

Dear Incoming First Year Penn Student,

Below you will find the syllabus from last year with what we did throughout the year. We had a lot of fun and participated in 3 concerts at the local K-8 school. We will be updating this syllabus this summer and will post the changes as soon as they are ready.

If you wish to apply for the class please:

1. fill out this google form & set a 10min meeting with Molly:  
<https://forms.gle/rL7Rfumv9tqZnifk9>
2. Set a 10min meeting with the instructor to talk about the community service component: [https://calendly.com/mollymcglone\\_upenn/10-minute-quick-check-in](https://calendly.com/mollymcglone_upenn/10-minute-quick-check-in)

Thank you!  
Molly

**Music in Urban Spaces  
2023-2024 Syllabus**

MUSC/URBS 018-401 (.5CU Fall 2023 & .5CU Spring 2024)

Instructor: Molly McGlone ([mmcglone@sas.upenn.edu](mailto:mmcglone@sas.upenn.edu))

TA: Brandon Anaya ([bcordova@sas.upenn.edu](mailto:bcordova@sas.upenn.edu))

First Year Seminar

Fulfills Sector IV “Interdisciplinary Humanities and Social Sciences” & the Cultural Diversity in the United States (CDUS) Foundational Approach

Office hours are by appointment use the link to find a time (both virtual and in person):

[https://calendly.com/mollymcglone\\_upenn](https://calendly.com/mollymcglone_upenn)

Office phone: 215-898-6341 Cell phone: 608-213-4443

**Seminar Meeting Fridays from 3:30-5:15pm for all of Fall 23 and Spring 24 terms  
Volunteering Times, TBD**

**Course Description:**

Music in Urban Spaces is a year-long experience that explores the ways in which individuals use music in their everyday lives and how music is used to construct larger social and economic networks that we call culture. We will read the work of musicologists, cultural theorists, urban geographers, sociologists and educators who work to define urban space and the role of music and sound in urban environments,



including through music education. While the readings make up our study of the sociology of urban space and the way we use music in everyday life to inform our conversations and the questions we ask, it is within the context of our personal experiences working with music programs in public neighborhood schools serving economically disadvantaged students, that we will begin to formulate our theories of the contested musical micro-cultures of West Philadelphia. This course is over two- semesters where students register for .5 cus each term (for a total of 1 cu over the entire academic year) and is tied to the Music and Social Change Residential Program in Fisher Hassenfeld College House which will sponsor field trips around the city and a final concert for youth to perform here at Penn, if possible. While the exact format for both K-12 and our universities remains undefined for this coming year, we will volunteer with music/drama/art teachers and schools in West Philadelphia. The course typically concludes with a community concert and as social distancing allows we will ensure multiple points of community connection through shared music, video, presentations, guest speakers and concerts.

### **Class Structure for Fall 2023 & Spring 2024:**

**Seminar** class will meet in Cohen 237 Fridays from 3:30-5:15pm for Seminar.

**Volunteering** requires **1.5 or 2 hours of service** per week with musicians, actors, and teachers at our partner schools from October 2023-May 2024 (with exceptions for school holidays both for UPenn (see the [Academic Calendar](#)) & [the School District of Philadelphia](#)). These hours are scheduled individually to fit around your other academic obligations but a wide range of times are available Monday-Friday between 7:30am-6pm. If this service happens in person, vans or city bus passes will be provided and participants should plan on an extra 30 min of travel time (for no more than 3hours per week time commitment). Again, at this time we expect all volunteering activities will be masked until further notice and we will need to adjust as the schools change over time.

**Concerts, visits to community events, or walking tours** of Philadelphia's important places for music and arts will be offered to participants throughout the academic year. Events are sponsored by Fisher Hassenfeld (FH) College House and are either open to only residents in the Music and Social Change residential program, to all those in the Music in Urban Spaces course, or sometimes open to all FH residents.

Throughout the week, seminar participants are expected to prepare for class. Students will be asked to read about 1-2 articles per week (sometimes chapters of books), write discussion questions based on the readings, comment directly on the readings each week, or write 1-2 page reflection or analysis paper, or create a song/short video related to the topic at hand. Students will be put into groups to meet together outside of class

to work on projects, select music videos or news examples related to the texts we are reading each week. Students will be asked to explore the city of Philadelphia for the Theaters Project and possibly other activities related to the work we do with Philadelphia School District music and arts teachers.

