Instructor: Dr. William Coppola  
Email: WCoppola@usc.edu  
Office Location: MUS 302

Class Meeting Time: Wednesdays, 4–5:50pm  
Class Location: MUS 303  
Units: 2.0  
Office Hours: Wednesdays, 6–7pm, or by appointment

COURSE DESCRIPTION
Explores the essential role of community and arts partnerships in music education with implications for the expanding entrepreneurial role of musician/educators. A particular focus on the intersections between community music and culture, equity, and activism will be explored.

LEARNING OBJECTIVES
In this course, students will:
• use research-informed practice to examine needs, wants, and resources of diverse communities
• develop a “culture of inquiry” toward community music through reflective, research-based practice
• examine how community music can function as a site of social justice and activism in local, regional, and national communities
• explore the nature of effective community partnerships with emphasis on structures, dynamics, personnel, practices and roles
• explore innovative or entrepreneurial roles, possibilities, and implications for community music facilitators
• create a compelling grant application to fund a project or materials for music teaching and learning

COURSE INFORMATION
1. All students are required to complete USC’s Trojan Check before coming to class. USC is now requiring masking indoors for all individuals in campus facilities, including vaccinated and unvaccinated individuals.
2. Class information and assignments will be posted on Blackboard. Without prior written consent from the instructor, permission is not granted to copy, record, reproduce, give or sell any course materials (including class sessions and lectures) by instructor, students, participants, or guests.
3. Assignments are expected to be submitted to Blackboard by the due date. Late work will not be accepted. If you miss submitting work for an unavoidable emergency, notify the instructor by email in advance to discuss the situation.
4. Attendance Policy: Students are expected to attend all classes. Please e-mail the instructor in advance if you expect to miss class.
CLASS FORMAT
This course takes place in synchronous class sessions involving lectures and in-class discussions (*FINALLY!*). It will also include some asynchronous activities. Course readings and materials will be used to foster in-class and online discussions through the course website on Blackboard.

COMMUNICATION EXPECTATIONS
Email: I respond to emails within 24 hours Monday through Friday, or by Monday following a weekend or holiday break. **I kindly ask that you also respond to any email concerning academic work within the same timeframe.**

Participation: Communication and active participation are essential for success in this class. Some concepts may take time to adequately digest, and you should feel comfortable to ask questions anytime, in class and beyond. If you have questions or comments that cannot be answered during class time, please schedule an appointment to have an office hour chat with me.

The following shared communication expectations will help us maintain a productive and professional classroom climate:
- Please do not interrupt while someone else is speaking
- Share the mic! Be mindful of how long you are speaking when responding to a question or comment
- If you notice that you are speaking a lot (*which is a good thing!*), try to allow at least two other people talk before you speak again
- Critique ideas, not people (avoid *ad hominem* attacks)
- Conflict and disagreements may arise, and that’s okay! However, there is an important difference between conflict and hostility
- Support your critiques with evidence or speak from personal experience
- Ask for clarification if you are confused.
- Consider anything that is said in class strictly confidential. We want to create an atmosphere for open, honest exchange.

READINGS
Required Texts: (* = Available online through USC Libraries.)

Additional Reading Materials (links provided on Blackboard):

MTAL 535 Syllabus
USC Thornton; Fall 2021
Dr. Coppola


**CAMPUS EVENTS**

**Required:**
Tuesday, November 16, 5–6:30pm   Dr. Martha Gonzalez, author of *Chican@ Artivistas* (ZOOM)

**Recommended (Please register ASAP):**
Friday, September 17, 10–12am  **EMPOWER: Students, Arts, and Activism** (Vision & Voices)
Friday, October 1, 2–4pm  **Obtaining Funding from Foundations** (USC Center for Excellence in Research)
Monday, November 15, 7pm  **Midnight Traveler: Capturing the Global Refugee Crisis on Film** (Vision & Voices)

**EVALUATION CRITERIA**

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<th>Component</th>
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<tr>
<td>Grant Proposal</td>
<td>15%</td>
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<tr>
<td>Participatory Musicking Demonstration</td>
<td>5%</td>
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<tr>
<td>Community Music Spotlight</td>
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<td>Community Music Project</td>
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<tr>
<td>Participant Observer/Interview Report</td>
<td>15%</td>
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<td>Community Musicking Plans (3)</td>
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<td>Oral Presentation</td>
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<td>Final Project</td>
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<td><strong>Class Participation</strong></td>
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## SCHEDULE OF EVENTS AND ASSIGNMENTS

