Teaching Mao through Music: Pedagogy and Practice in the Liberal Arts Classroom

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In designing the undergraduate music topics course, "Music & Mao: Music & Politics in Communist China," I was challenged to develop pedagogical strategies to convey the context of 1960s Communist China to my classroom of nine white students from the United States at an historically white institution in upstate New York in 2009. When I offered the class five years later, my classroom changed to a diverse mix of racial identities and nationalities. As a multiracial Asian American woman, I have always held a minority position in higher education and therefore regularly consider my own identity when I stand in front of a classroom.[1] As an ethnomusicologist, I intentionally shift the classroom away from U.S.-centric approaches of teaching China as the "other." Additionally, through social justice based teaching, I empower each of my students to engage with the course material in ways that are meaningful to their own social identities.

In this article, I identify pedagogies in the undergraduate music classroom that I have found effective and that may be applied across genres, topics, and disciplines. I focus on two aspects:

1. how assignments that explicitly connect course *content* and the learning *process* can provide deep and transformative levels of engagement with course concepts.
2. how pedagogical strategies intentionally structured to engage with the identities of students in a classroom (for example: gender, class year, race, and country of origin) can produce high impact student learning and help foster an inclusive classroom and cross-racial learning.

1. For example, in Fall 2016 Asian/Pacific Islander females made up 4% of Associate Professors teaching full-time at degree-granting postsecondary institutions. See U.S. Department of Education, National Center for Education Statistics. (2017). *The Condition of Education 2017* (NCES 2017–255), "Characteristics of Postsecondary Faculty."

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The Course

In my first full-time teaching position at Skidmore College, a small liberal arts college in the United States, I was required to teach five different undergraduate courses each year. I could not repeat a course within a year and I was searching for ways to connect my research with my teaching. Put simply, I was exploring possibilities that would allow me to maintain my research agenda while teaching a full slate of undergraduate courses (including close student mentoring and daily service to the college). After running through the requisite ethnomusicology courses such as "Music and Culture," "Introduction to Ethnomusicology," and "Music and Culture in East Asia," I began developing new topics courses that could connect my scholarly expertise with current research projects. Additionally, I was challenged to consider how to make the courses accessible to a broad range of students to yield strong enrollments. For example, I needed to develop courses that were simultaneously accessible to students with and without musical backgrounds, as well as to a mix of students with and without any background in Asian Studies (or prior knowledge about China and/or East Asia). "Music & Mao: Music and Politics in Communist China" (I will refer to in this article as "Music & Mao") is one of two topics courses developed during my first five years of full-time teaching in which I consistently observed positive and transformative learning outcomes and experiences because of my pedagogical approaches in the classroom. I used the following paragraph as the course description:

In "Music & Mao" we examine music in post-1949 China with emphasis upon cultural and political trends of the 20th and 21st centuries. We will consider cultural policies of the Communist Party of China and influential interactions with other nations inside and outside of Asia. Though focusing primarily upon music, discussion will also include visual arts, literature, and theater.

I also articulated three learning goals: 1) to identify and discuss music in post-1949 China; 2) to situate musical compositions within their political, historical, and social, and cultural context; and 3) to explore and discuss the relationship between music and politics.

Course Outline

"Music & Mao" is similar to many of the other ethnomusicology courses I teach, in that I am typically introducing music cultures and repertoire that are unfamiliar to my students and we then engage in critical discussion of the significance of the music culture (based on the focus of the specific course). The difference with "Music & Mao" has to do with the subject matter: the specific

historical period of Communist China and the distinct political and social context of the music. When I first offered the course, I knew that an introduction to the musical repertoire I selected alone would not suffice. How could I convey the unique environment in which the music was developed, disseminated, and experienced? In a small liberal arts classroom with an average of 5–15 students, I find student-centered approaches to have a stronger impact on student learning than traditional lectures. Students often enjoy the creative and open-ended exercises, particularly after I provide them with some foundational basis from which to explore. Therefore, I open the course with a unit on studying music and culture.[2] For the students new to studying music in a classroom, the introduction to the fundamentals of ethnomusicology provide a common language and lens for students to articulate their observations.

The second unit is an introduction to China (overview of history, geography and religion) followed by an introduction to music in China (overview of instruments, genres, and musical elements). We discuss the challenges in such a sweeping overview of Chinese history and Chinese music, and I present this as a reference point for the entire semester. In other words, the introductory foundation is not intended to be comprehensive in nature. Rather, the foundation offers a framework for students to expand their knowledge. As students encounter new information, the framework provides a reference point for them to deepen their learning and draw connections across historical and musical themes. After this introduction, students begin reading a biography by Jonathan Spence outside of class (*Mao Zedong*), to learn about Mao's personal history and his political mind.[3] Students also screen a four-part documentary series *China: Through Mao's Eyes* in class over several weeks.[4] Thus students learn about Mao and Chinese history through a multi-media foundation, including class presentations, discussions, listening, reading, and film.

The third unit of the course sets the stage for studying post-1949 China through an introduction to the founding years of the Communist Party from 1911–1949. Students continue to read the biography outside of class and we continue screening *China: Through Mao's Eyes*. Additionally, I introduce musical examples in class that supplement assigned readings.

The fourth unit of the course serves as the core of the semester with a detailed exploration of music and politics in China during the 1949–1976 time period. I begin by introducing cultural policies and then cover major genres of music

2. Syllabus outline (with detailed citations) is included as Appendix A.

3. Jonathan Spence, *Mao Zedong* (New York: Penguin, 2006).

4. Philip Short, *China: Through Mao's Eyes*. DVD, Directed by Adrian Maben. Princeton, NJ: Films for the Humanities & Sciences, 2006. The series follows a chronological timeline and loosely corresponds with the time period we discuss in class.

from the period, including mass songs, Red Guard Songs, Model Revolutionary Operas and Ballets, and Cultural Revolution songs.

The fifth and final unit of the course provides opportunity to A) reflect on the impact of the 1949–1976 political and cultural periods, and B) apply what we have learned to contemporary case studies. We screen *From Mao to Mozart*, which documents Isaac Stern's 1979 visit to China's conservatories of music.[5] The documentary provides an opportunity for students to witness the impact of the Cultural Revolution on the study of music and musicians. Finally, we examine two contemporary case studies to compare and contrast our study of music and politics in Communist China: the first is the 1997 handover of Hong Kong to China and "Symphony 1997," and the second is the opening ceremonies for the 2008 Beijing Olympics.[6] Both of these contemporary case studies provide an opportunity for students to apply what they have learned in the first four units of the course.

Assignments

Assignments for the course include two in-class exams, four short papers (film responses), one final paper, and one group project. The in-class exams follow a format I use in many of my classes.[7] I provide students with a list of musical selections to study in preparation for the exam including identifying basic information about the selection as well as drawing connections to course readings and course lectures on the context and significance of the piece.[8] The goal for this structure is to facilitate student engagement with musical repertoire and ensure that they can successfully identify and discuss the music of study. Additionally, to prepare for the exam they must draw their own connections across the different course materials including class lecture, class discussion, reading, listening, and film screenings.