A typical workload for the week would look like this:

- Sunday/Monday: listening to a 5-10min video introducing the week's ideas and updating on volunteering, then reading an article or chapter of a book for class
- Tues/Wed: 30min meeting w/ your group on your own time OR add comments to asynchronous discussions OR work on a project
- Thur: volunteering with a teacher in a West Philly school w/ young musicians, likely two classes of 45mins each (with 30min for travel if needed)
- Fri: 2 hours and 15 min for class (short presentations, group discussion and activities will be planned)

### **Outline of Assignments & Assessments:**

- Identity Videos (20%), mid-Fall project
  - Interviewing a classmate and posting a video about their experiences growing up as practice, then interviewing a West Philly youth or someone in your hometown and making a video to share with the class.
- Discovering City History Through Theaters (20%), Winter project
  - Investigating a Philly neighborhood with a closed theater to learn about the community and its musical history, then you'll pick a theater in Philly or your hometown to do your own investigation.
- Final Paper or Creative Project like a Song/Video/Podcast (20%), end of Spring semester
  - Write your own research paper or creative project on a topic of your choosing related to class content.
- Discussion Questions, Short Writing Reflections/ Analysis, Creative Projects like short Musical Pieces or Videos & Group Work (20%), ongoing
  - Weekly responsibilities (short presentations bringing in music, contributing discussion questions, commenting on readings, group work, creative responses)
  - First version of theater project and identity video
  - 4 short writing reflections about select course readings
- Volunteering & Class Participation (20%), ongoing
  - We will work with music teachers in West Philly to support youth in K-8 and high schools. We expect students to contribute to class by sharing



their opinions, asking questions of one another, and discussing the readings. We recommend that everyone work towards contributing at least 1-2 times (answering a question, asking a question, sharing a perspective, or connecting an item in the news or something that happened volunteering to the readings, creating art with your groups to respond to the class topics).

### **Essential Course Policies:**

- All readings will be available on [Music In Urban Spaces Canvas Site](#)(where all readings, assignments, and activities will be posted, no textbooks or other materials need to be purchased). We will also use
  - Weebly (we will be creating some music venue websites)
  - YouTube (to listen to the listening assignments)
  - Google Docs (where we will coordinate volunteer days and historical research collaborations)
- This is a year-long Academically Based Community Service Course. We plan to participate in music and drama classes in West Philly Schools which might include general music, choir, orchestra, band, bucket drumming, drum line, recorder, ukulele club, supporting strings /band individual lessons, and electronic music making. Students **do not need to already know how to play an instrument to participate**, rather volunteers just need to *have a love of music* and want to connect with youth in West Philly.
- Some of our students may be facing unusual financial difficulty during the term and any student may consult with [Student Financial Services](#) to find out what support they are eligible to receive to cover course costs or other items that ensure their health, safety, and secure learning environment.
- Given the likelihood of life sometimes getting in the way of school, I will allow students 2 assignments in which to submit their papers for the class up to 3 days past the due date. I encourage you to submit the papers on time because it will greatly enhance our in-class discussions. However, I know that we can get busy and we have to make choices about how to spend our time. I want to be sure you have some flexibility when you need it. You do not need to ask for this extension, just take the time. If you have more than 2 assignments that are overdue, please reach out and let us discuss what is going on and how I can assist you. If there are more than 3 assignments overdue, then the grade for that assignment will be reduced by one letter grade for lateness.

### **Accommodations:**

Students requiring special accommodations should touch base with Molly during the beginning of the semester so I can adapt to meet your needs. It is important that

students with disabilities connect with the Weingarten Center and [Disabilities Services](#) to obtain the proper documentation so that I can grant the [appropriate accommodations](#). Check out the [Weingarten Center Canvas Page](#) in our course to learn about the services they offer, what academic support looks like, and the kinds of disabilities accommodations that you might seek.

### **Grade Breakdown:**

Grades are given for individual assignments to give you a sense of how much each student understood the assignment and where a student can make improvements. At the end of the term, I reserve the right as an instructor to give more weight to a particularly good final project or to take points off for discussion and attendance if a student was consistently late, did not participate in class, or had trouble making it to their volunteer times (and these are just examples of how the grades are fluid markers of progress, not a scale to be directly converted into a final grade).

Assignments will be graded complete/incomplete scale, then averaged for a letter grade for the category in which it belongs as follows (see standards for grading at the end of the syllabus). Students will receive a grade estimate in December as part of a mid-year check-in and graded on your transcript as a PR (meaning “in progress”). Once final grades are awarded in May, then the Fall and Spring grades will be changed to the same letter grade. If students have a particular concern, they should write directly to Molly and we can discuss how your work is progressing in the course and how that is likely to translate into your final grade. The course is meant to be a collective learning experience and we will all gain more as well as learn more from each other if we focus on reading, thinking, sharing our experiences, and listening to one another rather than working for a grade.

