

Luis Fonsi and Daddy Yankee



Girls Generation



Ladysmith Black Mambazo



MUSC 81C: Global Popular Music

Summer Session 1 2022

June 20 - July 24 - Asynchronous Online

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Office Hours: Tuesdays 10am-11am ([Link](#)) and by appointment

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Course Description

This cultural study of global popular music explores musical sounds, practices, and discourse via an examination of the development of the category world music. It explores how music and mass media engage broader issues around globalization, ethnic, national, and transnational identities; popular resistance; censorship; and cultural hegemony. (General Education Code: Ethnicity and Race)

Course Learning Outcomes

1. Recall prominent examples of global popular music from a variety of regions
2. Analyze popular music from a variety of regions using music-specific terms
3. Apply concepts in popular music and critical race studies to interpret recordings of global popular music
4. Describe trends in the marketing of global popular music from domestic to international audiences using critical lenses.
5. Compare the roles of global popular music from different regions in the construction of ethnic, racial, national, and regional identities
6. Reflect on your musical tastes and issues of access
7. Practice scholarly study, research, and writing skills in the arts and humanities
8. Participate in a community of learners using online discussion and collaboration

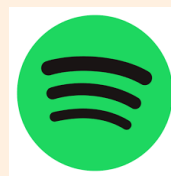
Canvas



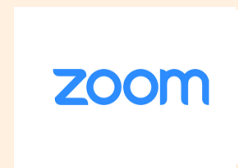
Google Drive



Spotify



Zoom



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Required Textbook: Shahriari, Andrew. *Popular World Music*. Second. New York, NY: Routledge, 2015. (ML 3545.S44 2016x) VitalSource [Link](#) Perlego: [Link](#)

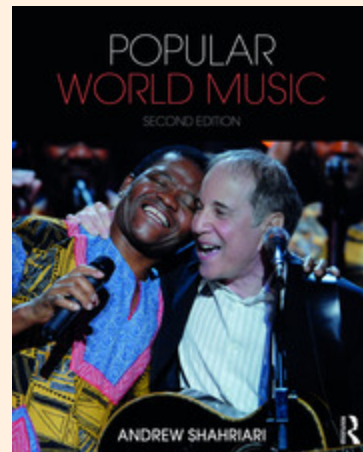
Course Spotify Playlist:

<https://open.spotify.com/playlist/5G02GZvdEeGo89wPxWF6Ei?si=35b188de38914694>

Discord: [Link](#)

Method of Instruction: Group discussion of readings and music analysis

Course Website: On [Canvas](#). All readings and assignments are posted on this website.



Course Narrative

This course takes an area studies approach to global popular music. We first define the central terms and practice music analysis skills necessary for understanding global pop. We then study music from ethnicities associated with UCSC's racial diversity. In each region, we learn about critical race concepts and apply them to the musical text and social context of that region.

Important Dates

- Add - June 23
- Drop - June 27
- Holidays - July 4
- Withdraw - July 10
- Late work due - July 22
- Grades Due - July 28

TimeBanks

Feel free to use a two-day extension for one assignment or two one-day extensions for two different assignments. To do so, comment "TimeBank: 1-day ext." or "TimeBank: 2-day ext." in your assignment submission on Canvas so we know to give you credit.

Teaching Philosophy

Education, in my view, is an ongoing process of liberation in which students develop critical thinking skills and become more self-directed in their learning. I teach using active and collaborative learning methods where students engage with one another to process and produce course content through structured activities. In this way, students move toward further self-actualization as they take responsibility for their own learning within the cultural system of education.

Late Work

Late work is eligible for a grade of 50%. You may also use TimeBanks (see below). If you need an extension on an assignment for any reason, email RLambe@UCSC.edu to make an alternative plan. Your success in this class is important to me. Together we'll develop strategies to meet both your needs and the requirements of the course.

Resources for Students with Disabilities

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu."

***** For students with reading disabilities, English Language Learners, and students with excessive restraints on their time, I offer computer-generated audio files of all articles.

Title IX Disclosure

If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831)502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support (831)459-2462. Reports to law enforcement can be made to UCPD, (831)459-2231 ext.1. For emergencies, call 911. Faculty are required to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment. Title IX at UCSC.

Respect for Diversity

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, ability, age, socioeconomic status, ethnicity, race, and prior learning. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of this course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious or cultural events, please let me know so that we can make arrangements for you. Please commit to fostering a collaborative and inclusive environment in this classroom, to learning from one another, and to bringing your own skills, knowledge and experience to the table with sincerity and care.