*(Subject to change; refer to Blackboard for most up-to-date calendar)*

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Readings (Due by the start of class)</th>
<th>Assignments (Due by the start of class)</th>
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<tbody>
<tr>
<td>1</td>
<td>August 25</td>
<td>Introduction to Community Music</td>
<td>• Higgins &amp; Willingham (2017), Chapters 1–2</td>
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| 2    | September 1 | From Outreach to Engagement: CM on a Spectrum | • Chong et al. (2013)  
• Helfter & Ilari (2018) |
| 3    | September 8 | Grant Writing: Finding Your Voice & Entrepreneurial CM | • O’Neal-McElrath (2013), Intro, Step 1, Step 3  
• Higgins & Willingham (2017), Chapter 8 |
| 4    | September 15 | Grant Writing and Resource Allocation | • O’Neal-McElrath (2013), Steps 4–6  
Recommended: Attend *Visions & Voices* event, Sept. 17, 10am–2pm |
| 5    | September 22 | Grant Writing and Resource Allocation | • O’Neal-McElrath (2013), Steps 8, 10, 11  
• Sample proposal of your choice  
Grant Proposal Draft |
| 6    | September 29 | Community-as-Culture: Cultural Humility & Cultural Responsiveness | • Coppola & Taylor (forthcoming)  
• Hess (2021)  
Recommended: Attend USC CER course, Oct. 1, 12–2pm |
Chapter 1  
• Schippers & Letts (2014)  
Grant Proposal |
Chapter 3 |
| 9    | October 20 | Community-as-Culture: World Music Pedagogy | • Campbell & Lum (2019)  
Chapter 6  
WMP Participatory Musicking Demonstrations (in class) |
| 10   | October 27 | Community Music, Social Justice, & Activism | • Higgins & Willingham (2017), Chapter 5  
• Gonzalez (2020), Intro & Chapter 1  
Participant Observer/Interview Report |
| 11   | November 3 | Community Music, Social Justice, & Activism | • Gonzalez (2020), Chapters 2–3  
Musicking Plan #1 |
| 12   | November 10 | Community Music, Social Justice, & Activism | • Gonzalez (2020), Chapter 4  
Musicking Plan #2  
Recommended: Attend *Visions & Voices* talk, Nov. 15, 7pm |
| 13   | *Tuesday, November 16* | *NOTE DIFFERENT MEETING TIME!*  
Guest Speaker: Martha Gonzalez | • Gonzalez (2020), Chapter 5  
Musicking Plan #3 (still due 11/17, 11:59pm) |
| 14   | November 24 | NO CLASS MEETING: THANKSGIVING | • Gonzalez (2020), Chapter 6 & Conclusion  
Musicking Plan #4 |
| 15   | December 1 | Community Project Presentations | Oral Presentations |
|      | **FINALS** | | Final Papers Due |
DESCRIPTIONS OF ASSIGNMENTS

Grant Application
Design an application to request funding for your Community Music Project (see below). This grant could request funding for one aspect of the project, or the project in its entirety. Please include at least the following in your application: (1) cover letter, (2) background, (3) rationale, (4) objectives, (5) proposed programming, (6) expected outcomes, (7) timeline, (8) anticipated outcome(s), (9) budget narrative, and (10) budget breakdown. You can write this based on a current program model or develop your own.

Participatory Musicking Demonstration
Using Chapter 3 from World Music Pedagogy, Volume VI (Campbell & Lum, 2019) as a guide, develop a 7–10-minute participatory musicking exercise for the class. You will facilitate this activity by finding your own musical selection to share, guiding the class through Attentive and Engaged Listening exercises, and leading toward a collaborative musicking experience. Please be sure to include some context about the music culture and/or the people whom the music represents as well!

Community Music Spotlight
Conduct your own informal research on a community music project or organization that resonates with you. Be prepared to facilitate a 20–30-minute class discussion on your chosen organization. You may choose to approach it as a case study, a virtual field trip, or however you’d like! Please be sure to make it engaging and interactive (i.e., not a lecture!). You may include PowerPoint/Prezi slides, videos, audio clips, interviews, etc. as you desire.

Community Music Project
Choose any community that resonates with you, preferably one that is relatively new to you, and develop a comprehensive community music project that addresses a specific need within that community. This project will culminate in a Final Paper that describes your chosen community and your proposed project in full. There will be several benchmarks along the way to track your progress toward this final assignment:

Participant Observer/Interview Report
Depending on COVID-related restrictions, attend at least one session of a chosen community music program that relates to your project and participate as a (non)participant observer. (Note: It is preferred that you participate to the extent you are able, but in some cases, you may not have permission to participate, or it may be inappropriate to do so. In such a case, you may instead take the role of a nonparticipant observer.)

You may choose to (a) observe a program from your selected community (but not necessarily your chosen form of musicking), (b) observe an example of your desired music project (but not necessarily within your chosen community), or (c) observe an example of your chosen community music project within your chosen community (that you would like to build or expand upon for your project).

In addition to your observation, please conduct a brief (10–15-minute) interview with (preferably) a community leader or member of the community music program you observed. If
you’re unable to meet with a community leader, you may meet with a community member to discuss their experiences.