### **Attendance Policy:**

Music in Urban Spaces works best if all participants are engaged in every course meeting and every chosen volunteer time, bringing their full self to the experience. The COVID-19 pandemic has taught us many things, including that many of us have had to deal with unforeseen circumstances and challenges far beyond our control. These conditions are always present for some of us and therefore we will work together as a community to provide the best possible learning experience in our classroom at Penn, our relationship with community partners & youth, as well as providing alternative assignments or virtual experiences as needed throughout the year. I am asking participants to extend grace and patience as we navigate these uncertain times and in return I will work to provide clear directions about what is expected of participants each week (including the format of class/assignments/volunteering) in as timely a fashion as possible.

The mental and physical health of each person in Music in Urban Spaces is vitally important. We are all living in a time of great stress- between COVID-19, gun violence, racism, and many other forms of oppression where you could be experiencing microaggressions on a daily basis. Penn has many free resources that can assist students who are facing challenges ([Student Health & Counseling](#), [SRFS](#)(Financial Services), [PennFirstPlus](#)(for first generation College students), [Cultural Resource Centers](#), [Greenfield Intercultural Center](#), [ISSS](#)(for international students), [Weingarten Learning Resources & Disabilities Services Center](#), and more). Please let me know if you are ill, feeling unsafe, or are struggling. Reach out, share how you are feeling, and we will work together or with your academic advisors to come up with a plan to address your needs.

Participation is vital for this course and 20% of your grade is based on in-class participation and volunteering. Each student is expected to attend and participate in all required class activities. At the same time, it is important that we all stay safe. Please do not come to in-person class ill or show up to a Philly public school ill. I will provide alternative assignments if you need to miss for illness once or twice, just fill out the Course Action Notice and we will work together. If students end up missing more than 2 class sessions without communicating about your situation, then those absences will affect the participation grade. Communication is vital for this experience, please let me know what is going on and we can work together.

I value your full participation in this course and I recognize that it is hard to read everything for every class without missing a week here or there. For that reason, you may have up to 3 "passes" this semester. The "pass" means that you can let me know the day before class via email that you are just not going to get to the readings this week. You want me to know that in this week, you'd like to get a "pass" out of being able to completely engage with the text. I hope that you will attend class anyway and participate as best you can, I will simply know that this was a week that was heavy on other classes and that you won't participate as much as other weeks. This will not be counted as an absence and is meant to keep you attending and participating in discussions.

If you need to miss an in-person class session, please fill out a Course Action Notice as soon as you are aware that you will be missing the class. If you are supposed to volunteer and you become aware that you need to miss that session, contact Mackenzie Couloff (our volunteer coordinator), the [teacher you are meant to support](#), and myself with a quick email.

I will reserve the right to use Zoom for class purposes throughout the term if required by public health recommendations or the University. Please make sure you are reading your email and Canvas announcements so we can stay in touch.

**Expectations:**

All students are expected to:

1. Attend all seminar meetings
2. Read and listen to the assigned materials
3. Prepare written assignments, blog posts, comment on discussion boards in a timely fashion
4. Lead in-class discussions and prepare online discussion questions when assigned
5. Participate fully in your placement site, paying attention to what the needs are of the teachers and students involved, taking charge when you need to and following when appropriate.
6. Prepare a series of group and individual projects throughout the year
7. Provide feedback to colleagues during the peer review process
8. Complete a final research project or problem set for the end of the term
9. Bring your ideas, perspectives and energy to class discussions and our work in the community

**Planning Documents:**

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All enrolled students will need to be connected to and represented in the [2023-2024 Music in Urban Spaces Shared Workbook](#), which will be used collaboratively throughout the year.

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**Standards for Written Essays, Research Papers & Grades:**

A: Student’s performance is excellent and well written. An “A” essay holds the reader’s attention throughout, shows creative thinking or uncommon insight, exhibits full understanding and engagement with the materials, follows the instructions given in the assignment, and demonstrates standard written English.

A-: Student shows a strong understanding of the subject matter. An “A-” essay illustrates an engagement with the materials, holds the reader’s attention, is well organized, and demonstrates standard written English.

B: Student grasps the materials at a very good level. Student’s essay holds the reader’s attention, shows that the student has engaged with the materials, and follows standard written English.

B-: Student demonstrates a satisfactory comprehension of the subject matter.

C: Student shows some comprehension of the materials. Essay mildly attracts the reader, is somewhat organized, and follows standard English.

D: Student's work demonstrates a below average and barely acceptable quality. A "D" essay roughly fulfills the assignment but fails to engage with the materials, does not follow instructions, or uses standard written English.

F: Student's work falls below the level expected to progress to a more advanced level of work. An "F" essay shows a complete lack of effort or understanding of the assignment or a poor use of standard written English.