Students select four of six short paper prompts to develop a 2–3 page paper focusing on one of the six films screened in class.[9] Similar to the listening exams,

5. *From Mao to Mozart*. DVD, Directed by Murray Lerner. New York, NY: Hopewell Foundation and WNET Television Station, 1980.

6. Tan Dun, *Heaven Earth Mankind. Symphony 1997*. CD. Sony Classical SK63368, 1997. And *Beijing 2008 Complete Opening Ceremony*. DVD. NBC and Ten Mayflower Productions, 2008.

7. See Appendix B for exam review sheets.

8. While the particulars of my format are mine, the general approach is one that I imagine many ethnomusicologists and other music educators employ. I developed my approach based on the models provided during my graduate training at the University of Pittsburgh with Bell Yung and Andrew Weintraub.

9. The "six films" refer to the four individual volumes of the Short series and the two full-length films. Appendix C contains the writing assignment guidelines.

the paper assignment requires students to draw connections across different course materials; it creates an opportunity for us to explore the intersection of music and politics, even though most films (and some readings) do not focus exclusively on music and some readings do not focus on politics (or historical context).

For the group project, I ask students to apply what they are learning in class to their own experiences on campus.[10] Students complete interest and self-identification forms that I use to develop groups of balanced social identities (for example: gender, race/ethnicity, country/ies of origin), class years, academic concentrations, and musical expertise.[11] In groups, students identify a political or social change they would like to see on campus and identify steps they can take towards creating that change. They must then develop a musical repertoire to promote their cause and provide listening instructions for their classmates. Groups present their goals, repertoire, and listening instructions to the rest of the class on two occasions. Following each presentation, there is a dedicated class meeting for groups to interview classmates in order to understand experiences and responses. Students individually write a final paper in which they synthesize what they learned about music and politics in Communist China with what they learned about music and politics through their group projects.

The Experience

Group Projects

When I offered the course in 2014, I divided the 18 students into three groups of six students. The students came up with three diverse projects with varied approaches to their musical repertoire and listening instructions. Each group identified a change they would like to see on campus and developed their own musical repertoire and listening instructions to promote their cause. All groups included some pre-existing music they felt relevant to their identified goals, while only one group composed and recorded some original music to support their group's goals. Groups varied in the level of detail and creativity in their guidelines for how to listen to their musical repertoire. Some asked classmates to listen at specific times of day while others asked classmates to listen in specific contexts, such as while sharing a meal with another student. Examples from the Spring 2014 class include:

10. See Appendix D for group project guidelines.

11. I ask for "country (or countries) of origin" due to the increasingly transnational upbringing of my students and the context of the course (and subsequent research). I ask them to consider the country (or countries of origin) that most directly impact their education and enculturation and students have been able to response with much more ease and fluidity than simply asking for nationality.

Group #1: increasing awareness of food waste and sustainability in the campus dining hall. Developed original compositions such as "Cool it with the Meat"[12] with informational lyrics on consumption and sustainability.

Group #2: increasing interaction across different communities of students on campus. Presented ethnic and cultural heritage of group members to illustrate diversity of student population. Selected songs from different cultural traditions and some fusion pieces. Encouraged learning about different backgrounds of students on campus and desegregating social life.

Group #3: increasing student engagement across different types of campus events and activities. Selected musical examples of different musicians and performing groups on campus.

Final Papers and Survey Responses

When I first taught "Music & Mao" in 2009, all of the students were white and from the United States. There was one Asian Studies major who had just returned from a study abroad year in China. Aside from her, the rest of the class had no formal background in Asian Studies and, overall, had extremely limited knowledge of Chinese history, culture, or politics. The demographics of the class served as a leading motivation for developing the group project. As an educator at a small liberal arts college, I regularly aim to develop creative assignments that challenge students to apply their learning in experiential ways; for example, providing new opportunities for students to demonstrate their learning beyond the traditional exam and/or paper. In this way, the group project provides an interactive and original way for students to apply and demonstrate their learning. Additionally, I aim to avoid centering our course content and the study of Communist China as the so-called "exotic other"; too often I have witnessed the study of Chinese culture as a time and place with no relation to students' lived experiences in the United States. I am intentional in this framing throughout the course (my presentations, course materials, and assignments) and the explicit manifestation of this goal appears in the students' final papers, where they are required to draw connections to their own experiences, identities, and learning.

The group project worked well in that first year with a homogenous class. Perhaps one of the most interesting points in that semester (and a few subsequent semesters with similar class demographics) was that students essentially all claimed to have failed in their group projects yet through these failures demonstrated a strong understanding of the course's content that was enhanced though the group project. Put simply, the student learning that occurred through

12. see Appendix E for lyrics.

the group project was significant regardless of whether students believed they met their specific project goals.

And then I encountered the spring of 2014 and perhaps one of my most diverse music classrooms at Skidmore College. The class was comprised of all four class years and a variety of majors and minors including representation of Music and Asian Studies. Moreover, compared to typical music courses this particular class was more diverse in that there were more international students than in an average music classes (+22%) and slightly more U.S. students of color (+4%).[13]

Table 1: 2014 Student Demographics[14]

Demographic	"Music & Mao"	SP14 Music Majors	All College
Women	33%	32%	60%
U.S. Students of Color	22%	18%	23%
International Students	22%	0%	7%

The intentional pedagogical choices I made in the first offering of the class proved extremely useful in creating an inclusive classroom for such a diverse class in 2014; requiring all students to identify their own relation to the course material and their own learning meant that each student had a perspective to share. Moreover, no one particular perspective (be it a student from the United States or China, with or without Chinese heritage, etc.) was privileged in the framing of the course. Furthermore, in the first iteration of the course with 9 white students from the United States, I believe we maintained an inclusive classroom in light of the fact that it was a homogenous class based on race and country of origin. In other words, the classroom was inclusive in that we considered power dynamics and social identities both present and not present in our classroom. However, cross-racial learning was limited given the homogeneity of the 2009 class.

The impact of the pedagogical choices (through how I designed and framed the course on a global level to the specifics of the group project) can be seen in the students' final papers. For example, students demonstrate a deeper level of engagement with course material and themes across various social identities. Similarly, students demonstrate more sophisticated levels of synthesis and

13. The gender make-up of this particular section (33%) was in line with most music department classes (for example 32% in Spring 2014 Music majors); this reflects a lower representation of women in music than attend the college (60%).

