

IS 344 C3 IG - Music & Politics (3 Credits)
September 15th - October 29th, 2015
Tuesdays (9:00am-10:15am) and Thursdays (Online)
Borserine 402, Fall Semester 2015

Instructors:

Dr. Amity Bryson, Associate Professor of Music

Office: 312 Borserine

Email: Amity.Bryson@avila.edu

Phone: 816.501.3651

Office hours: Tuesdays and Thursdays, 8:00-9:00am and by appointment

Dr. Ken Parsons, Associate Professor of Philosophy

Office: 108 Carondelet

Email: Ken.Parsons@avila.edu

Phone: 816.501.2407

Office hours: Tuesdays, 10:30-11:30am and by appointment

Course Homepage: <http://avila.instructure.com/courses/378811>

Course Description

Musical works representative of folk, popular, and refined art idioms will provide subject matter for analysis and discussion of the following: conceptualizing the distinct nature of music from other art forms and human activities, the role of emotion in music and politics, the political use of music and the musical representation of politics and political action as well as the possibility of music effecting social and political relations.

Required Course Texts

Online Course Readings & Recordings (found under "[Files](#)" in Canvas)

Evaluations and Assignments

Late assignments will not be accepted so make sure to get your work in on time and to class on time, especially on those days when assignments are due. As long as they are stamped with a date and time before the deadline, Canvas submissions will be accepted without penalty.

1. Attendance and Participation - 15%
2. Short Writing & Listening Assignments - 20%
3. Reading & Listening Journal - 20%
4. Composing Project & Presentation - 25%
5. Final examination - 20%

1. *Attendance and participation* are listed first because they are the most important. If you attend class and participate mentally and verbally, you are likely to be successful in all other areas of evaluation. This is an upper-level course and it relies heavily upon you. If you exceed our basic expectations listed below, we can virtually assure you that by the end of the semester you will have a greater

appreciation for the theories and perspectives that we will discuss. But if you do not show up and contribute, you will sacrifice much of this potential. We all come from different cultures and backgrounds and bring with us different social, political and life experiences. One reason that we are so adamant about you being in class is because your perspective is not represented when you are not here. In a sense, we all suffer when you do not come to class. We are only capable of experiencing one perspective: our own. But we are capable of learning and understanding opinions and experiences of infinite diversity. Accordingly, we all want to hear what you think about things. Consequently, you are generally expected to:

- A. Show up for class. If you cannot make it to class, you should call or send one of us an email so that we will not be expecting you. Official university absences will not result in a deduction, but given our few number of on-campus class meetings, all absences after the second (for any reason) will
- B. Have the reading & listening done in time for class so that you have a basic understanding of the lecture/discussion
- C. Bring a copy of the reading to class (whether physical or electronic)
- D. Contribute meaningfully to discussion by demonstrating that you have done the work to prepare for class, even if you do not understand everything you have read
- E. Follow baseline classroom expectations - avoid frequent in-class private conversations, respect the space and right of others to their own education in this public space, and take responsibility to be informed of course events, policies, and materials by checking your email, the course homepage, and by thoroughly reading this course syllabus

In terms of online participation, you will be responsible for *substantially engaging* in our Canvas discussions a *minimum of nine times* throughout the semester. Note the word 'minimum' - those who only achieve minimum standards are achieving an average level of performance for this assignment type. There are three ways for you to *substantially engage* in online discussion:

- A. New online discussion post - for example, either initiate a new conversation through a new topic, question or position of your choice or answer a question or issue raised by another that you take in a direction different from the intended direction of that post. You can also provide a post answering one of the problem sets we've chosen for the following class period.
- B. Reply to post - replying to a post involves you demonstrating your engagement with some aspect of a post (you can reply to your own post or the post of another).
- C. Instructor questions - post a question for the instructor(s) with "instructor question" as the subject to the discussion forum. The instructor(s) will respond, but, if pertinent, others are also encouraged to contribute a response to the question even before the instructor does.

2. *Short writing and listening assignments* are designed to make sure you have read or listened to the day's assignment carefully so that you are prepared to further discuss and reflect upon the reading(s) or musical work(s). We will ask you to show your knowledge of course readings, provide us with your understanding and interpretation of the text or a piece of music, give a critical analysis of a central passage or idea, and/or explain your own position(s) in relationship to the authors or other positions brought up in class discussion. These assignments may occur during class time, be assigned to complete through Canvas, or while we are on-site in Berlin. At the end of the semester, your lowest

score will be dropped from the final calculation.