### **Grade Distribution**

95-100: A	80-82: B-	67-69: D+
90-94: A-	77-79: C+	60-66: D
87-89: B+	73-76: C	0-59: F
83-86: B	70-72: C-	

### ***Semester Reading in Detail***

#### *Unit One: Music and Urban Education*

#### **Wk 1 Fri Sept 1      Welcome: Intro- Music & the Urban Ethos**

#### **Readings:**

Margaret J. Wheatley, "Willing to be Disturbed," Turning to One Another: Simple Conversations To Restore Hope for the Future (Berrett-Koehler Publishers, 2002), 1-2.

Beverly Tatum, "Embracing Cross-Racial Dialogue" Why Are All the Black Kids Sitting Together In The Cafeteria? (Basic Books, 2017 edition), 331-342.

#### **Assignment:**

1. Read the short articles and information pages above.
2. Please post a youtube video on Canvas: [Introduction Discussion Post](#) that represents where you came from- if you are from an urban center how does that "urban ethos," or the core values or culture of your community, get represented in popular culture? If you are from a rural area or a suburban one, how do you hear it in music that is used to represent pride in your area?

#### **Wk 2 Fri Sept 8      Freire- Pedagogy of the Oppressed; Listening to Teach**

Paulo Friere was a Brazilian educator who developed this theory while working with low income, illiterate Brazilians. His theory was based on shifting the power dynamics that classrooms typically promote and instead of seeing the teacher as the only fount of knowledge, he respected the learned wisdom of the learner. As you are reading these two articles, think about the students we are working with at Lea and WPH as well as your own experience in education. How are educators reinforcing stereotypes and systems of oppression and in what ways are folks working to break apart those social systems that have been ingrained in us.

### **Readings:**

Suzanne Rice, "Chapter 2: Paulo Friere's Critical Pedagogy: The Centrality of Teacher Listening," in Listening to Teach, edited by Leonard J. Waks (Suny Press, 2015), pp. 25-38.

Paulo Friere, "Chapter 1: The Fear of Freedom," excerpt from The Pedagogy of the Oppressed taken from The Paulo Friere Reader, edited by Ana Maria Araújo Friere and Donaldo Macedo, (Continuum Publishing, 1996), 45-79.

Jessie L. Whitehead, "Counternarratives: Considering Urban Student's Experiences in Art Education," Transforming City Schools Through Art: Approaches to Meaningful K-12 Learning, edited by Karen Hutzler, Flavia M. C. Bastos, and Kim Cosier (Teachers College Press, 2012), pp. 34-42.

Kim Cosier, "My Life In Teaching," Transforming City Schools Through Art: Approaches to Meaningful K-12 Learning, edited by Karen Hutzler, Flavia M. C. Bastos, and Kim Cosier (Teachers College Press, 2012), pp. 47-59.

[Geographies of Difference](#), looking at Philadelphia.

### **Listening:**

[New Eyes by Clean Bandit](#) (Featuring Lizzo) & example discussion post

### **Assignment:**

1. Please read the texts above that all center around Paulo Friere's work and philosophy of education. Then compose a 2-4 page [Critical Pedagogy Response Paper](#).

2. Take a look at the musical application of the text in the [Friere Discussion Post relating this to New Eyes by Clean Bandit \(featuring Lizzo\)](#), make one comment/observation after you listen.

### **Wk 3 Fri Sept 15    Cycle of Socialization, Penn & the West Philadelphia Neighborhood**

This week we are going to consider the social structures that perpetuate stereotypes and some strategies for breaking down the cyclical and oppressive nature of the culturally-taught and reinforced stereotypes. This week is a mixture of both theoretical and practical and I hope we can wrestle with how racism and classism continues to exist and pedagogical strategies to undo those attitudes. We consider the relationship between Penn and West Philadelphia, thinking about geography and difference. Then we turn to Bettina Love's Ted talk on hip hop, girl and academic success as we prepare to volunteer in West Philly schools.

Bobbie Harro, "Cycle of Socialization," in H. Hackman, M. Peters, and X. Zuniga (eds) Readings in Diversity and Social Justice (New York: Routledge, 2000), 15-21.

Billy Yalowitz, "The Black Bottom: Making Community-Based Performance in West Philadelphia" Letting Go Sharing Historical Authority through Oral History, pp 156-173.

Bettina Love, [Hip hop, Grit, and Academic Success](#) (Youtube, 2014).

#### **Assignment:**

1. Do all the readings and watch the video for the week. Write 250 words in [reflection post on Issues in Education, Discipline & Race](#) what you read this week by Friday at noon.
2. We will gather and walk to Lea for a tour of the building & discussion with key staff.