14. See Skidmore College Common Data Set 2013–2014: https://www.skidmore.edu/ir/facts/common/CDS_2013–2014.pdf. Data for all music classes was not available so I provide the music majors as a general comparison but note that there is some variance between music majors and general music courses.

analysis than I have observed in other 200 level topics course with no prerequisites.[15] The following quotes from eight different students in the spring 2014 class provide original first-hand accounts of their learning.[16]

> [T]he group project allowed me to consider the political climate of Communist China, but it also inevitably brought me to think about the political sphere that I live and participate in today. (first year, white man, U.S. origin, social work major)

In the final papers students synthesize their learning of music and politics in Communist China with their learning from their group project. This is a point where I have observed overwhelming success as I offer the course. By success, I mean to say that students consistently demonstrate a nuanced and sophisticated mastery of course concepts. The group project provides two important opportunities: 1) a personal connection to the course content for all students and 2) personal experiences to apply to course themes regarding Communist China. The combination of content (academic material) and process (student's learning and lived experience) is inspired by the coursework in Intergroup Relations from the University of Michigan, a social justice education program developed to facilitate dialogues on race and difference on college campuses.[17] The ways in which the students are able to analyze the course content far exceeds what I have observed from traditional assignments. For example, the social work major quoted above identified four points of analysis in his paper including the role of motivation, scope of ideology, participation, and control of music. Similarly, a Neuroscience major (senior, white man, U.S. origin) identified three major qualities of effective propaganda as, "its ability to unite, its ability to elicit an emotional response, and its relatability" and then contextualized how this applied to both Communist China and his group project.

A second observation is the high impact learning I have witnessed in terms of students' reflections on how their learning is connected to their own lived experience. When I offer a course that fulfills the all-college requirement of "non-western" or "cultural diversity" I am committed to challenging students unfamiliar with the subject to push outside of a spectator's gaze in studying the so-called "exotic other"; likewise, I am committed to challenging (in this case)

15. During my time at Skidmore, topics courses were offered primarily at the intermediate 200 level (in a system of 100, 200, and 300 level coursework) though typically no prerequisites were required.

16. Ethnographic fieldwork including collection of student demographics and paper excerpts were approved by, and in accordance with, my institution's Institutional Review Board (IRB).

17. See Maurianne Adams, "Pedagogical Frameworks for Social Justice Education," in *Teaching for Diversity and Social Justice, second edition*, ed. Maurianne Adams, Lee Anne Bell and Pat Griffin (New York and London: Routledge, 2007).

Chinese students already familiar with the subject to engage in new and critical ways. As Ortiz and Rhoads write, "Students in general and white students in particular have a difficult time identifying their own cultural connections."[18] More commonly than not, I observe many students entering a so-called "Diversity" course with an assumed monolithic perspective of a US and/or Eurocentric starting point. While respectful and eager to learn about something new, their approach is typically that of a distanced "other" with little to no connection to their personal lived experience. I have also observed Chinese international students entering a course on China assuming they have already mastered the material because their knowledge in history and culture far exceeds a peer sitting next to them. I want each and every student to critically examine their own relation to the subject, mindful of their social and academic positioning to the subject at hand. In other words, it is my hope that following their course experiences ALL students will gain more insight into themselves as well as the subject of study. This personal reflection is evident in many student papers; for example, a Biology major writes,

> This class has pushed me to reflect on my own experiences, both artistic and political, and realize the extent of privacy and freedom that I have as a citizen of the United States. (second year, white woman, U.S. origin)

The Biology major could draw direct and significant connections between music and politics in Communist China and her own activist work around women's rights and access to health care in the United States. She observed how the Communist Party controlled media and culture and its impact on individuals; and she applied this to her own attempts to create change in the United States. Another student (sophomore, white man, U.S. origin, music major), started the class with no prior information about China whatsoever. In his final paper he wrote, "The project, and the class as a whole, led me to examine my cultural background and the perceptions of other countries I might have as an American. My view of China and its history was certainly examined more closely." He elaborated on these points and demonstrated that he not only learned about China but also learned more about his own education and enculturation as a white man in the United States. This type of cross-racial learning based on engaging with a diverse peer group is what some faculty aspire to achieve as we apply the institutional mission into our classroom and student's experiences on campus. For me, efforts to foster an inclusive classroom and an increasingly diverse student body do not automatically produce transformative,

18. Anna M. Ortiz and Robert A. Rhoads, "Deconstructing Whiteness as Part of a Multicultural Educational Framework: From Theory to Practice," *Journal of College Student Development*, 41:1(2000): 84–85.

personal and cross-racial learning; it is through such intentional pedagogical choices that the possibilities are engaged and moments of high impact learning can be observed.

Three of the four international students in the Spring 2014 were students from China. In all my courses, I aim to be aware of stereotype threat and micro-aggressions for students in a minority position.[19] For example, I am aware of (and aim to be sensitive to) the assumptions and biases that many hold of Chinese international students in the United States today. Accordingly, I never ask a student to speak for an entire nation, race, or social identity group and make clear that there is no monolithic experience of "the Chinese people." I anticipate that Chinese international students may enter the class with little to no history of the Cultural Revolution given their age and minimal coverage in Chinese formal education. However, in attempts to avoid any assumptions about their prior knowledge I provide opportunities throughout the semester for Chinese international students to share in private, small group, and large group venues not only *what* they learned about the Cultural Revolution but *how* they received the information. Just as the U.S. students were reflecting on U.S. society (and enculturation) through our study of Communist China; the international students from China did so as well. One student wrote:

> Besides the project, I also learned a lot about my own country, China. In my childhood, we hardly encounter anything really political among us. Cultural Revolution seems really far from us, we only learned about it through documentary, movies or books. Even my parents couldn't tell me more about it, since they were also primary school students during that time. (Senior, Chinese international student, woman, Math major)

This Math major continued in her paper to share the experience in the classroom as we moved through different times in history from the Cultural Revolution and then up to the opening ceremonies of the 2008 Beijing Olympics:

> I remembered in the Cultural Revolution film we watched during the class this semester, I couldn't even breathe, I felt deeply sad by what used to happen [to] the Chinese people. However, the feeling while watching this opening ceremony is totally different, in a word, I felt extremely proud and lucky. Lucky to live in the new China, lucky to have what we have now, lucky to learn about all this in a class like this in another country.

Her statements reinforce my decision for framing both negative and positive images of China. This critical and inclusive space of inquiry was present in the first iteration of the course with no students from China; however, my goals

19. See Claude M. Steele. Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do (New York: W.W. Norton & Co., 2010).

carry new weight and purpose with international students from China in the classroom.