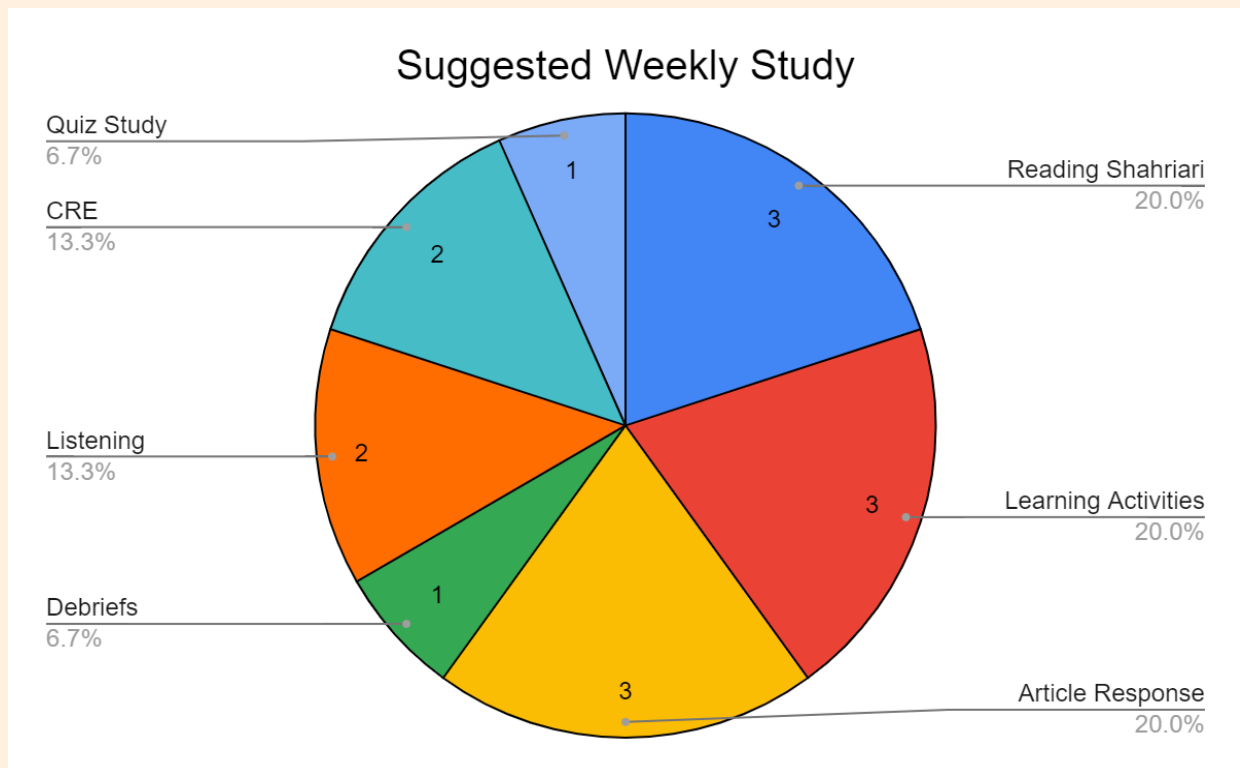
Academic Integrity Statement

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed but the instructor of the course and disciplinary sanctions imposed either by the provost of his or her college or by the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in the expulsion from the university and a permanent notation on the student's transcript. More on academic integrity.

Study Schedule Recommendations:

The UCSC Educational Opportunity Program recommends a ratio of 3 hours studying per week for each unit. For a 5-unit course, you would be studying for 15 hours each week. Summer courses move twice as quickly (i.e. 30h). Instead of 30h/week, I recommend this weekly study schedule of 15h/ week. If you find you are taking longer, email Ryan and we can work together to find a solution.

- Reading Shahriari: 3
- Learning Activities: 3
- Reading Article and Writing Article Response: 3
- Listening to Recordings/ Completing Listening Guides: 2
- Small Group Debriefs: 1
- Work on Critical Response Essay: 2
- Studying for Listening Quizzes: 1



Grading Contract

I want your focus to be on learning. This course uses a grading contract to ensure you will earn an A if you complete the required work. I designed this contract to reduce grade uncertainty, so you can feel free to take risks and follow your interests. Though we will give feedback on the quality of your work, the quality will not be reflected in your assignment grades. Most assignments are worth a number of points and are graded based on completeness.

