caption for each photo.

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

Note: In addition to the musical performances it sponsors, UF Performing Arts hosts non-musical performances or musical performances sponsored by external organizations. You are welcome to attend them, but, for the purpose of this assignment, please report only on one of the UFPA-sponsored musical events listed below.

#### List of musical performances sponsored by UF Performing Arts, Fall 2024

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

September 20 @ 7:00 and 9:00 pm, Upstage at the Phillips Center  
[Sean Mason Quartet](#). Jazz.

September 21 @ 7:00 and 9:00 pm, Upstage at the Phillips Center  
[Tres Souls](#). A L.A.-based trio reliving the sounds of the golden age of Mexican cinema.

September 28 @ 7:00 and 9:00 pm, Upstage at the Phillips Center  
[Jahari Stampley Trio](#). Jazz. Pianist Stampley won the 2023 prestigious Herbie Hancock Institute International Competition. His trio includes his mother, multi-instrumentalist D-Erania Stampley.

October 27 @ 2:00 pm at the Squitieri Studio Theater, Phillips Center  
[Clayton Stephenson](#). Classical. Piano recital.

October 30 @ 7:30 pm at the Phillips Center  
[Sergio Bernal Dance Company](#). Bernal is a former principal dancer of the Ballet Nacional de España. The performance is accompanied by live musicians.

November 1 @ 7:00 and 9:00 pm, Upstage at the Phillips Center  
[Michael Cleveland & Flamekeeper](#). Bluegrass. Cleveland, a fiddler, won the 2019 Best Bluegrass Album Grammy Award.

November 2 @ 7:00 and 9:00 pm, Upstage at the Phillips Center  
[Endea Owens and the Cookout](#). Jazz.

November 4 @7:30 pm at the Phillips Center  
[Dear Evan Hansen](#), a Tony-Award winning Broadway musical.

November 17 @ 2:00 pm at the Squitieri Studio Theater, Phillips Center  
[Parker Quartet](#). Classical. A Grammy Award-winning string quartet.

\* \* \*

### Reporting on “Fest 22”

In the past 22 years, “Fest”—Gainesville’s independent music festival—has grown into a major musical event. As the [Gainesville Sun reported](#), “Thousands of people from all over the globe” flock to Gainesville to attend the festival, which “features roughly 350 bands, comedians and wrestlers.” Most of the bands are based in the United States but some hail from foreign countries such as Italy, Germany, Chile, and Japan. For more information about Fest visit the [festival’s website](#). For a Gainesville Sun report on Fest 21 (held in Fall 2023), see <https://www.gainesville.com/story/entertainment/music/2023/10/27/thousands-of-fans-descend-upon-gainesville-for-fest-21/71331148007/>

The [Fest 22](#) event will be held between Friday, October 25, and Sunday, October 27, 2024. Your assignment is:

- Hang out around the festival for 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. [Note: you are not required to purchase tickets and attend any concerts—you’ll have no trouble identifying festival goers on the streets of downtown Gainesville or outside concert venues]
- 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 22? Have they been to this festival or Gainesville before?
  - Why did they come to Fest 22? 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? 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 22 in one of the following formats:
  - A short news article, between 750 and 1,200 words in length. You may use the [Gainesville Sun Reporting](#) on Fest 20 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, October 30, at 1:45 pm.

\* \* \*

### *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 750-1000 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 2-3 musical pieces associated with the artist(s). Provide hyperlinks to YouTube or other platforms where I can listen to each piece. 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 do not end there. You are not to cite Wikipedia entries. Instead, use them as a step 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), 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 20th 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.