Over the years I have had more Chinese American students as well, many of whom experience a critical moment of racial and cultural identity development during their college years. Such as the second-year student in the spring 2014 class who wrote:

> Something I have personally been very active with since I came to Skidmore is understanding what my ethnicity means to myself and those around me. My interest in Chinese history stems from my family's background and my separation from my heritage growing up. Listening to my mother's stories about growing up in Kunming, China had introduced me to a world that seemed simultaneously far away and familiar. Growing up in Queens, though, I did not feel as though my Chinese-American ethnicity was unique or deserved to be explored. However, after coming to Skidmore, I became much more aware that I was contributing to the diversity of thoughts and perspectives. I understood that my heritage was more than just a bolster in the college's statistics, but an important part of who I am, how I self-identify and how I view the world around me. This course helped me develop not only as a scholar and budding ethnomusicologist, but also as a woman proud of her Chinese-American heritage and all that it entails. I once felt that I had to choose to put on the hat either of an American or a Chinese person, but I felt uncomfortable fully inhabiting either of those roles. However, I also felt uncomfortable distancing myself from my cultural heritage. Being hyphenated-American gives one the ability to explore the facets of both identities as much as one wants. Being a student at Skidmore gives one the ability to participate as much or as little as one wants in on-campus events. Being a citizen of the global community asks that people be considerate and self-critical when observing other cultures. (second year, Chinese American Female, Music & Asian Studies major)

Teaching in the United States about Asian Studies and courses about Chinese culture lends itself to these types of student experiences that I have observed in my Chinese students (from both the United States and China). However, what I did not anticipate, due to my own personal blind spot, was how the course material also provided a heritage link for white students with family backgrounds in former Communist countries across Europe. In the past few iterations of the course I consistently have some representation of a family connection to Communism outside of China. For example,

> My initial personal interest in the class stemmed from my family's experience under a communist regime in the Czech Republic from 1954 to the late 1970s, when my mother fled the country. Russian communist occupation was different in various ways in comparison to communist China, yet the fundamentals remained the same. . . In terms of music, the stories between the Czech Republic and Communist China are both similar and dissimilar

> in various ways. Western music played a role in both countries as a breath of fresh air for the masses, and a known enemy of each state, respectively. Western rock and jazz was banned throughout Eastern Europe, as was the influence of western classical music in China . . . Additionally, the underground rock and jazz scene was a huge part of music under the communist regime in the Czech Republic, serving as a beacon of hope for the youth and a constant annoyance for the communist party. This constant underground scene was not prevalent in China in the same way it was in Eastern Europe… Nevertheless, the Russian communist party's infuriation with western music and ideology can be likened to the mindset of the Chinese communist party, as both regimes banned and prosecuted listening and listeners accordingly." (first year, white Male, U.S. origin, Economics and Math major)

This Economics and Math double major connects family stories of life under Communism with our course content of Communist China. He makes specific connections of similarities and differences in historical and musical contexts; and these connections hold personal meaning to his own lived experience.

I believe what most hope to accomplish with capital "D" Diversity courses is to introduce new ways of thinking as well as new material to our students.[20] And I personally believe that the learning can be transformative when connected to students' lived experience on campus and hopefully in their lives beyond our campus. In the words of another of my students:

> Everyone has their own cultural biases towards people that differ from themselves and there will always be an "other" to fear. However, it is important to remember that each person comes from specific cultural and historical roots. We all must strive to not make judgments of people who are different from us before we know all the facts. Before coming into this course I knew nothing about twentieth century Chinese history. Moving on from Skidmore, I will humbly embrace this course's reminder to learn about people's specific cultural backgrounds and experiences before making judgments." (Senior, white woman, U.S. origin, Sociology major)

What the Sociology major demonstrates is a particular learning moment and learning experience with her first (and probably only) course on China. Not only did she learn course content about China, but she also engaged in a new mode of framing herself with the world around her.

20. I use the term "capital 'D' Diversity course" as a reference to courses that fulfill all-college diversity requirements and thus typically attract students to an area that is new to them and/or outside their main area of interest/expertise.

Conclusions

While I was teaching at Skidmore College (2006–2017) one of the general education requirements was a two-part "Culture-Centered Inquiry" requirement that included one semester of foreign language and *either* a course designated as "Non-Western Culture" or "Cultural Diversity Study."[21] As an ethnomusicologist focusing on music and culture in East Asia and Asian America, most of my courses fulfilled one of these two requirements. The non-Western culture requirement ensures that students explore beyond the Western European cultures; yet the requirement also presents a predicament of the exoticized other with assumed Western and Eurocentric perspectives. What is the implication then, for students who do not fit this assumed perspective or starting point? For example, what is the point of a non-Western cultural diversity requirement for our international students from China? For our American-born Chinese students? Utilizing "Music and Mao" as a case study I suggest that how the course is framed and explicit attempts to create an inclusive classroom are two strategies to address the predicament.[22]

To begin, the case study at hand is from the particular perspective of teaching music at a small liberal arts college in the United States. And thus, the history of Eurocentrism, the North American elite, and historically white colleges offers critical context in which we are teaching today. Robin Moore's 2017 *College Music Curricula for a New Century* provides both context and vision for the future of music curricula in higher education. Moore opens the edited volume by pointing to the history of music programs in the United States. He explains that when music programs were being established in higher education in the mid 19th century they were only accessible to an elite subsection of North American society. The establishment of an elite European canon was a result of the limited access and the values upheld by the elite class.[23] Decades later the population attending college has changed with shifts in student demographics shift and increased access, yet the established canon is (in most places) still

21. Culture-Centered degree-requirement details are included as Appendix F. Curricular changes have been under discussion for many years with a wide range of proposed changes to this aspect of the curriculum.

22. University of Michigan and Vanderbilt University are two sites rich with resources on developing an inclusive classroom. See "Research Basis for Inclusive Teaching," University of Michigan Center for Research on Learning and Teaching, http://crlt.umich.edu/node/90467; "Inclusive Teaching Resources and Strategies," University of Michigan Center for Research on Learning and Teaching, http://www.crlt.umich.edu/multicultural-teaching/inclusive-teaching-strategies; and "Increasing Inclusivity in the Classroom," Vanderbilt University Center for Teaching, https://cft.vanderbilt.edu/guides-sub-pages/increasing-inclusivity-in-the-classroom/.

23. Robin Moore, *College Music Curricula for a New Century* (New York: Oxford, 2017), 2.

firmly in place. The collection of chapters then focuses on visions for the future of music curricula grounded in history and context. I find Levine and Kohut's chapter exploring music in small liberal arts colleges to be an extremely useful overview for educators both within and outside of this particular context.[24] They write of the crossroads facing current music faculty at liberal arts colleges given the particular history and tradition of liberal arts colleges and how, "liberal arts faculty are transforming their curricular and teaching methods in order to educate for social change, including upward mobility for previously underrepresented and marginalized groups."[25] In fact, Moore identifies five guiding principles explored in the volume that faculty may want to consider as we reorganize music curricula:

1. Commitment to community
2. Commitment to the practical concerns of professional musicians
3. Commitment to global awareness
4. Commitment to social justice
5. Commitment to creative, student-driven project and practices.[26]

"Music & Mao" may offer ideas for principles #3–5: a commitment to global awareness through the exploration of music in modern China; a commitment to social justice through social justice pedagogies and fostering an inclusive classroom; and a commitment to creative, student-drive project and practices through the open-ended and student-led group project experience.