Graded Work

Critical Response Essay (5)	31	A	Completes 95 pts of work, including the CRE: Draft
Learning Activities (21)	21		
Article Responses (4)	16	B	Completes 85-94, including the CRE: Draft
Listening Quizzes (5)	15	C	Completes 75–84pts of work, including the CRE: Draft
Listening Guides (5)	10	F	Completes less than 75 pts of work
Small Group Debriefs (4)	8		

Critical Response Essay (5) - 31pts

Write a 1,000 word essay in which you identify a piece of global popular music, analyze it, describe its cultural context, and reflect on issues of race, ethnicity and/or access. You will be eligible to pass this course if you complete the CRE Draft.

1. Due 6/29 - CRE Preliminary Research (4pts)
2. Due 7/6 - CRE Listening Guide (4pts)
3. Due 7/13 - CRE Draft (8pts)
4. Due 7/17 - Peer- and Self-Assessments (5pts)
5. Due 7/24 - CRE: Revision (10 pts)

Learning Activities (21) - 21pts [1pt per]

Each week, complete learning activities individually or in small groups to help you process the readings. Learning Activities are designated by [LA].

Article Responses (4) - 16pts [4 pts per]

Each week, read an article using popular music and critical race studies. Then write a 200-500 word response following specific prompts.

Listening Quizzes (5) - 15pts [3 pts per]

At the end of each week, you will take a short quiz to practice recognizing and recalling information about the music we study. There will be at least one recording from a previous chapter on each quiz. Use Shahriari’s “Listening Guide,” “Music Talk,” and “Questions to Consider” sections to direct your studying. You must achieve at least a 2.5/3 for the quiz to be considered “Complete.”

LISTENING GUIDE	4:21–5:03 Piano ends song on E major chord.	QUESTIONS TO CONSIDER				
<p>Hip-Hop</p> <p>“I’ll Be There for You/You’re All I Need to Get By” (EP version), performed by Blige and Busta Rhymes</p> <p>FOCAL POINTS</p> <ul style="list-style-type: none"> • Text Setting: The two vocalists present contrasting styles; Blige (female) uses a syllabic text setting. <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 15%;">TIME</th> <th>DESCRIPTION</th> </tr> </thead> <tbody> <tr> <td style="background-color: #e0e0e0;">0:00–0:32</td> <td>Main theme (“You’re All I Need to Get By”) is introduced. Back-</td> </tr> </tbody> </table>	TIME	DESCRIPTION	0:00–0:32	Main theme (“You’re All I Need to Get By”) is introduced. Back-	<p style="color: red; text-align: center;">MUSIC TALK: ROCK 2</p> <p style="color: red; text-align: center;">Harmony: Hearing Major and Minor Chords</p> <p>“A Day in the Life” is a complex song to analyze in terms of content, transitions utilizing orchestral crescendo and</p>	<p style="color: red; text-align: center;">Must Know</p> <ul style="list-style-type: none"> • Who is/are ... Edith Piaf? Fred Astaire and • Define ... Melody? Harmony? Rhythm? Te <p style="color: red; text-align: center;">Should Know</p>
TIME	DESCRIPTION					
0:00–0:32	Main theme (“You’re All I Need to Get By”) is introduced. Back-					

Listening Guides (5) - 10pts [2 pts per]

Each week, analyze 1 song of your choice from the listening list by completing a listening guide. Use the "Listening Guide Template" editable pdf to identify moments you find interesting or remarkable. Apply the music terms learned in the readings.

Small-Group Debriefs (4) - 8pts [2 pts per]

Each week, you will meet in a small group on Zoom to discuss a chapter of the Shahriari textbook and complete a learning activity. It is expected that you will have read it before the meeting. Record the meeting and post it on Canvas.

Course Schedule				
Wk.	Topic	Sn	Due	Work Due
1	Global Popular Music and Ethnicity	1	W 6/22	<ul style="list-style-type: none"> Attend 1 of 3 introductory Zoom meetings Syllabus quiz 2 Learning Activities
	Analyzing Music, Studying Ethnicity	2	Sn 6/26	<ul style="list-style-type: none"> 3 Learning Activities Quiz 1 [Practice] Listening Guide 1
2	Pop in Latin America	1	W 6/29	<ul style="list-style-type: none"> 3 Learning Activities CRE: Preliminary Research Listening Guide 2
		2	Sn 7/3	<ul style="list-style-type: none"> 2 Learning Activities Quiz 2 Article Response 1
3	East and Southeast Asian Pop	1	W 7/6	<ul style="list-style-type: none"> 3 Learning Activities CRE: Listening Guide
		2	Sn 7/10	<ul style="list-style-type: none"> 1 Learning Activity Quiz 3 Article Response 2 Listening Guide 3 Work on CRE: Draft
4	South Asian and "Middle Eastern" Pop	1	W 7/13	<ul style="list-style-type: none"> 3 Learning Activities CRE: Draft
		2	Sn 7/17	<ul style="list-style-type: none"> 1 Learning Activity Quiz 4 Article Response 3 Listening Guide 4 CREssay: Peer-Assessment

