



Music in Urban Spaces Prospectus

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

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First Year Seminar

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

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-semester 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 supporting the wish-lists of Philly Music and Drama teachers. While the exact format for both K-12 and our universities shifts to meet the goals of the teachers each year, we will volunteer with music/drama/art teachers and schools in West Philadelphia in-person once a week up to 1.5 hours per week. The course typically concludes with a community concert and we will ensure multiple points of community connection through shared music, video, presentations, guest speakers and concerts.

Class Structure for Fall 2023 & Spring 2024



- Synchronous or In-Person Sessions Planned
 - Our goal is to meet for class discussion **Fridays from 3:30-5:15pm for all of Fall 22 and Spring 23 terms**. If we are required to do some social distancing or students are not all equally able to participate due to health or other concerns, we will use technological tools to include participants as much as possible.
 - Volunteering requires **1.5hours of service** in-person per week with musicians, actors, and teachers at our partner schools from October 2023-May 2024 (with exceptions for school holidays both for UPenn & 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 8:30am-6pm. City bus passes will be provided and participants should plan on an extra 30min of travel time (for a total 2hours per week time commitment).
 - 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.
- Asynchronous Activities
 - 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 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.
- Schedule reflecting the workload for a typical week
 - 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 15min there and 15min back for travel) for a total of 2 hours.
- Fri: synchronous 2 hour (expect lots of discussions, listening, hands-on activities, and group presentations each week)

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.
- Research or Creative Projects (20%), end of Spring semester
 - With guided questions and support from the instructor and TA, you will identify a topic of interest to you that connects with the theme of the course and draws upon the texts we read in the course, your experiences in the school classrooms or in musical spaces in Philly (primary source evidence), and scholarship that has already begun to address the questions you have or related questions (secondary source evidence).
 - The goal of this exercise is to give each course participant to explore a kind of music, musical community, or area of education/music/research to make the course your own and to show what you have learned over the course of the year.
- Discussion Questions, Short Writing Reflections/Analysis, & Group Work (20%), ongoing
 - Weekly responsibilities (discussion questions, commenting on readings, group work)
 - First version of theater project and identity video
- Volunteering & Class Participation (20%), ongoing
 - We will work with music teachers in West Philly to support youth in K-8 and high schools. This portion of the course is still under development (see below for some ideas). We hope to have guest speakers to help us connect despite social distancing restrictions.



Essential Course Policies

- All readings will be available on Canvas (no books or materials will be required for purchase).

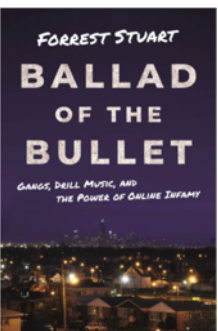
- This is a year-long Academically Based Community Service Course. We typically have a wide range of music & drama teachers that we support where Penn Mentors participate in choir, drama, bucket drumming, recorder, ukulele club, supporting strings/band individual or group lessons, and electronic music. 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*.
- We want all students to have as close to a health, safe, and secure learning environment to really engage in the course and volunteering experiences. If students need any kind of additional financial assistance, academic or physical accommodations, or other items that have not be adequately provided by Penn, I invite you to speak with me individually or consult the course Canvas site to get links to campus resources for each of these items.



Examples of Typical Readings

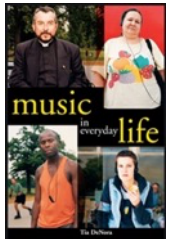


- Freire, Pedagogy of the Oppressed (oppressor/oppressed dynamics, revolutionary teaching)
- Whitehead, "Counternarratives" (art education and student voice)
- Cosier, "My Life in Teaching" (teaching and social justice)
- Rice, "Paulo Freire's Critical Pedagogy" (background on Freire)
- Tough, "How to Fail" & "How to Succeed"
- O'Mara, "Building Brainsville" (history of Penn)
- Philadelphia Inquirer, "Toxic Schools, Sick City" (Philadelphia context)
- Lareau, Unequal Childhoods (social class and parenting)
- Harro, "Cycle of Socialization" (the impact of identity)
- Zukin, The Cultures of Cities (who creates the culture of cities, how does culture shape cities)
- Cohen, "Cityscapes" (map-making, musical genres, and cities)
- Emdin, For White Folks Who Teach in the Hood (culturally relevant teaching)
- Stuart, Ballad of the Bullet (authenticity & community in dill music from Chicago)
- Hill, "Real Recognize Real" (student perceptions of authentic hip hop)
- Von Glahn, The Sounds of Place (representations of Harlem and NYC in music)





- Pieslak, Radicalism in Music (the role of music in Islamic terrorist groups)
- Perry, “The Sound and Fury of a Renaissance” (the role of “Lift Every Voice and Sing” in the Civil Rights movement)
- Eidsheim, “Marian Anderson and “Sonic Blackness” in American Opera” (hearing race, racism in opera)
- Hobson, “Everybody’s Protest Song”
- derson and Billie Holiday’s navigation of race in their careers)
- DeNora, “Music as a technology of self” (how people use music in their daily lives)
- Bourdieu, Distinction (definitions of social class, forms of capital)
- Bourdieu, “The production of belief” (taste and value in art)
- Hubbs, ““I Will Survive’: Musical Mappings of Queer Social Space in a Disco Anthem” (disco and the LGBT community)
- Hsu, “Troubling genre, ethnicity and geopolitics in Taiwanese American independent rock music” (navigating nationality/ethnicity and music)
- Phillips, Reddick-Morgan, and Stephens, “Oppositional Consciousness within an Oppositional Realm” (women’s roles in the development of hip hop and rap)
- Gaunt, “Youtube and Bad Bitches” (the internet’s influence on the identity formation of young black girls)
- Currid, “The Social Life of Creativity” (the role of social ties in the creative economy.
- Eidsheim, The Race of Sound (hearing race in music)



“IN ORDER TO PERPETUATE ITSELF, EVERY OPPRESSION IN OUR HISTORY MUST CORRUPT OR DISTORT THE SOURCES OF POWER WITHIN THE CULTURE OF THE OPPRESSED, WITHIN OUR CULTURE, THAT CAN PROVIDE ENERGY FOR CHANGE.”

AUDRE LORDE, “USES OF THE EROTIC” QUOTED IN KYRA GAUNT’S YOUTUBE AND BAD BITCHES (2015), PP211

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