Another critical piece of context is the pedagogical perspective of most (but not all) liberal arts faculty in teaching to non-majors. Regarding teaching music to non-majors in a liberal arts classroom, Marjorie Roth writes, "Choose the music you love most when you teach non-majors; you will be most convincing when you do so. Remember, the specific paths, signposts, and destinations are not important; in the liberal arts classroom, it's the journey that counts."[27] While I would not dare to say that music of the Cultural Revolution is the music I "love the most" it certainly does fascinate me as an ethnomusicologist. Thirdly, this type of pedagogical activity is designed for residential colleges with full-time students. The group project would need to be modified

24. Victoria Lindsay Levine and Emily Kohut, "Finding a Balance: Music at Liberal Arts Colleges," in *College Music Curricula for a New Century*, ed. Robin Moore (New York: Oxford University Press, 2017), 47–68.

25. Levine and Kohut, "Finding a Balance," 50.

26. Moore, *College Music Curricula,* 10–22.

27. Marjorie Roth, "Music as a Liberal Art: Teaching Music to Non-Majors," in *The Music History Classroom* (New York, NY: Routledge, 2012), 150.

for non-residential colleges to address out-of-class group work as well as part-time student accessibility.

To create the scaffolding for the "Music & Mao" journey I turn to 1) the general motivations and context for the ways in which I frame the course and 2) specific strategies and pedagogical choices that I employ. As I began teaching about China and East Asia to students in small liberal arts colleges in the United States I immediately observed many (especially non-Asian) students framing the content material as "other" and me, as a multiracial Asian American woman as a spokesperson for this so-called "other." To disrupt this othering and re-center the classroom I consistently seek ways to connect *all* students' lived experience with the course content. In this way, students are unable to sit back from a passive and detached position while critiquing something new to them (in this case, Chinese history and culture). By asking students to frame their encounters with new material within their own processes of enculturation I seek to create avenues for disrupting such othering. The group project and final paper (in which students reflect on the group project experience) provide a valuable creative and learning experience for students to connect the course content with their personal lived experience. And the process and journey are instrumental in their learning. This approach and these values are not unique to this one particular class or this one particular faculty member; I see great resonance in the work of Miyakawa & Mook and their discussions of pedagogical approaches in Hip-Hop curriculum in particular where they write, "As a hybrid space, it combined creative activity and experimentation with research and academic inquiry" and that furthermore, a particular creative exercise provides an important space for students to assert their identity.[28] Miyakawa & Mook's discussion of Hip-Hop curriculum and my classroom experiences teaching "Music & Mao" both speak to the transformations that the College Music Society (CMS) Task Force on the Undergraduate Music Major (TFUMM) recommends to address core deficiencies in the conventional model of music study, largely that:

> TFUMM identifies three core deficiencies in the conventional model of music study, in response to which emerge three core pillars for an entirely new framework. The first core deficiency is subordination of the creation of new work to the interpretive performance of older work; the second is ethnocentrism; and the third is fragmentation of subjects and skills. When these tendencies are reversed, the three core pillars of a transformed model —creativity, diversity, and integration—come into view.[29]

28. Felicia M. Miyakawa and Richard Mook, "Avoiding the 'Culture Vulture' Paradigm: Constructing an Ethical Hip-Hop Curriculum," this *Journal* vol. 5, no. 1 (Fall, 2014): 54.

29. Task Force on the Undergraduate Music Major, *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music*

The creative aspect of the group project is consistently a challenge to my students yet pushes them in new ways. The open-ended nature of the project consistently troubles students at the onset of the assignment. And yet, through working together, they ultimately develop and fine-tune their work and generally take great pride in their achievements. The integration of academic course content with lived experience through the group project provides the space for integration of both content and process in student learning. Moreover, shifting the center of the classroom helps me to disrupt ethnocentrism as well as othering that so often occurs in ethnomusicology and Asian Studies courses taught in the United States. My use of "shifting the center" is a means to address the Eurocentric history of North American classrooms that assumes a white European center and Asia as the other. Yet I also recognize that much work remains in rebuilding the center altogether.

One strategy for changing the center is to acknowledge the social positioning and identities of who is and is not in the room, and this includes the instructor and students. I will not erase or ignore the presence of my positioning as a multiracial Chinese American educated in the United States; nor will I overlook my personal and political heritage to our subject of study with a grandfather who fought the Communists as a general in the Kuomintang in the 1940s. I need my students to understand my lens, and I want them to be able to employ and engage their own lens in our semester long journey. Some may ask, why does identity matter? Why am I talking about my identity? Some influential texts such as *On Being Included* (Ahmed 2012) *Presumed Incompetent* (Muhs, Niemann, González, and Harris 2012), and *Transforming the Academy* (Willie-LeBreton 2016) may help explain why I am talking about my identity and the history and context of race, diversity, pedagogy, and higher education in the United States.[30] As Sarah Willie-LeBreton writes, "[A]sk[ing] folks about how their identities intersect with their pedagogy, can lead us to both empathize with those who have different experiences and to appreciate the complexity of our lives."[31] In the context of this article, my response is because the students educated in the United States will bring a different lens to our classroom than the students educated in China. And there will be another set of differences for the students educated outside of the United States or China. And there will be different lenses employed for students raised in the United States with a family heritage in China or with a family heritage in other Communist countries. Just

Majors, (College Music Society, 2014), 16.

30. Sarah Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (Durham & London: Duke University Press, 2012); Muhs, Niemann, González, and Harris, *Presumed Incompetent: The Intersections of Race and Class for Women in Academia* (Colorado: University Press of Colorado, 2012), and Sarah Willie-LeBreton, *Transforming the Academy: Faculty Perspectives on Diversity and Pedagogy* (New Jersey: Rutgers University Press, 2016).

31. Willie-LeBreton, *Transforming the Academy*, 4.

as classroom discussions of race and racism necessitate a critical acknowledgement of the positioning of individuals in the room, so to do our discussions of music and politics in Communist China. I have observed many individuals in the United States without a connection to China quickly dismiss Communist Chinese propaganda as something eccentric and irrelevant whereas for individuals with a lived connection to the time and place of study the processes at play are much more complex. And thus, I cannot state point blank that "X music does Y" but what I can do, as Melanie Lowe suggests, is, "…strive to provide the exercises, the opportunities, and –most importantly- the *time* for students to reflect on their own musical-historical thought processes and to examine (and then re-examine) what informs them."[32] I am fascinated by the use of music in political movements in Communist China and elsewhere. And while I have no one definitive statement or perspective, if I were to start the class by *telling* the students *my* understanding of what music and politics in Communist China does and how, I would be risking a U.S. exotification of the so-called other and the marginalization of Chinese students' personal connection to the course content.