5	West African and South African Pop	1	W 7/20	<ul style="list-style-type: none"> • 3 Learning Activities • Listening Guide 5
		2	Sn 7/24	<ul style="list-style-type: none"> • 1 Learning Activity • Quiz 5 • Article Response 4 • CREssay: Final Draft

Week 1: Global Popular Music and Ethnicity

Session 1 M-W

Learning Objectives:

1. Attend a Zoom meeting in order to participate in a community of learners and become familiar with the course expectations
2. Develop your interest in global popular music
3. Demonstrate familiarity with course expectations
4. Reflect on your positionality and needs in this course

Work Due by Wednesday 6/22 11:59 PM

1. Choose and attend 1 of 3 scheduled Zoom meetings
2. Syllabus Quiz - Take an untimed quiz in order to help you find important information on this syllabus.
3. [LA 01] Quickwrite - Eurovision: Watch 3 short lectures and listen to two songs. Then write a brief post describing your reaction to this information and your interest in global pop.
4. [LA 02] Survey - Your Positionality: Share details about your life in a survey to give the instructional team a better idea about how to support you (Or elect not to share details).

Netta at 2018 Eurovision



Listening List: [Playlist](#)

1. Netta Barzilai, "Toy (טוי)," *Toy*, S-Curve (2018) [Music Video](#)
2. Hatari, "Hatrið Mun Sigra (Hate Will Prevail)." *Neyslutrans* (Consumption Trance), Svikamylla ehf. (2020) [Live Performance](#)

Session 2 Th-Sn

Learning Objectives:

1. Summarize the history of the term "World Music"
2. Demonstrate comprehension of music terms using a graphic organizer
3. Apply music terms to analyze a recording using a listening guide
4. Recognize and recall information about popular music recordings in a quiz
5. Reflect on how the concepts of race and ethnicity affect you
6. Schedule a meeting on Zoom with your small group

Work Due Sunday 6/26 11:59PM

1. [LA3] Quickwrite: World Music - Watch "[What is World Music](#)" (8min). Write for 10 minutes responding to one or more of these prompts: How would you summarize the meaning of the term "World Music"? What can you say about the problems we face when using "World Music"? How might you explain hybridity and its relationship on the world music market? Graded - P/F
2. [LA4] Affinity Grouping: Musical Terms. [Using Google Jamboard](#).
3. Listening Guide 1 - Applying Music Terms. P/F
4. Listening Quiz 1: A quiz to teach you how to take a listening quiz. This quiz will ask you to recognize songs from the listening list and recall information about those songs. Use the "Music Talk" and "Questions to Consider" sections of the Shahriari as a guide. P/F
5. [LA5] Self-Interview: Race and Ethnicity- Watch "[Race & Ethnicity](#)". Then record a 1-3 minute self-interview explaining how these terms connect to your own experience. Post your recording on the discussion board. Feel free to listen to others' recordings. Graded - P/F.
6. Small Group Debrief - Schedule: You have been assigned a small group through Canvas. In a shared google doc, [schedule](#) a recurring 30 minute Zoom meeting with your assigned team to take place each week before Wednesdays 5PM. Keep in mind that activities for the first session each week are due Wednesdays by 11:59 PM. Graded - PF.

