

INR 4931: MUSIC AND GLOBAL POLITICS
Fall 2020, MWF 1:55-2:45 pm

Instructor: Prof. Ido Oren

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<https://oren064.wixsite.com/idooren>

Zoom office hours: M 10:30-11:30 am; W&F 3:00-4:00 pm (or by appt.)

Zoom personal meeting ID: <https://ufl.zoom.us/j/3047799955>

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

As Friedrich Nietzsche observed, “we listen to music with our muscles.” Music makes us tap our feet, hum, sing along, sway our bodies, dance. It affects our brains in involuntary ways, as exemplified by “earworms” that replay over and over in our head even as we try to banish them. Music can even bring us to momentary ecstasy, driving us out of our skins.

If it is already embedded in our physical muscles, music may prove effective in stretching our cerebral muscles as well. More specifically, music may be 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 shaped, inspired, and fused with each other. These transcultural processes were often facilitated by or intertwined with global political and social practices such as war, colonialism, slavery, diplomacy, immigration, and trade.

The architecture of this course mirrors several musical concepts. First, like a fugue, or like many popular songs, the course has an overarching, recurring theme, or refrain: questioning—through the medium of music—the idea that cultures (or societies) are fixed, watertight compartments separated from each other by thick boundaries. Second, like a concerto, the course is divided into three movements.

Fugue = “a musical composition in which one or two themes are repeated or imitated by successively entering voices and contrapuntally developed in a continuous interweaving of the voice parts” (Merriam-Webster Dictionary)

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

Each movement offers a different perspective on the multifaceted relationship between music and global political forces. The first movement will explore how music moves us and proceed to highlight the significance of rhythmic, coordinated movement for military affairs, nation building, and war mongering. The second movement will focus on the use of music—especially Jazz—in the service of Cold War diplomacy. The focus on Jazz should heighten students’ awareness of the legacies of slavery and colonialism and the significance of the color line in global politics. The third movement will explore the deployment of music in post-Cold War diplomacy, with a focus on Hip Hop. It will take us on a fascinating journey

through sites ranging from North African *kasbahs* to Brazilian *favelas*, from the Paris *banlieues* to the South Bronx. Along the way, we'll encounter a complex web of global forces and processes, including Sufi, Salafi, and African American Islam; the war of terror; and the Israeli-Palestinian conflict.

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.

Required Texts

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

Please purchase the Jourdain, Von Eschen, and Aidi books, all available in paperback, from your favorite vendor. As for the McNeill book, you may either purchase it or read/download its e-book version via the UF Libraries portal (to access the libraries remotely, make sure to activate your VPN).

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

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

Course Requirements

Class attendance and participation: This class meets live via Zoom during the class times designated by the registrar. I expect you to (remotely) attend class sessions regularly and to complete all the readings/listening assignments in timely fashion, as specified by the schedule below. Ten percent (ten points) of the total grade for the class will be based on class attendance and participation. My criteria for evaluating attendance/participation are as follows. You will earn 10 points if you attend class regularly and participate frequently in class discussions (demonstrating familiarity with the readings); 8-9 points if you attend class regularly and participate sporadically in class discussions; 6-7 points if you attend class regularly and (almost)

never participate, or if you attend class and participate sporadically; 5 points or less if you attend class sporadically and never participate.