3. *Reading & Listening Journal* - periodically throughout the semester you will need show your reading & listening journal to the professors, whether in physical or electronic form, on the date it is due. The format, style, length and details are not merely quantitative - your reflections and writings within your reading & listening journal should develop in substance and thoughtfulness over the course as a whole. Use the following as guidelines:

- A. Note what appear to be key concepts, themes, arguments, ideas, etc., and explain them as best as you can
- B. Reflect upon what you hear, analyze your listening experiences, and elaborate on your broader experiences within and beyond the aspects of listening (e.g. consider extra-musical aspects of performances in Berlin, how our readings relate to what you listen to)
- C. Work through any difficult passage(s) or musical pieces by thinking through examples, possible interpretations, consistent explanations with other parts of the text or music
- D. Argue with the reasons, interpretations and positions taken by the author(s), composers, musicians, etc., and develop your own thinking with regard to the issues they raise
- E. Brainstorm, reflect, doodle, diagram, create images of your musical experiences - whatever it takes to make the readings and music something specific and meaningful for you.

4. *Composition Project & Presentation* - this will consist of a newly composed piece of music by you! The mode of composition is open – from mixing/recording to traditional compositional techniques. Your piece should be approximately 1-2 minutes in length (i.e. 70-150 measures). Techniques and skills will be addressed in class throughout the semester and additional information will be provided. Each student will present an analysis of their composition including a performance (live or recorded, by the student or a guest performer). The presentation and explanation of the piece should be no longer than 5 minutes in length.

6. *Final Examination* - this will cover important concepts and central arguments of the material we have covered within the class as a whole, including the readings, discussions, lectures, performances, and what is covered while in Berlin.

Note: For your written assignments, you will be asked to put forth your personal thoughts on the material, linking it to other aspects of the course readings or discussions. Grammar and spelling count, so be sure to consult a writing guide to help you as you go. All borrowed ideas and/or language must be appropriately documented, and no sources beyond course readings or those indicated in a specific assignment need to be used. You will be graded most heavily on the thoughtfulness of your response, but writing errors will lower your grade. We are less concerned with whether you are right or wrong, as we are with the amount of time you spent thinking about the topic and writing something insightful.

Grade Scale

A 94- 100	C 74 -76
A- 90 -93	C - 70 -73

B+ 87- 89	D+ 67- 69
B 84 -86	D 64 -66
B - 80 -83	D - 60 -63
C+ 77- 79	F 59 and below

Letter Grade Interpretation

- *Superior* (A = 90+) - Demonstrate specific mastery with the assignment by articulating one's ability to work beyond what is given to you and displaying a wide engagement with and understanding of related issues and questions
- *Above Average* (B = 80-89) - Generally excel at fulfilling the requirements for assignments
- *Average* (C = 70-79) - Meet the minimum standards for assignment completion
- *Below minimum standards* (D = 60-69) - Weaknesses in work in order to sufficiently fulfill the minimum expectations for assignments
- *Failing* (F = 0-59) - Fundamental academic obstacles to meeting the minimum standards (i.e. need specific attention and development with writing, reading, listening, following instructions, etc)

Weekly Reading Schedule

All material can be found on Canvas under the "Files" section. Study the readings and recordings prior to the class period under which they are listed both here and on Canvas. Any changes or updates to this schedule will be made known to you, in class and on Canvas, at least two class periods prior to the implemented changes or updates.

Week One: September 14-18

Tu - Adorno, *Types of Musical Conduct*; Copland, *What To Listen For In Music*, Parts one & two

Th - Arblaster, *Mozart: Class Conflict and Enlightenment*; Forman, *Le Nozze di Figaro*; Lescaut, *Marriage of Figaro* (**Short Quiz Due**)

Week Two: September 21-25

Tu - Benjamin, *Work of Art in the Age of Mechanical Reproducibility*; May, *Concentrated Industry, Fragmented Consumption: The Global Music Industry in the New Millennium* (**Short Writing Assignment & Journal Due**)

Th - Arblaster, *Verdi: The Liberal Patriot* (**Short Quiz Due**)

Week Three: September 28-October 2

Tu - Davies, *"Do It Yourself": Punk Rock and the Disalienation of International Relations* (**Short Writing Assignment Due**)