Finally, in Melanie Lowe's article in this journal, "Teaching Music History Today: Making Tangible Connections to Here and Now" she asks, "How do we make the study of music history tangibly relevant in the lives of our students, especially when their student lives seem so different from the student lives we (sometimes all too fondly) remember?[33] It is my understanding that Lowe and I hold different positions in the classroom in terms of our racial identities and connection to subject of study. As a multiracial Asian American woman and scholar of Asian Studies, the question remains relevant but, I would argue, in a different context. Specifically, the presumed "we" in Lowe's comment suggests a generational divide between faculty member and students and, therefore, different levels of familiarity with musical cultures (in Lowe's case, different levels of familiarity with western European classical music). Yet in the case of a faculty member of color and a predominately white classroom there is a racial difference as well. Then add the shifting student demographics in small liberal arts college and the framing of "we" and "they" become increasingly fraught with assumptions that can privilege one perspective while silencing another. My point here is not to critique Lowe's valuable discussions of teaching music history but to extend some of Lowe's excellent points into new areas of ethnomusicology that are committed to faculty and students of color, and developing

32. Melanie Lowe, "Teaching Music History Today: Making Tangible Connections to Here and Now," this *Journal* vol. 1, no. 1 (Fall, 2010): 48.

33. Melanie Lowe, "Teaching Music History Today," 46.

an inclusive classroom.[34] Two points in particular offer food for thought on how to extend Lowe's discussion of teaching music history.

First, is Lowe's question of quantity. Lowe asks, "how much information—how many facts per se—do our undergraduate students need to have at their fingertips to be able to think intelligently, meaningfully, and humanely about music? Perhaps far fewer than we may think."[35] Each time I prepare to offer "Music & Mao" I reconsider *what* we are studying (musical repertoire, history, cultural policy) and the ways the content contributes to *how* I want my students to learn. I prioritize the skills gained through creative works, discussion, reading, writing, and listening over quantity of specific content. In other words, what content will help bring my students to the point where they can, as Lowe writes, "speak intelligently" about music and politics in Communist China and the connections to "their everyday lives today –as musicians, students, responsible citizens, and thinking and sensitive human beings."[36] Prioritizing the connection between *content* and *process* has resulted in transformative student learning; however, this means keeping structured class time for in-class film screenings along with multiple dedicated in-class sessions for group work (instead of assigning these components as out-of-class time requirements). Students consistently comment to me, or in course evaluations, how course design impacted their learning in positive ways. Such feedback illustrates to me how significant it is to maintain focus on *how* students are learning and engaging with the course concepts as opposed to sole focus on the *content* a faculty member tries to pack into one course.

Second, the emphasis on active learning and problem-based learning is also at the heart of many pedagogical discussions. Conway and Hodgman cite McKeachie and Svinicki in their "Strategies for Active Learning in Music Classrooms" that reinforce shared values and approaches inside (Conway and Hodgman) and outside (McKeachie & Svinicki) the music classroom.[37] For example, McKeachie & Svinicki list seven points for teaching larger classes and unifying principles of teaching:[38]

34. Some influential texts on concepts of diversity, race, and pedagogy in higher education include: Sarah Ahmed, *On Being Included* (Durham/London: Duke University Press, 2012), Gabriella Guitérrez y Muhs, Yolanda Flores Niemann, Carmen G. González, and Angela P. Harris, *Presumed Incompetent: The Intersections of Race and Class for Women in Academia* (Colorado: University Press of Colorado, 2012) and Sarah Willie-LeBreton, *Transforming the Academy: Faculty Perspectives on Diversity and Pedagogy* (New Jersey: Rutgers University Press, 2016).

35. Lowe, "Teaching Music History Today," 55.

36. Lowe, "Teaching Music History Today," 55.

37. Colleen M. Conway and Thomas M. Hodgman, "Strategies for Active Learning in Music Classrooms" in *Teaching Music in Higher Education* (New York, NY: Oxford University Press, 2009), 123–135.

38. Conway and Hodgman, "Strategies for Active Learning in Music Classrooms," 133–135.

1. create a natural critical learning environment
2. get their attention and keep it
3. start with the students rather than the discipline
4. seek commitments
5. help students learn outside of class
6. engage students in disciplinary thinking
7. create diverse learning experiences

Points three, five, and seven specifically underscore my own general framing of the "Music & Mao" course and pedagogical approaches. "Start with the students rather than the discipline" (point three) is another way of explaining my focus on students' identities and bringing their lived experience into their learning process. Therefore, the exploration of Music in Chinese history is as much about an exploration of each student's process of enculturation in their family and nation(s) of origin. "Help students learn outside of class" (point five) and "create diverse learning experiences" (point seven) are elements that inform the design of the group project and final paper assignments. Once again, structuring connections between course *content* and the learning *process* to push students to think in new ways about how their experiences in life and outside the classroom inform the academic content they are exploring in the classroom. Each point provides a model for how the particulars of my course and my approach may be applied to other instances.

The case study at hand is the particular content and the particular approach of this particular individual; and while important distinctions appear in specific times and places, many of the larger conversations are not new to this moment, this decade, or this discipline. Thus it is my hope that the discussion of my approaches offers both general and specific examples for reflection and consideration. Although I am an ethnomusicologist teaching a course on a specific aspect of Chinese music I hope that my approaches are useful to a variety of disciplinary approaches to the undergraduate study of music. Likewise, I also see important connections with faculty beyond music as the course speaks to many fundamental aspects of a general undergraduate education. As Sarah Willie-LeBreton writes in *Transforming the Academy*, "Education is more of a process than a product, and [that] the concerns students have and raise while they are enrolled are central to the educational mission."[39] And with the frequently negative narrative surrounding the increasing number of Chinese international students studying in the United States I am concerned about

39. Sarah Willie-LeBreton, *Transforming the Academy: Faculty Perspectives on Diversity and Pedagogy* (New Jersey: Rutgers University Press, 2016), 1.

students' experiences inside and outside of the classroom including stereotype threat and microaggressions.[40]

In closing, I return to the two pedagogical approaches I have found effective in the undergraduate classroom: 1) assignments that explicitly connect course *content* and the learning *process* to provide deep and transformative levels of engagement with course concepts, and 2) pedagogical strategies intentionally structured to engage with the identities of students in a classroom (in regard to gender, class year, race, country of origin, prior academic study, and personal connection to course content) can produce high impact student learning and foster an inclusive classroom. I offer this case study of "Music & Mao" to consider how one multiracial Asian American scholar teaching about Asia in an historically white college with increasing Asian and Asian American students presents an opportunity to disrupt conventions of Eurocentrism and exotification of Asia. The examples of social justice education pedagogies in the music classroom provide models for re-centering the classroom through course framing and assignments that emphasize both content and process. And finally, how micro and macro level attention to developing an inclusive classroom may foster increased student engagement and depth of cross-racial learning.