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 3 pm and the assignment will be due the following Monday at 1:45 pm. The relevant dates are listed on the course schedule.
- **An annotated playlist:** Create a playlist of 5-7 favorite musical pieces. At least two of them should be by artists whose career is not centered in the United States. For each piece, write 1-2 paragraphs saying something about the artist, the piece, and why it speaks to you. You may see my own playlist—albeit with more skeletal texts than I’m asking you to provide—at <https://oren064.wixsite.com/idooren/music>. This assignment is due on Wednesday, September 9, at 1:45 pm.
- **Attend and report on a musical performance:** Attend—in person or remotely—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 the syllabus appendix for a more detailed description of this assignment.
- **Fest 19 report:** Normally, I would require you to mingle with foreign festival goers and/or musicians at the *Fest 19* music festival. Alas, due to the pandemic this year’s festival was postponed until October 2021. Still, I want you to produce a report about this festival, including an interview with someone who attended (or played at) the festival in recent years, or one of the festival’s organizers. This assignment is due on November 2 at 1:45 pm. See the syllabus appendix 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 the appendix for a more detailed description.
- **“Music life history” interview:** Interview, face-to-face or virtually, a foreign UF student (or a student who grew up overseas, even if a US citizen), and report his/her “music life history”: What music did s/he grow up with? Does s/he play a musical instrument? Was s/he exposed to music from other cultures before relocating to the US? How did the relocation shape their musical taste? Does s/he have any reflections on the intersection between his/her music life history and world politics? Any other interesting aspects of his/her musical life? Weave your own reflections into the report. The length of the report should be 1500-2000 words. Include a picture (with a caption) featuring your interviewee and you. Additional relevant pictures are optional. This assignment is due on December 9th at 1:45 pm.

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

For your convenience, the assignment deadlines and related critical dates are listed on the course schedule in **red font**. Deadline extensions may be granted under special circumstances; if you anticipate such

circumstances, please do not hesitate to ask for an extension. But you must do so prior to the deadline; retroactive extensions will not be granted.

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

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

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

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

My office hours are listed above, along with my Zoom personal meeting ID. You will need this ID to join the meeting. You will be directed to a virtual waiting room. I will "let you in" as soon as I can. If my office hours are inconvenient, please do not hesitate to contact me to set up an appointment.

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

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

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

Our class sessions may be audio visually recorded for enrolled students who are unable to attend live (I will only share such recordings with students who request them and provide a compelling reason for missing class). Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

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 31 Course overview

September 2 Discussion:

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

September 4 Intermezzo: Music and War I

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

September 7 No class (Labor Day)

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

September 9

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

September 11

- Jourdain, *Music, the Brain and Ecstasy*, chs. 2-3
- Lara Pellegrinelli, "A Family's 400-year-old secret still rings true," *New York Times*, August 3, 2018. <<https://www.nytimes.com/2018/08/03/arts/music/zildjian-cymbals-400-years.html?hpw&rref=arts&action=click&pgtype=Homepage&module=well-region®ion=bottom-well&WT.nav=bottom-well>>
- **Reaction piece #1 posted at 3 pm**

September 14

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

September 16

- Jourdain, *Music, the Brain and Ecstasy*, ch. 5

September 18

- Jourdain, *Music, the Brain and Ecstasy*, chs. 8-9
- Reaction piece #2 posted at 3 pm

September 21

- Jourdain, *Music, the Brain and Ecstasy*, ch. 10
- Reaction piece #2 due at 1:45 pm

September 23 Intermezzo: Music and War II

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

September 25

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

September 28 No class (Yom Kippur)

September 30

- McNeill, *Keeping Together in Time*, chs. 3-4
- Reaction piece #3 due at 1:45 pm

October 2

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

October 5

- McNeill, *Keeping Together in Time*, Conclusion.
- Reaction piece #4 due at 1:45 pm

October 7 First movement coda

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

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

October 9 Wrapping-up discussion of “WMD, WMD, WMD” and “Orchestrating War.”

- Reaction piece #5 posted at 3 pm

October 12 Intermezzo: Music and War III

- David Sager, "Jazz on the Edge of Change," *New York Times*, February 18, 2019 < <https://www.nytimes.com/2019/02/18/opinion/the-year-jazz-came-into-its-own.html?smtyp=cur&smid=tw-nytopinion> >
- Watch a short clip, "James Reece Europe, the Hellfighters," at < <https://www.youtube.com/watch?v=eC9m3Xie3uk> >
- Reaction piece #5 due at 1:45 pm