Please include the following in your report:

- **Fieldnotes and memos** from your (non)participatory observation experience
- A brief (3–4-page) write-up of your experience, including your interview and observation. What was surprising? What did you learn? How did this experience better inform your project?

If you’re unable to attend a live session due to COVID restrictions, please do as much as you can virtually. For example, conducting interviews through Zoom, observing performances on YouTube, etc.

Within your report, be sure to connect your observation to your intended community and project. This report can also serve toward your Final Paper (see below).

**Community Musicking Plans (3)**

Develop three separate plans that demonstrate teaching models of your intended community music project. Although these do not need to be formatted like formal school-based lesson plans, the following information should be included: (1) purpose, (2) objective(s), (3) prerequisite knowledge or experiences, (4) thorough descriptions of activities and procedures, (5) evidence of understanding (how participants will demonstrate that they are successful in reaching your objectives), (6) materials, and (7) summative experience the plan might be working toward (if any). Although your plan will likely be (and should be!) open-ended, it is still important to adequately set up the intended experience through careful facilitation and planning. Therefore, in your procedures, be sure to include enough detail that a reader is able to envision the entirety of your musicking experience.

**Oral Presentation**

During the final week of class, we will share our community music projects with each other. The presentations will take place in **two parts**:

1. **Present** your community music project (up to 10 minutes)
2. **Engage in a critical dialogue / intensive Q&A** about your project (10 minutes)

If using PowerPoint, Prezi or other slideshow software, 10–12 slides should be plenty.

Please keep text to a minimum and avoid reading directly from your slides. Check that you have covered all aspects of the proposal. [Here are some useful tips](#) for presenting your work as a graduate student.

**Final Paper**

Complete a final paper describing your proposed community music project in full. It should include the following components:

1. **Cover page**
2. **Introduction**
   - A thorough description of the community context, including demographics, a map of important landmarks/locations, brief history of the community, available resources, etc.
   - Identification of the strengths of the community that make it unique and special
   - Identification of the needs of the community, both currently and in the future
(3) **Method**
- Description of how you conducted your research for this community. For example: physical visits, virtual visits, Google Maps/Streetview, interviews with community leaders and/or members (including descriptions of interviewees), referenced websites, books, articles, etc.

(4) **Literature Review**
- Articles/books/chapters in community music that relate to your intended CM project
- Fieldnotes and/or interviews from Participant Observation/Interview assignment (above)

(5) **Proposed CM Project Plan**
- Statement of objectives / intended need(s) to be fulfilled
- CM models upon which your project might be based (if any)
- Description of target audience
- Thorough description of the CM program. Will it be formal, informal, or nonformal? Participatory or presentational? For traditional or non-traditional ensembles? Performance or improvisation/composition? Is prerequisite musical experience needed?
- Intended location where the program will take place
- Needs and resources (instruments, software, amplification, seating, stage, etc.)
- Desired partnerships with other cultural organizations and/or non-profits

(6) **Sample Musicking Plans** (already completed)

(7) **Conclusion**

(8) **References**, using APA 7th edition formatting

The final paper should be approximately **10–12 pages**, **not including** the already-completed sample Community Musicking plans. You may also incorporate aspects of your Participant Observer/Interview Report as well (fieldnotes, memos, direct quotes), as desired. Please use APA 7th edition formatting throughout.

**Class Participation**
Participation includes general professionalism, preparedness, and engagement during class, including attentiveness and active participation during discussions and activities.
Statement on Academic Conduct and Support Systems

Statement on Academic Integrity:
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles. SCampus, the Student Guidebook, (www.usc.edu/scampus or http://scampus.usc.edu) contains the University Student Conduct Code (see University Governance, Section 11.00), while the recommended sanctions are located in Appendix A.

Statement for Students with Disabilities:
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website and contact information for DSP: http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html, (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) ability@usc.edu.

Emergency Preparedness/Course Continuity in a Crisis:
In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Support Systems:
Counseling and Mental Health
phone number (213) 740-9355
On call 24/7
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline
Phone number 1 (800) 273-8255
On call 24/7
Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP)
Phone Number (213) 740-9355(WELL), press “0” after hours
On call 24/7
Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

USC Office of Equity, Equal Opportunity, and Title IX
Phone number (213) 740-5086
Title IX Office (213) 821-8298
Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.
Reporting Incidents of Bias or Harassment
Phone number (213) 740-5086 or (213) 821-8298
Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity, Equal Opportunity, and Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs
Phone number (213) 740-0776
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support and Intervention
Phone number (213) 821-4710
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC
Phone number (213) 740-2101
Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency
UPC phone number (213) 740-4321
HSC phone number (323) 442-1000
On call 24/7
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety
UPC phone number (213) 740-6000
HSC phone number (323) 442-1200
On call 24/7
Non-emergency assistance or information.