Th - Brown, *Americanization at Its Best? The Globalization of Jazz, Jazz & the Germans* - ***Meet at Avila at 7pm for travel discussion & itinerary; LIVE JAZZ at 9pm - Kevin Frazee Trio at Green Lady Lounge, 1809 Grand Blvd, Kansas City, MO**

Weeks Four: October 5-9

Tu - No meeting

Th - Berlin Departure (**Journal Due**)

Week Five in Berlin: October 12-18 (Meeting times and locations TBD)

M - Huron, *Theodor Adorno and the Regression of Listening* (**Short Writing Assignment Due**)

W - Dennis, *Beethoven in German Political Culture*; *Composer Biographies* reading - Readings Discussion (**Journal Due**)

F - Bleiker, *Of Things We Hear but Cannot See: Musical Explorations of International Politics* (**Short Writing Assignment Due**)

Week Six: October 19-23

Tu - Reflections on Berlin & Composition discussion

Th - **Composition Outline**

October 26-30

Tu - Composition Presentations (**Journal Due**)

Th - **Final Examination Due**: Complete on Canvas by 10pm

Sensitive Material

There will be times this semester when we will need to discuss sensitive topics and issues. In particular, several of the pieces of music contain adult-oriented themes and language. We will present these topics and issues in a professional manner, making every effort possible to not offend. You need to be aware, however, that avoiding these issues entirely is not only undesirable, but wholly inconsistent with the notion of a higher education experience.

Classroom Courtesy

It is especially important that we all respect one another. Many of the topics we will be covering are controversial and exciting in nature, and there will likely be emotional discussion during many of the class meetings and online. As long as we all remain civil and stay away from personal attacks, these times can be learning experiences for all of us.

Accommodations for Students with Disabilities

If you have a disability and require accommodations, ourselves and the staff at Avila University are ready to assist you. Please contact the Office of Disability Services early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the Disability Services before any accommodations are arranged. The office is located in the Hodes Center. Call 816-501-3666 (telephone and TTY) for more information. After this contact and documentation is complete, please alert me and we can agree upon how we can accommodate your needs.

Academic Honesty and Plagiarism

The policy of Avila University concerning cheating and plagiarism will be strictly followed in this class. The University Policy defines cheating as: "stealing an exam; collaborating on projects where not allowed by the instructor; copying during exams; exchanging information during exams; using unallowable information as designated by the instructor; and buying, selling or stealing copies of exams or other projects." The University Policy defines plagiarism as: "taking ideas from another and passing them off as one's own. Included would be the practice of incorporating portions from a

printed or online book or article into a paper and not acknowledging the source; copying a whole paper or report directly from a book or article; securing a paper or report from another person or an online source and submitting it as one's own work." If you are caught cheating or plagiarizing, you may be dismissed from the course and receive an "F" for a final grade.

Course and College Educational Intended Learning Outcomes (ILOs)

As you may know, Avila provides a detailed list of intended learning outcomes for each level of education. For this course, we need to be concerned with the four University-wide outcomes.

Personal, Spiritual, and Social Development ILOs

Outcome: Be able to . . .	Measurement
Cultivate and articulate one's aesthetic response	Exams, journal, presentation, discussions
Demonstrate sensitivity to socio-cultural diversity	Exams, journal, presentation, discussions
Participate in group interaction to achieve an identified goal	Presentation, discussions

Communication ILOs

Outcome: Be able to . . .	Measurement
Employ active listening techniques, including summarizing, paraphrasing, questioning and nonverbal response	Exams, journal, presentation, discussions
Make a clear, well-organized verbal presentation	Presentation
Read a document and demonstrate an understanding of its written and qualitative content	Short writing assignments

Higher Level Thinking ILOs

Outcome: Be able to . . .	Measurement
Generate new images, concepts, possibilities and/or interpretations and connect apparently disparate ideas	Exams, short writing assignments, presentation, discussions

Knowledge ILOs

Outcome: Have knowledge of . . .	Measurement
Arts, literature and language through experiential and intellectual understanding of their elements and principles	Exams, short writing assignments, presentation, discussions
The key social problems facing the	Exams, journal, discussions

contemporary world	
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Course ILO

Outcome	Measurement
Students will appreciate the reciprocal relationship between art (specifically music) and political discourse in a variety of contexts	Exams, short writing assignments, discussions