### **Wk 4 Fri Sept 22    Issues in Education, Discipline & Race**

Building off of our consideration of the pedagogy of the oppressed, this week we will combine a look at some recent research in education about how students succeed and fail in urban spaces alongside some historical and lived performance experiences of West Philadelphia over the last century. Living in Philadelphia in particular, it is important that we consider the challenges faced by youth of color, especially black and brown children. Monique W. Morris's *Sing a Rhythm, Dance a Blues: Education for the Liberation of Black and Brown Girls* (2019) provides various crucial perspectives that we need to listen to and engage with before we meet the youth of West Philly. Billy Yalowitz is a Theater educator who has a piece about the longer history of West

Philadelphia and especially Penn's involvement in the clearing of a neighborhood called Black Bottom. Together these two pieces ask us to consider the role of Penn in the West Philadelphia neighborhood and will help us think about our role in the schools. Bettina Love's youtube Ted talk gives us some perspective on what is possible for the youth we work for and how our perspective can empower the talents already present in the youth in our neighborhood.

**Readings:**

Monique W. Morris, "Track 1 Fit to Wear a Crown" and "Track 6 'Today I'm with You ... Ain't That Some Love,'" Sing a Rhythm, Dance a Blues: Education for the Liberation of Black and Brown Girls (2019), pp 1-38, 165-164.

[An Introduction to the School District of Philadelphia](#)

[Trauma Informed Educational Practices Presentation](#)

**Listening:**

["I'm A Woman"](#) Koko Taylor (1978)

["Strange Fruit"](#) Billie Holiday (1959)

**Assignment:**

1. Do the readings & Listen to the texts. Come to class ready to draw on these as we visit the schools.

**Wk 5 Fri Sept 29 The Cultures of Cities & the Workplace**

This week we will consider how cities navigate their own cultures through city planning, economic development, and encouraging the arts. We will pair this with how the workplace is also a micro-culture with many similar dynamics to a larger city but with power dynamics in the mix.

**Readings:**

Sharon Zukin, "Whose culture? Whose city?," *The Culture of Cities* (Wiley-Blackwell, 2006).

Jennifer Kaufmann-Buhler, "Designing Hierarchy," *Open Plan: A Design History of the American Office*. (London: Bloomsbury Visual Arts, 2021). *Cultural Histories of Design*. *Cultural Histories of Design*. Bloomsbury Collections. Web. 22 Aug. 2023. <<http://dx.doi.org/10.5040/9781350044753>>.

**Assignments:**

1. One group will prepare a presentation, the rest will post discussion questions by Thurs evening at 8pm.
2. The group presenting will have their presentation ready for viewing by noon on Friday.

### **Wk 6 Fri Oct 6 Sounds in the Workplace: Negotiating Privacy & Communication**

This week we are going to have a visitor- Dr. Jennifer Kaufmann-Buhler who is a Design historian at Purdue. We read the first chapter of her book last week in the context of city planning. The chapter for this week is about a workplace culture that considers how to control sound in the office. This week we will need to submit questions for Dr. Kaufmann-Buhler by Wednesday at 8pm so we can share them with our guest before we meet on Friday.

#### **Reading:**

Kaufmann-Buhler, Jennifer. "Negotiating Privacy and Communication," *Open Plan: A Design History of the American Office*. London: Bloomsbury Visual Arts, 2021. Cultural Histories of Design. Cultural Histories of Design. Bloomsbury Collections. Web. 22 Aug. 2023. <[http:// dx.doi.org/10.5040/9781350044753](http://dx.doi.org/10.5040/9781350044753)>.

#### **Assignment:**

1. Each student should submit 2 questions each to the discussion board about Dr. Kaufmann-Buhler's book *Open Plan*- Ch.1 Designing Hierarchy & Ch. 3 Negotiating Privacy and Communication.

Fall Break: No Class Fri Oct 13

### **Wk 7 Fri Oct 20 Latin Music, Latin America & Shakira**

This week we will read from Prof. Jairo Moreno's new book, *Sounding Latin Music, Hearing the Americas*, published in May of 2023. In the book, Prof. Moreno seeks to theorize how various musics, musicians, and countries have navigated the celebration of local culture alongside the pull of globalization that brings prosperity and recognition to countries like Columbia. We will read Ch 3. Shakira's Cosmopolitanism and I'll leave a copy of the introduction here if you want to learn more.

#### *Reading*

Jairo Moreno, "Shakira's Cosmopolitanism," *Sounding Latin Music, Hearing the Americas* (University of Chicago, 2023), pp. 120-169.