40. See Cynthia Wu, "Asian International Students at U.S. Universities in the Post-2008 Collapse Era," in *Flashpoints for Asian American Studies*, ed. C.J. Schlund-Vials and V.T. Nguyen (New York: Fordham University Press, 2017), 205–219.

Appendix A: Syllabus Outline[41]

Course Policies/Studying Music & Culture

Week 1A: Introductions

Week 1B: Studying Music & Culture
Introduction to Group Project Assignment
Reading: Titon, Jeff Todd Ed. 1996. *Worlds of Music: An Introduction to the Music of the World's People. Third Edition*. New York: Schirmer Books. (Preface & Chapter 1)
Listening: Titon examples

Introduction to China and Music in China

Week 2A: Music of China
Reading: Alves, William. 2010. *Music of the Peoples of the World: Second Edition*. Boston, MA: Schirmer Cengage Learning. (Chapter 10: China)
Listening: Alves examples

Week 2B: Film: *China Through Mao's Eyes*
Reading: Spence, Jonathan. 2006. *Mao Zedong*. New York: Penguin. (C1–5)

Week 3A: Music & Politics: The Communist Party of China & Mao Zedong
Reading: Wong, Isabel K. F. 1984. "Geming Gequ: Songs for the Education of the Masses" in McDougall, Bonnie S. Ed., 1984. *Popular Chinese Literature and Performing Arts in the People's Republic of China, 1949–1979*. Berkeley: University of California Press. pp. 112–143.
Listening: Wong examples

Week 3B: Xian Xinghai and Nie Er
Listening: "March of the Volunteers" & "Yellow River Cantata"
Assignment: Film Response #1 DUE

41. A reviewer rightfully pointed to the absence of certain significant and/or more recent publications on music and politics in Communist China. The comment was an important reminder to clarify that readings selected for the syllabus are not intended to reflect a comprehensive current literature review of the topic that one may expect on a graduate seminar syllabus; but rather, intentionally selected readings that have successfully engaged a wide range of my undergraduate students in my 10+ years of undergraduate teaching.

1911–1949: The Founding Years

Week 4A: Film: *China Through Mao's Eyes*
Reading: Spence, Jonathan. 2006. *Mao Zedong*. New York: Penguin. (C6–10)
Assignment: Project Proposal DUE

1949–1976: Communist Party of China

Week 4B: Cultural Policies
Reading: McDougall, Bonnie S. 1980. *Mao Zedong's "Talks at the Yan'an Conference on Literature and Art": a translation of the 1943 text with commentary*. Ann Arbor: Center for Chinese Studies: University of Michigan. No. 39.
Listening: "Butterfly Lover's Violin Concerto"
"Yellow River Piano Concerto"
Assignment: Film Response #2 DUE

Week 5A: Film: *China Through Mao's Eyes*
Reading: Spence, Jonathan. 2006. *Mao Zedong*. New York: Penguin. (C11–12)
Listening: Mao Quotations Songs

Week 5B: Mass Songs & Songs of the Red Guards
Reading: Wagner, Vivian. 2001. "Songs of the Red Guards: Keywords Set to Music" University of Heidelberg.
Listening: Red Guard Examples
Assignment: Film Response #3 DUE

Week 6A: Project Meetings

Week 6B: Group Presentations #1

Week 7A: Review Session

Week 7B: EXAM #1

Week 8A: Film: *China Through Mao's Eyes*
Reading: Mittler, Barbara. 2012. "From Mozart to Mao to Mozart: Musical Revolutions in China" in Mittler, Barbara, *A Continuous Revolution Mak-*

		ing Sense of Cultural Revolution Culture. Cambridge, MA and London: Harvard University Press. pp.39–96.
	Listening:	"East is Red"
Week 8B:	Film:	*From Mao to Mozart*
Week 9A:	Model Revolutionary Operas and Ballets	
	Reading:	Yung, Bell. 1984. "Model Opera as Model: From *Shajiabang* to *Sagabong*" in McDougall, Bonnie S. Ed., *Popular Chinese Literature and Performing Arts in the People's Republic of China Through Mao's Eyes China, 1949–1979.* Berkeley: University of California Press. pp. 144–164.
	Listening:	Model Revolutionary Opera Examples
	Assignment:	Film Response #4 DUE
Week 9B:	Cultural Revolution Songs	
	Reading:	Bryant, Lei Ouyang. 2007. "Flowers on the Battlefield are more Fragrant." *Asian Music* 38(1): 88–121.
	Listening:	"New Songs on the Battlefield" examples

<u>1976–2009: Post-Cultural Revolution China</u>

Week 10A:	Post-Mao China: Tan Dun	
	Reading:	Yu, Siu Wah. 2004. "Two Practices Confused in One Composition: Tan Dun's Symphony 1997: Heaven, Earth, Man" in *Locating East Asia in Western Art Music* edited by Yayoi Uno Everett and Frederick Lau. Middletown, Conn.: Wesleyan University Press.
	Listening:	"Symphony 1997: Heaven, Earth, Mankind" & "The Map"
	Assignment:	Film Response #5 DUE
Week 10B:	Film:	*2008 Beijing Olympics*
	Reading:	Sborgi Lawson, Franscesca R. 2011. "Music in Ritual and Ritual in Music: A Virtual Viewer's Perceptions about Liminality, Functionality, and Mediatization in the Opening Ceremony of the 2008 Beijing Olympic Games." *Asian Music* 42(2): 3–18.

Week 11A: Post-Mao China: 2008 Beijing Olympics
Reading: Tuohy, Sue. 2001. "The Sonic Dimensions of Nationalism in Modern China: Musical Representation & Transformation." *Ethnomusicology* 45(1): 107–131.
Listening: Olympics
"Ai Wo Zhong Hua" ("Love of my Motherland China")

Week 11B: Project Meetings
Assignment: Film Response #6 DUE

Week 12A: Group Presentations #2

Week 12B: Final Paper Interviews

Week 13A: Review Session

Week 13B: EXAM #2

Finals Period: Final Papers DUE

Appendix B: Exam Review Sheets

Exam #1 will be graded out of a total 200 points.
Ten audio examples will be played in class from the following list:

TITLE	COMPOSER(S)	GENRE	DATE
Bianzhong Chime Bells	contemporary arrangement	Ancient Court/Ritual	c. 400 BCE
"Wild Geese Descending onto the Sandbank"	Prince Ning Xian	Guqin	13th century
"Ambush from All Sides"	traditional	Pipa	first published c. 17th century
"An Island in the Sea" from The Drunken Concubine	traditional	Peking Opera	c. 18th century
"Fan Instead of Gong"	traditional	Jiangnan Sizhu Silk & Bamboo	c. 19th century
"Internationale"	Pierre De Geyter (Lyricist: Eugène Pottier)	Anthem	1888
"March of the Volunteers"	Nie Er (Lyricist: Tian Han)	Anthem	1935
"Yellow River Cantata" (1st movement: "Song of the Yellow River Boatmen")	Xian Xinghai	Revolutionary Cantata	1939
"Butterfly Lover's Violin Concerto"	He Zhanhao & Chen Gang	Violin Concerto	1959
"It's Right to Rebel"		Quotation Songs	ca. 1966–1969
"Let's Study the Sixteen Points"		Quotation Songs	ca. 1966–1969
"We are Chairman Mao's Red Guards"		Red Guard Songs	ca. 1966–1969

For all TEN examples:
- Correctly identify the title, musical genre and date (fill in the blank)
- Correctly identify the Composer(s) from a list of answers provided (multiple choice)

For FOUR of the examples (to be selected by instructor) you will also be asked to write a short response (approx. 2–3 paragraphs using complete sentences) that includes:
- Musical Characteristics (distinguishing features of the example)
- Political and Historical Context (political and historical significance)
- Meaningful incorporation of at least one course reading

Appendix C: Writing Assignment Guidelines (example)

Film Response #2

"We trusted him…When we look back today, it seems like it was madness. But at the time it seemed completely normal."

How did Mao Zedong gain control and power over China and its people during the 1945–1959 period? Consider the materials covered thus far including Jonathan Spence's text *Mao Zedong*, Philip Short's documentary series *China Through Mao's Eyes* (Volumes 1 & 2), and Isabel Wong's chapter "Geming Gequ: Songs for the Education of the Masses." Specifically discuss the role of music and the examples we have studied including mass songs ("Internationale," "March of the Volunteers") and the "Yellow River Cantata."

APPENDIX D: Group Project Guidelines

MUSIC & POLITICS PROJECT GUIDELINES

1. Identify a political or social change that you would like to see on campus.
2. Identify how you can take steps (make efforts) toward this change. Develop specific messages and information you wish to convey along with a list of general goals.
3. Develop a musical repertoire that will promote your cause. Music may be selected from pre-existing music (as is or revised) OR you may develop new compositions.
4. Introduce/teach the selected songs to the class (each group will have two 25-minute periods). You may give additional directions to class on when/where/how to listen to music.
5. Interview class members to understand their experiences and responses.
6. Individually assess the effectiveness of music, along with challenges, alternatives, and overall results.

TIMELINE
Week 1
Discuss project as class
Meet group members
Brainstorm possible topics and approaches
Week 3
Class time dedicated to Final Projects (30 minutes)
Draft Group Project Proposal and distribute tasks
Week 4
Group Project Proposals due on blackboard BY NOON
Each group should submit ONE proposal. Proposals should be 2–3 complete pages and include:

Name of your group
Detailed descriptions of items 1 & 2
Preliminary sketch of items 3 & 4

Week 6
Class time dedicated to Final Projects (at least 30 minutes)
Group Presentations #1
Week 11
Class time dedicated to Final Projects (at least 30 minutes)
Evaluate Group Presentation #1
Prepare Group Presentation #2

Develop interview strategies and approaches
Week 12
Group Presentations #2
Class Interviews (Each group will have 20 minutes to interview class members)
Finals Period
Individual Project Assessments (Final Paper) DUE

The group project is worth 15% of your final course grade (2 presentations, 5% each and 1 proposal, 5%). The individual project assessment (final paper) is worth 15% of your final course grade

FINAL PAPER
Assess the results of your group project and draw connections to music and politics in post-1949 China. Consider the effectiveness of the strategies that your group employed and identify the challenges, alternatives, and overall outcomes. Discuss your group project within the context of our coursework over the semester.

Be sure to address:
- How does your attempt to utilize music for political and/or social change resonate with the use of music in Communist China?
- What did you learn about music & politics as a result of the group project?
- In what ways did the group project help you understand post-1949 China?
- What did you learn about your own country (or countries) of origin through this class?

Your paper should directly engage with material from class. In other words, cite specific examples to support your argument. The assignment is rather open-ended and flexible but should include the following:
- assessment of group project (overview of both *results* and *experience*)
- discussion of relationships between group project and music in post-1949 China
- discussion of what you, personally, take away from the *content* and *process* of the course

During Week 12 you will have an opportunity to interview members of the class (who were *not* in your group) to discuss the effectiveness of your group project in detail. You should prepare a list of specific questions to ask your classmates that will help you better understand the impact of your group's work. You may then use the feedback as part of your final paper.

DETAILED GUIDELINES:

- Minimum of 8 complete pages and maximum of 10 complete pages
- Typed, double-spaced and 1" margins on all sides
- Create a title page including an original title for your paper
- Use the Chicago Manual of Style for citations (Author-Date system) and cite all sources in a bibliography at the end of your paper
- Specifically cite at least 3 readings, 1 film, and 2 listening examples in your paper

Grading

Critical assessment of group project:	25 points
Connection to class materials:	25 points
Critical reflection of content and process:	20 points
Direct engagement with films, reading and listening assignments:	15 points
Mechanics of writing:	15 points
	100 points TOTAL

APPENDIX E:

"Cool it with the Meat" lyrics
(Original student composition from Group Project)

Lots of people in the dining hall, are consuming too much meat
I know that you and your friends, just killed it at the gym
But that doesn't mean you need, to eat 5 hamburger patties
Meat's not the only source of protein, but it's one of the most costly
You don't need that much protein, trust me I'm a scientist
You only need, 25 grams of protein per meal
…
Lots of people in the dining hall, are consuming too much meat
And that's not cool because, it's costing way too many resources
Cool it with the meat, take only what you need

APPENDIX F: Culture-Centered Inquiry Degree Requirements[42]

Culture-centered Inquiry
In culture-centered inquiry, students learn that culturally based perspectives and values are not universal, and in so doing enhance their ability to interact with persons from diverse cultural backgrounds. Students fulfill this requirement by completing one course in a foreign language and one course designated as either non-Western culture or cultural diversity study.

Foreign Literature and Language: Students expand their use of a foreign language or their understanding of the literature of that language by studying in its non-translated form. A student may choose a course (by placement) from the literature and language courses offered by the Department of Classics or the Department of Foreign Languages and Literatures, excluding courses in translation. *and* either
Non-Western Culture: Students investigate a way of life and a set of cultural assumptions significantly different from Western perspectives. In these courses, students examine the social, political, literary, aesthetic, or linguistic arrangements of cultures.
Or
Cultural Diversity Study: Students investigate the interaction of culturally distinct peoples within a given sociopolitical context. These courses may focus on diversity in the United States or on intercultural relations in other contexts. However, at least one of the groups examined will have non-Western origins.

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42. "Academic Environment," < *http://catalog.skidmore.edu/content.php?catoid=17&navoid=1184*> .

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