Second Movement: Music, Race, and Cold War Diplomacy

October 14

- Jessica C.E. Gienow-Hecht, "The World is Ready to Listen: Symphony Orchestras and the Global Performance of America." *Diplomatic History*, Vol. 36, No. 1 (January 2012), pp. 17-28. [Course Reserves]
- Jonathan Rosenberg, "America on the World Stage: Music and Twentieth-Century U.S. Foreign Relations," *Diplomatic History*, Vol. 36, No. 1 (January 2012), pp. 65-69. [Course Reserves]

October 16

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

October 19

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

October 21

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

October 23

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

October 26

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

October 28 Intermezzo: Music and War IV

- Listen to the first movement (Allegretto) of Dimitry Shostakovich's Symphony No. 7, *Leningrad*. I recommend the performance by the London Symphony Orchestra at <<https://www.youtube.com/watch?v=AxRIBVh4e7I>>, but you may watch/listen to other renditions.
- Read the program note from the Chicago Symphony Orchestra and watch the short clip of the symphony's ending at < <https://csosoundsandstories.org/shostakovichs-symphony-no-7-music-written-with-the-hearts-blood/>>.

October 30 No class (work on your Fest 19 report)

November 2 Discussion of Fest 19

- Fest 19 report due at 1:45 pm

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

November 4

- Aidi, *Rebel Music*, chs. 1-2

November 6 No class (ISA-Northeast conference)

- Reaction piece #8 posted at 3 pm

November 9

- Aidi, *Rebel Music*, chs. 3-4
- Reaction piece #8 due at 1:45 pm

November 11 No class (Veterans Day)

November 13

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

November 16

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

November 18

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

November 20

- Aidi, *Rebel Music*, chs. 11-12
- *Rebel Music* artist bio and playlist due at 1:45 pm
- Reaction piece #10 posted at 3 pm

November 23 Third movement coda I: Arab Jewish Music in Israel

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

November 25/27 No classes (Thanksgiving)

November 30 Third movement coda II: Palestinian Resistance Music

- Joseph Massad, "Liberating Songs: Palestine Put to Music," in Rebecca Stein and Ted Swedenburg, eds., *Palestine, Israel, and the Politics of Popular Culture* (Duke University Press, 2005), pp. 175-201. [Course Reserves]
- Sunaina Maira, "We Ain't Missing: Palestinian Hip Hop—A Transnational Youth Movement," *CR: The New Centennial Review*, Vol. 8, No. 2 (2008), pp. 161-92. [Course Reserves]
- David Halbfinger, "Boycott Israel's Election? A Palestinian Rapper Says No," *New York Times*, April 4, 2019, at <https://www.nytimes.com/2019/04/04/world/middleeast/israel-election-rap-tamer-nafar.html> (Read the article and watch the clip embedded in it).

- Listen to *Ya Reit*, theme song of the film *Junction 48*, at <https://www.youtube.com/watch?v=wuG0n-fVTBw>
- Adam Rasgon and Iyad Abuheweila, “11-Year-Old Scores Viral Rap Hit but Trips on Gaza Politics,” *New York Times*, August 22, 2020, at <https://www.nytimes.com/2020/08/22/world/middleeast/gaza-rapper-israel-normalization.html?searchResultPosition=1> [Read and follow the link to the video in the article’s first paragraph]

December 2 Continued discussion of Israeli and Palestinian music

December 4 Intermezzo: Music as a Bridge to Peace?

- Browse the website of the West-Eastern Divan Orchestra at <https://www.west-eastern-divan.org/>
- Michael Cooper, “Orchestra That Bridges Mideast Divide Tours a Fractured U.S.,” *New York Times*, November 6, 2018. < <https://www.nytimes.com/2018/11/06/arts/music/daniel-barenboim-west-eastern-divan-orchestra-tour.html> >
- Watch PBS News, “Orchestra Brings Together Israelis and Arabs For Common Goal,” at <https://www.youtube.com/watch?v=gITo3sP19Tg>.