Reading: Shahriari Chap. 2 "A Review of Fundamental Terminology"

Listening: [Playlist](#)

In Shahriari

1. Edith Piaf, "La Vie en Rose"
2. Fred Astaire and Ginger Rogers, "Missouri Waltz" (1939) [[not on Spotify Playlist](#); for Shahriari's listening guide, start video at 0:29 [Film Excerpt](#)]
3. Louis Armstrong, "West End Blues"
4. Elvis Presley, "Hound Dog" (1953)
5. The Beatles, "A Day in the Life"
6. Mary J. Blige ft. Method Man, "I'll Be There for You/You're All I Need to Get By"

Not in Shahriari [Not on Quiz]

7. Michael Jackson "Black or White" (1991) [music video](#) [Use of ethnic representation for appeal to 'colorblindness']
8. Big Mama Thornton, "Hound Dog" (1952) [Compare to Elvis]
9. Marvin Gaye & Tammi Terrel, "You're All I Need to Get By," [Compare to Mary J. Blige]

Michael Jackson's
"Black or White"



Week 2: Pop in Latin America

Session 3 M-W

Learning Objectives:

1. Participate in a community of learners by meeting on Zoom in a small group

2. Compare pop music genres from Latin America
3. Perform rhythms in Latin American pop music
4. Apply music terms to analyze a recording of Latin American pop music using a listening guide
5. Identify an example of global pop music in your life and gather information about it.

Work Due Wednesday 6/29 by 11:59PM

1. Small Group Debrief 1. Graded - P/F
2. [LA6] Team Matrix - Latin Pop Genres: Individually before your debrief, take notes on the genres discussed in the Shahriari chapter. During the debrief, discuss your observations. Choose 3 genres and create a Group Grid in a shared Google Doc comparing them. Graded - P/F
3. [LA7] Performance - Latin Pop Rhythms: Choose 2 Latin Pop rhythms (montuno, clave 2+3, clave 3+2, habanera, dem bow riddim). Listen to their associated 5-min lectures. Record yourself naming then performing both rhythms by clapping, snapping, stomping, chanting, singing, or playing an instrument. Graded - P/F
4. Listening Guide 2. Graded - P/F
5. CRE: Preliminary Research

Reading: Shahriari Chap. 4: Latin American Popular Music

Listening: [Playlist](#)

Shahriari

1. Gloria Estefan, "Conga,"
2. The Tango Project, "Por una Cabeza,(By a Head)"
3. Carlos Gardel, "Por una Cabeza (By a Head),"
4. Buena Vista Social Club, "El Cuarto de Tula (Tula's Room)," *Buena Vista Social Club*
5. Tito Puente, "Oye Cómo Va (Hear How It Goes)"
6. Daddy Yankee, "Gasolina" *Barrio Fino*, El Cartel (2004)

Not in Shahriari

7. Celia Cruz and Ray Barretto, "Ritmo En El Corazón," *Ritmo En El Corazón*, Fania Records (1988) [Example for Shahriari's discussion of Celia Cruz]
8. Shaba Ranks, "Dem Bow," (1991) [only to hear dem bow riddim]
9. El General, "Son Bow," *Estas Buena*, Brif Records (1991) [First usage of dem bow riddim in reggaeton]
10. Luis Fonsi and Daddy Yankee, "Despacito" [Popular example of reggaeton]
11. J. Balvin and Willy William, "Mi Gente" [Music Video](#)[Popular example of reggaeton]
12. Bad Bunny "Yo Perreo Sola" *YHLQMDLG* (2020) [Music Video](#) [Queer example of reggaeton]



Session 4 Th-Sn:

Learning Objectives:

1. Quote and respond to a popular music studies article analyzing ethnicity in Latin American pop
2. Give examples of marketing changes in pop from Latin America from local to international contexts
3. Collect evidence from the readings to infer how pop in Latin American constructs ethnic identity
4. Recognize and recall information about global pop music in a quiz

Work Due by Sunday 7/3 11:59PM

1. Article Response 1 - Practice. Use this practice to get feedback for your Article Responses 2-4. Graded - P/F with rubric.
2. [LA8] Venn Diagram: Marketing Latin Pop - Find examples from the Shahriari and/or the articles that describe changes in marketing from local to international audiences. Use a venn diagram to compare and contrast marketing to international and local audiences. Hand drawn/written. Take an image and submit it. Then write 100-250 words about what you learned. Graded PF.
3. [LA9] Quote Hoarding: Ethnic Construction - Find sentences from the readings (Shahriari or article) that tell you information about how Latin American pop music constructs ethnic identity. Find 2-4 quotes. Quote them directly by copying and pasting into a google doc shared with your small group. Be sure to include a citation (Author Date, Page). Then, write a sentence paraphrasing each quote. Graded P/F
4. Listening Quiz 2. Graded - Grading Scale

Articles:

1. Neustadt, Robert. "Buena Vista Social Club versus La Charanga Habanera: The Politics of Cuban Rhythm." *Journal of Popular Music Studies* 14, no. 2 (2002): 139-62.
 - a. La Charanga Habanera, "Un disparo en la Mirada," *Tremendo Delirio*, Universal Music Group (1997)
 - b. Buena Vista Social Club, "Chan Chan," *Buena Vista Social Club*, (1997)
2. Fairley, Jan. "Dancing Back to Front: Reggaeton, Sexuality, Gender and Transnationalism in Cuba." *Popular Music* 25, no. 3 (2006): 471-88.
 - a. Reana "A ti, te gustan los yumas" (2005)
 - b. Daddy Yankee, "Gasolina" *Barrio Fino*, El Cartel (2004)



Week 3: East and Southeast Asian Pop

Session 1 M-W

Learning Objectives:

1. Participate in a community of learners by meeting on Zoom in a small group
2. Reflect on your musical tastes by identifying moments in each recording you find pleasurable.

3. Breakdown and illustrate the features of a genre of pop music from East and Southeast Asia in a concept map
4. Review and explain social and economic dynamics in K-Pop music industry
5. Apply music terms to analyze a recording for your Critical Response Essay using a listening guide

Work Due Wednesday 7/6 11:59 PM

1. Small Group Debrief 2. Graded - P/F
2. [LA10] Short essay - Your musical tastes: After listening to the recordings discussed in Chap 9, identify 1 moment in each song you find pleasurable. Note the time mark and use your intuition to describe the moment. Then write 100-250 words noting any trends in what you liked. Graded - P/F
3. [LA11] Concept Map - Pop Genres in East and Southeast Asia: Choose one genre discussed in the chapter (Enka, J-Pop, C-Pop, Mandopop, Chinese Rock, Luk Thung, Kroncong, or Dangdut). In your group, use the chapter and outside sources to create a mind map analyzing the features of the genre. Use MindMeister.com. Graded - P/F
4. [LA12] Quickwrite: K-Pop Capitalism - "The Late Capitalism of K-Pop." Write for 10 minutes responding to one or more of the following prompts: Can you explain the motivations for young Koreans to participate in the K-Pop industry? How would you summarize in your own words K-Pop's relationship to global capitalism? If at all, how has this video changed your perspective of K-Pop? P/F
5. CRE: Listening Guide. Graded - Rubric.
6. (Optional) Extra Credit: Workload Survey

Reading: Shahriari Chap. 9: East and SouthEast Asian Pop: Karaoke Culture

Listening: [Playlist](#)

Shahriari

1. Hibari Misora, "悲しい酒 (Sad Sake)"
2. Teresa Teng, "何日君再來 (When will you return)," Yi Feng Qing Shu (1978)
3. Tai Orathai, "Duak Yah Nai Pah Poon (Field Flower in the Concrete Jungle)"
4. Rhoma Irama, "Qur'an dan Koran (Qur'an and Newspaper)"

Not in Shahriari

5. Cui Jian "一无所有 (Nothing to My Name)." (1986). [not on Spotify playlist] [Link](#)
6. Shanren, "Drinking Song," *Left Foot Dance of the Yi*, Riverboat Records (2014) [Live Performance](#)
7. Girls' Generation, "Gee." SM Entertainment (2009) [Music Video](#)
8. BTS, "방탄소년단 (I need you)," *The Most Beautiful Moment in Life, Part 1*, Big Hit Entertainment (2015) [Music Video](#)

Teresa Teng



Session 2 Th-Sn

Learning Objectives:

1. Apply music terms to analyze a recording of pop from East and Southeast Asia using a listening guide

2. Quote and respond to a popular music studies article analyzing ethnicity in pop from East and Southeast Asia
3. Recognize and recall information about global pop music in a quiz
4. Collect evidence from the readings to infer how pop from East and Southeast Asia constructs ethnic identities
5. Draft a critical response essay by applying concepts in popular music and critical race studies to interpret a recording of global popular music

Work Due Sunday 7/10 11:59 PM

1. Listening Guide 3: Choose 1 song from the listening list. Analyze that song using the listening guide editable pdf.
2. Article Response 2
3. Listening Quiz 3
4. [LA13] Quote Hoarding: Ethnic Construction in East and Southeast Asian Pop - Find sentences from the readings (Shahriari or article) that tell you information about how pop music from East and Southeast Asia constructs ethnic identity. Find 3-5 quotes. Quote them directly by copying and pasting into the google doc shared with your small group developed last week. Be sure to include a citation (Author Date: Page).
5. Reminder - Work on CRE: Draft due 7/15

Articles:

1. Yoon, Kyong. "Global Imagination of K-Pop: Pop Music Fans' Lived Experiences of Cultural Hybridity." *Popular Music & Society* 41, no. 4 (2018): 373-89.
2. Yuan, Xiaorong. "Authenticity in Chinese Minority Popular Music: A Case Study of Shanren, a Multi-Ethnic Indie Band." *Excellence in Performing Arts Research* 3 (2016): 1-27.