#### *Assignment*

1. The presentation group will work on a primary source while the other groups submit discussion questions.

2. Presentation group will have their presentation ready by noon on Friday.

### **Wk 8 Fri Oct 27 Son Cubano**

We will learn about Son Cubano, a complex musical genre from Cuba that has social significance that helps us to think about the African diaspora. We are going to have live music in Fisher Hassenfeld on Friday Oct 27th between 4:30-6pm with dinner served, hosting Raul Cisneros and his band ClaveAche. Below is a link to hear their music:

[ClaveAche @ World Cafe Live \(2022\)](#)

To give us some context, we will reading two pieces about Son and its contemporary expression in Cuban popular music.

#### *Reading*

[A Brief History of Son Cubano, by MasterClass Nov 2, 2021](#)

(a brief blog post to describe the music and its instruments)

Ellen Rebecca Bishell (2021) [Cuban Music, Global Screen: Hypervisibility, Identity Politics, and Resistance in Seidy 'La Niña' Carrera's Tumbao,](#)

Comparative American Studies An International Journal, 18:3, 413-429, DOI: 10.1080/14775700.2021.1947109

#### *Listening*

[ClaveAché -- Vamos A Bailar Un Son](#)

[Seidy La Nina- Tumbao \(2019\)](#)

[Celia Cruz- La Negra Tiene Tumbao \(2009\)](#)

Assignment:

3. Read & Listen to the above.
4. Contribute to the [Son Cubano discussion post](#) and the first group will find a primary source to share.
5. Submit [Interview Questions for the Identity Video](#) by Friday class time.

### **Wk 9 Fri Nov 3 Plan for us to travel in groups to your Theaters Site**

1. Consult the [Ethnographic Observations Page](#)
  - What kinds of people do you see?
  - What are they doing?
  - What do the buildings look like?

- What kinds of businesses are present?
- How do your surroundings look different from Penn's campus (or do they at all)?
  1. Take photos & upload them to your Weebly Sites
  2. Write down your observations right when you get back (so you don't forget!) and note anything that comes up for you as you traveled as well.

**Assignment:**

1. Turn in your [Identity Video by 11pm](#) on Monday Nov 6.
2. Read over the four pages on the Theaters Project before class.
3. Wear comfortable clothes and get ready to travel around the city!

**Wk 10 Fri Nov 10 Identity Video Screening** in class

**Wk 11 Fri Nov 17 Music / Art & Social Class: Bourdieu's Distinction**

Pierre Bourdieu is a French sociologist who has been a very influential theorist of the connections between culture, everyday life and social standing. The work we are reading is his analysis of the quantitative data he did himself as well as analysis of the work of other sociologists into how people consume and display their preferences, something that he calls "taste." While not much of this work is explicitly about music, you will see how art and music are central to how we develop our own identities and "taste."

Pierre Bourdieu, excerpt from Distinction: A Social Critique of the Judgement of Taste (Cambridge: Harvard University Press, 1984), 99-125.

Pierre Bourdieu, "The Production of Belief: Contribution to an Economy of Symbolic Goods," The Field of cultural production: essays on art and literature trans. Richard Nice 1980 (New York: Columbia University, 1993), 74-78.

**Assignments:**

1. Complete the [Social Class & Music / Art Problem Set](#), due the Thursday before class at 8pm with a peer review by class time Friday at 3:30pm

**\*\*\* THANKSGIVING BREAK NOV 22-24, NO CLASS \*\*\***

**Wk 12 Fri Dec 1 Asian American Rap & the Model Minority Myth**

Asian Americans and those living in the US from Asian countries face many complex challenges related to race and ethnicity. The Model Minority Myth is the idea that

Asian students outperform their peers and therefore are expected to outperform the competition, no matter the subject/test/environment. This expectation has damaging consequences. This week we are going to consider the Asian American achievement paradox in reflecting on the Asian American experience. Alongside that we'll read about an important Asian American Rapper and what his life story has to teach us about identity, music, social class, and music.

Suzanne Model (2020) "Mass culture versus class culture: some reflections on The Asian American Achievement Paradox," *Ethnic and Racial Studies*, 43:3, 501-507, DOI:10.1080/01419870.2019.1640380

Kevin Kim, DJ Jin the MC; America's First Mainstream Asian American Rapper (2005) *Colorlines* ; Oakland Vol. 7, Iss. 4, (Jan 31, 2005): 47.

[MC Jin Chinese Kid that Raps TEDx UCSD](#) (18min video)

Assignments:

1. Contribute to the [discussion posts and class presentation](#).

**Wk 13 Fri Dec 8** Weebly Theater Websites Presentations/Tours During Class

Post your [Theater Sites here](#) by 8pm on Thursday Dec 7th and be ready to present them in class.

\*\*\* WINTER BREAK DEC 23- JAN 11 \*\*\*

**Updated Jan 2024**

**Wk 14 Fri Jan 19 Marian Anderson & Sonic Blackness**

Marian Anderson was a South Philly born black vocalist who was a successful opera singer. Penn's library holds her archives so we will learn about her and the work of music as social protest.