December 7 Make-up class

December 9 Grand Finale: course wrap-up

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

Appendix: 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 2020 (the list is much shorter than normal due to the pandemic). Although the performers are based in the United States, they all lead thriving international careers. Please attend one of these performances (you are of course welcome to attend more than one but are required to report on one event only). The price of tickets for UF students is \$10.

All performance locations and seating arrangements have been modified according to UF and CDC guidelines to allow for physically distant seating. All UFPA staff and attendees are required to wear face masks. If, however, you are unable or uncomfortable attending a performance in person, you may watch it streamed online through “UFPA Live.” A ticket will be required to log into the live streaming; I assume student tickets will cost \$10 (see <https://performingarts.ufl.edu/ufpa-reopening/>).

Write a 1000-1500 words’ report about the performance. The report should include some information about the featured artist(s) and the music they performed. It should also include some observations, thoughts, and/or reflections about your experience. What was it like? Did the music move you? What did you like/dislike? You may also say something about the venue and the audience. If you attended through UFPA Live, do you feel like you missed anything relative to attending the concert in person? Fancy yourself a music/cultural critic. Be creative.

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

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

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

List of musical performances sponsored by UF Performing Arts, Fall 2020

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

September 29 @ 7:00 and September 30 at 7:00 pm, Phillips Center

[Richard Cogan](#), lecture-recital (piano)

- “The Mind and Music of Chopin” (9/29)
- “Schumann: Music, Mood Swings, and Madness” (9/30)

October 16 @ 7:00 and 9:00 pm, Upstage at the Phillips Center

[Ulysses Owens Jr.’s Generation Y](#), Jazz ensemble

November 12 @ 7:00 and 9:00 pm, Upstage at the Phillips Center

[Joey DeFrancesco Trio](#), Jazz

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Reporting on “Fest 19”

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

Normally, this assignment would require you to spend some time around the festival, try to mingle with festival goers and/or musicians, and interview at least two visitors from outside the United States. Sadly, however, Fest 19, originally scheduled for late October 2020, was postponed until October 2021. Consequently, I had to modify the assignment as follows.

Your assignment is:

- Visit and explore the [Fest website](#). Learn about the festival’s history.
- Read/watch some news reports (start from the links provided above), blog posts, or other material about past festivals (for example, videos posted on YouTube, like [this one](#)).
- Research at least one foreign band that either played in a past festival or that is scheduled to play in Fest 19.
- Reach out to at least one person—either a festival goer or a member of a band—who participated in a past Fest event. Alternatively, reach out to one of the organizers. Interview the person (face-to-face, via Skype/Zoom, phone, or email). Your interviewee may be local and does not necessarily have to be a foreign visitor.
- Imagine you were a reporter for the arts/music section of a local newspaper or for an arts/music publication based elsewhere. Ask your interlocutor questions that your readers may be interested in. This reader, for example, would be curious to know:
 - Where is your interviewee from? How old are they?
 - How did they hear about Fest? What year(s) did they attend?
 - Why did they choose to attend the festival(s)? What’s the draw?
 - Do they remember what bands/performances they enjoyed the most?
 - Do they travel regularly around the US or the world in search of musical experiences? If so, can they share any memorable moments?
 - Anything about their musical tastes.
- If your interviewee played in the festival, or if you speak to a local organizer, modify/tailor your questions accordingly. Again, ask questions your readers may be interested in.
- Draft and submit a report about Fest. Shoot for 750-1,000 words and do not exceed 1500 words. The report should include:
 - Some background information about Fest and its history
 - Information about your interviewee and what you learned from them (quote their remarks or paraphrase them, as you see fit)
 - Information about the foreign band you researched
 - Anything else you see fit
 - Optional: include 1-3 relevant pics (your interviewee, for example) and/or links (to the band you researched, for example)
- You do not necessarily have to arrange these elements of the report in a sequential order. You may interweave them. Be creative.

The assignment is due on Wednesday, November 2, at 1:45 pm.

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Rebel Music Bio and Annotated Playlist

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

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

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

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

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