Week 4: South Asian and "Middle Eastern" Pop

Session 1 M-W

Learning Objectives:

1. Participate in a community of learners by meeting on Zoom in a small group
2. Differentiate between pop genres in South Asia and the Middle East
3. Compose a critical response essay applying concepts in pop and critical race studies to analyze a piece of music

Work Due by 7/13 11:59 PM:

1. Small Group Debrief 3. Graded - P/F
2. [LA 14] Team Matrix: South Asian and Middle Eastern Pop Genres
3. ~~[LA 15] Word Web: Orientalism: Then use a list of keywords to create a word web. Use arrows to describe the connections between concepts (Deleted based on feedback from Workload Survey Results)~~
4. CRE: Draft - Graded

Reading: Shahriari Chap 8 - South Asia and the Middle East: Bollywood and Beyond

Listening: [Playlist](#)

Cheb Khaled

Shahriari

1. Lata Mangeshkar, "Soja Rajkumari (Go to Sleep, My Princess)"
2. Sukhwinder Singh and Sapana Awasthi "Chaiyya Chaiyya (Walk in the Shade)," from *Dil Se*
3. Malkit Singh, "Jago Aaya,"
4. Googoosh, "Gharib eh Ashena (Stranger, Familiar)"
5. Umm Kulthum, "إنت عمري (Inta Omri, You're my Life)," (1964) [Shahriari discusses a different recording than the one provided on the Spotify playlist. See the listening guide on Canvas instead of Shahriari's listening guide.]
6. Cheb Khaled, "Didi (Take)" *Khaled*, PolyGram Records (1992)



Not in Shahriari

7. The Beatles, "Within You, Without You," *Sgt. Pepper's Lonely hearts Club Band*, Parlophone Records (1976) [context for rise of Western obsession with Indian music]
8. Sting ft. Cheb Mami, "Desert Rose," *Brand New Day*, A&M (1999) [Music Video](#) [For Bloechel]
9. Alaap (Channi Singh), "Bhabiye Ni Bhabiye," *Dance with Alaap* (1982)
10. Malkit Singh, "Bolyian," *Chak De Dholia* (1993)

Session 2 Th-Sn

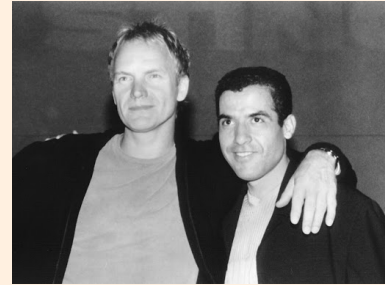
Learning Objectives:

1. Define and reflect on the term "Orientalism"
2. Reflect on your own musical tastes using an annotated playlist
3. Apply music terms to analyze a recording of pop from South Asia and the Middle East using a listening guide
4. Quote and respond to a popular music studies article analyzing ethnicity in pop from South Asia and the Middle East
5. Recognize recall information about global pop recordings
6. Assess a colleague's critical response essay using a rubric

Work Due by 7/17 11:59 PM:

1. [LA 16] Online Discussion Orientalism: Watch two short videos. Answer guiding questions to write a post in an online discussion. Reply substantively to at least 1 of your colleagues' posts.
2. [LA17] Annotated Playlist - Global Pop: Create a playlist of 3-10 global pop songs you like. It can be composed of music studied in this course or music you've encountered elsewhere. For each song, write a phrase describing what you like about it. Post it to the Annotated Playlist Discussion Board.
3. Listening Guide 4: Choose 1 song from the listening list. Analyze that song using the listening guide editable pdf. P/F
4. Article Response 3 - Graded - Rubric
5. Listening Quiz 4. Graded - Grading Scale
6. CRE: Peer- and Self-Assessments - P/F

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Article:

- Bloechl, Olivia A. "Orientalism and Hyperreality in 'Desert Rose.'" *Journal of Popular Music Studies* 17, no. 2 (2005): 133–61.
- Leante, Laura. "Shaping Diasporic Sounds: Identity as Meaning in Bhangra." *The World of Music* 52, no. 1–3 (2010): 229–52.