Nina Sun Eidsheim, "Marian Anderson and Sonic Blackness in American Opera," *American Quarterly*, Vol 63, No. 3, September 2011, pp. 641-671.

Assignment:

2. Read & Listen to the above.

3. Contribute to the [Marian Anderson & Sonic Blackness Post](#) by Thurs at 8pm and the first group will find a primary source to share.

### **Wk 15 Fri Jan 26 Queer Identity & Disco**

What can we learn from Disco Space? Nadine Hubbs takes us back to the 1960 and 70s to reveal the beginnings of disco as a queer social space.

Nadine Hubbs, "[I Will Survive": Musical Mappings of Queer Social Space in a Disco](#)" *Popular Music* Vol. 26 No. 2 (May 2007), pp 231-244.

### **Wk 16 Fri Feb 2 Lareau, Unequal Childhoods**

We will consider the work of Annette Lareau, a Professor in the Sociology Department, who researches the connections between family life, social-economic class, and everyday life.

Annette Lareau, "Chapter 1: Concerted Cultivation and the Accomplishment of Natural Growth" and "Chapter 13: Class Differences in Parent's Information and Intervention in the Lives of Young Adults" and in [Unequal Childhoods and Unequal Adulthoods: Class, Race and Family Life](#) (), pp. 1-13 and 263-311. (DO NOT READ THE WHOLE THING!)

#### **Assignment:**

1. Write 2-4 pages answering prompts A, B or C from the [American Class in Childhood Response paper](#).

### **Wk 17 Fri Feb 9 Bollywood, Hip Hop, and Masculinity in India**

We will consider two genres that are popular in India: Bollywood and Hip Hop. Bollywood has a long history as a movie genre with many sonic tropes that form an important part of popular culture in India. The article discusses the evolution of masculinity in the Bollywood genre and how it has changed since 2010. Hip Hop is an imported genre from the United States that has been made possible within a DIY home studio framework. Examining a particular DIY hip hop artist that rose to fame after 2013, this article continues to challenge us to think about the impact of globalization in defining musical genres and local cultures.

Sonal Jha, "Unbecoming Men: The Masculinity Crisis of the Bollywood Hero," *Third Text* (2022), Vol 36, No. 2, pp. 278-292.

Dattatreyan and Singh, "Ciphers, 'hoods and the digital DIY studio in India: Negotiating aspirational individuality and hip hop collectivity," *Global Hip Hop Studies*, (2020) Vol 1, No. 1, pp. 25-45.

Assignment:

- Read & Listen to the above.
- Contribute to the Bollywood and Indian Hip Hop discussion post by Thurs at 8pm and the first group will find a primary source to share.

### **Wk 18 Fri Feb 16 Urban Youth & the Media Economy (a study of Drill music communities in Chicago)**

Forrest Stuart's book, *Ballad of the Bullet: Gangs, Drill Music, and the Power of Online Infamy*, examines how the proliferation of digital social media is transforming gangs, gang violence, and neighborhood culture in urban poor communities. We'll read three chapters and discuss the experience of urban youth in navigating their safety, social relationships, and dreams of making it in the music industry.

Forrest Stuart, *Ballad of the Bullet: Gangs, Drill Music, and the Power of Online Infamy* (Princeton U Press, 2020).

- Everyone reads Chapter 1 and see Canvas for the assignments for Chapter 3 and Chapter 7.
- Contribute to the Urban Youth and the Media Economy discussion post by Thurs at 8pm and the first group will find a primary source to share.

### **Wk 19 Fri Feb 23 Brazilian Drag Queen Artists & Social Media**

We will consider drag queens in Brazil alongside the audio-visual art of Pablllo Vitar and Gloria Groove. Get ready for an exploration of radical arts of reclamation.

Mayka Castellan, Daniel Rios, and Gabriel Ferreirinho, "Boys Wear Blue, Girls Wear Pink: Drag Queens, Fake News and Gender Controversies in a Conservative Brazil,"

Jorge Cardoso Filho, Rafael Jose Azevedo, Thiago Emanuel Ferreira dos Santos, and Edinaldo Araujo Mota Junior, "Pablllo Vitar, Gloria Groove and Their Performances: Audio-visual flows and temporalities in pop culture," *Contracampo*, 37 (3), pp. 3-18.

Assignment:

- Read & Listen to the above.

- Contribute to the Brazilian Drag Queen discussion post by Thurs at 8pm and the first group will find a primary source to share.