Week 5: West African and South African Pop

Session 9 M-W

Learning Objectives:

1. Collect evidence from the reading to infer how pop in Africa constructs ethnic identity
2. Participate in a community of learners by meeting on Zoom in a small group
3. Draw distinctions and point out similarities between the ways that pop music in different regions construct ethnic identity
4. Transfer your understanding of globalization to propose its effects on African pop
5. Apply music terms to analyze a recording of pop from West Africa and South Africa using a listening guide
6. Revise your critical response essay using feedback from your peers and the instructional team

Work Due by 7/20 11:59 PM:

1. [LA18] Quote Hoarding: Ethnic Construction - Find sentences from the Shahriari that tell you information about how music in West Africa and South Africa constructs ethnic identity. Find 2-4 quotes. Quote them directly by copying and pasting into a google doc shared with your small group. Be sure to include a citation (Author Date, Page). Then, write a sentence paraphrasing each quote. Graded P/F
2. Small Group Debrief 4. Graded - P/F
3. [LA19] Matrix - Music's Role in Constructing Identities - Use the Quote Hoarding from this week along with weeks 2 and 3, to create a matrix comparing how pop music constructs ethnic identities in Latin America, East Asia, and Africa. Write 100-250 words summarizing these differences and similarities P/F
4. [LA20] Quickwrite - Globalization: After skimming the Shahriari, watch the video "[Globalization Theories](#)" (5min) and read "Globalization" in *Critical Race Theory: An Introduction* (2 pages). Then write for 10 minutes answering the following questions: How would you apply what you understand about globalization to develop an argument about globalization's effect on pop in South Africa? What parts of African pop music are touched by globalization? In what ways? What makes you think that? Graded - P/F
5. Listening Guide 5: Choose 1 song from the listening list. Analyze that song using the listening guide editable pdf. P/F
6. Reminder - Work on CRE: Revision due 7/24

Reading: Shahriari Chap. 7 Sub-Saharan Africa: Icons of Afropop

Listening: [Playlist](#)

Shahriari

1. Ladysmith Black Mambazo, "Hello, My Baby," *Shaka Zulu*, Warner Bros. (1987)
2. Mahlathini and the Mahotella Queens, "Kazet," Gallo Record Company
3. E. T. Mensah, "Ghana-Guinea-Mali,"
4. King Sunny Adé "Ja Funmi (Fight for Me)," *Juju Music*, Island Records (1982)

King Sunny Adé



Not in Shahriari

5. The Barbershop Singers, "Hello, My Baby," *15 Barbershop Quartet Favorites*, National Recording Corporation (2011) [Do not analyze - compare to Ladysmith Black Mambazo]
6. Spokes Mashiyane, "Kwela Spokes."
7. Miriam Makeba, "The Click Song."
8. Zola, "Mdlwembe"
9. Fela Kuti, "Zombie"
10. Salif Keita, "Tekere"
11. Papa Wemba, "Yolele"
12. Shakira ft. Freshly Ground, "Waka Waka," *Listen Up! The Official 2010 FIFA World Cup Album* Epic Records (2010) [for Hammond reading]
13. Paul Simon and Ladysmith Black Mambazo, "Homeless," *Graceland* (1986) [for Meintjes reading]
14. Paul Simon "You Can Call Me Al," *Graceland* (1986) [for Meintjes reading]

Session 10 Th-Sn

Learning Objectives:

1. Recognize global pop recordings and recall information about their cultural contexts in a listening quiz
2. Quote and respond to a popular music studies article analyzing ethnicity in South Africa
3. Revise your critical response essay using feedback you received
4. Reflect on what you learned, how you learned it, and how it connects to your goals

Work Due by 7/24 11:59 PM:

1. Listening Quiz 5 - Graded
2. Article Response 4: South African Pop - Rubric
3. CRE: Final Draft - Rubric
4. [LA21] Learning Reflection - Answer questions to reflect on your learning. Graded - P/F

Articles:

1. Meintjes, Louise. "Paul Simon's Graceland, South Africa, and the Mediation of Musical

Shakira with Back Up Dancers

Meaning." *Ethnomusicology* 34, no. 1 (1990): 37-73.

2. Hammond, Nicol. "Vuvuzelas, Pop Stars and Back-up Dancers : The Politics of Rhythm and Noise at the 2010 Soccer World Cup in South Africa." *SAMUS : South African Music Studies* 32, no. 1 (2012): 37-58.