### **Wk 20 Fri March 1 MOVE & Hip Hop Opera**

We will read an historical exploration of the factors that led to the MOVE organization's collective placemaking activities in West Philadelphia and their clashes with local gang and city police. Alongside this exploration of the religious, political, and community motivations for the group's choices (vegetarianism, living off the city grid for gas and electric, and valuing the life of animals as equal to humans), we will watch (hopefully) the Marc Joseph Bemuthi's [We Shall Not Be Moved](#) opera from 2019.

*Reading:*

JT Roane, "On the MOVE," *Dark Agoras: Insurgent Black Social Life and the Politics of Place*, New York University, 2023, pp. 209-242.

Assignment:

- Read & Listen to the above.
- Contribute to the MOVE and Hip Hop Opera discussion post by Thurs at 8pm and the first group will find a primary source to share.

### **Fri March 2-10 SPRING BREAK- no class**

### **Wk 21 Fri March 15 Work on Research Project in Class**

Writing & Reflection on a Final Project in Class, we'll break into groups and work together on your ideas for the final project.

### **Wk 22 March 22 The Punk Habitus**

We will dive into the questions of city-renewal, gentrification, ice hockey arenas, and the music of punk all at one time!

*Reading:*

Rylan Kafara, "[Who is really gonna benefit?: The punk habitus in the downtown Edmonton field.](#)" *Punk & Post-Punk* (Vol 9, No 2, 2020), pp. 287-307.

Assignment:

- Read & Listen to the above.
- Contribute to the Punk & Habitus discussion post by Thurs at 8pm and the first group will find a primary source to share.

## **Wk 23 Fri March 29 Rap in Burkina Faso**

This week we'll be joined by Batchema Sombie, a Class of 2022 College graduate who works in the tech industry and continues to record music for his home community of Burkina Faso. To prepare for our guest, we'll watch a documentary about music making in a few African countries & we'll read an article on rap and blackness in Burkina Faso.

Reading:

Anna Cuomo, "Rap and blackness in Burkina Faso. The issues around access to artistic recognition," *African Politics* (2014), Vol 4, No. 136, pp. 41-60.

Listening:

Sombep Xpert, "[Easy Do](#)", "[#Yelemma](#)", "[Paradigms](#)", "[Calme-toi](#)"

Assignment:

- Read & Listen to the above.
- Contribute 1 reading question/comment and 1 question for our guest speaker to the Rap in Burkina Faso discussion post.

## **Wk 24 Fri April 5 The Culture Industry & Mechanical Reproduction**

We will delve into the Frankfurt School of Art & Music philosophy by reading Walter Benjamin and Theodore Adorno, two important cultural theorists that have influenced academic work on music, film, art, and other forms of cultural production.

Walter Benjamin, "Art in the Age of Mechanical Reproduction" (1936), translated by Harry Zohn and transcribed by Andy Blunden (1998).

Theodore Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," *Dialectic of Enlightenment*. (1944), transcribed by Andy Blunden (1998).

### **Assignment:**

1. Choose either Prompt A, B, C or D and write a 2-3 page response paper; due Thursday at 8pm.

## **Wk 25 Fri April 12 Mapping our own musical/personal spaces; Cohen Cityscapes**

Sarah Cohen's work has been thinking about local musicians' musical maps of cities. This week each participant will map their own musical and personal spaces on an

8.5x11 piece of paper and we will read how Cohen has interpreted maps like these in her research. We will also ask Swetha Narasimhan to visit class this day and talk about the projects at Workshop School and our collaboration which will take place after thanksgiving.

**Readings:**

Sarah Cohen, "Cityscapes", The Routledge Reader on the Sociology of Music, edited by John Shepherd and Kyle Devine (Routledge, 2015), pp.231-244.

**Assignment:**

1. Develop your own personal map of your hometown/ where you are living right now. What were the pre-COVID musical spaces you experienced? What were the places you spent the most time? What messages did you receive about those places?

**Wk 26 Fri April 19                      Currid, Social Life of Creativity**

Elizabeth Currid tells us about the artistic networks she discovered in New York City and how the structure of being a successful artist is enmeshed with social networks. She draws on business theory and sociology to make her case and music plays an important role.

Elizabeth Currid, "The Social Life of Creativity," The Warhol Economy (Princeton: Princeton University Press, 2007), 66-86.

**Draft due Fri April 19th**

**Wk 27 Fri April 26 Presentations on the Final Research Paper/Creative Projects**

We will hear from each class participating about their final research project/ problem sets.

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*Potential concert dates*

*April 12th Concert @ Lea*

*May 6th @ midnight final Paper or Creative Project due*

*May 13th Finding Nemo Musical @ Lea*

*Concert @ West Philly High???*

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*Wednesday May 6th, Midnight Final Problem Sets Due*