

Honors Core III – Unit H Syllabus (Fine Arts, Baumer)

Fall, 2013: TR 12:30-1:45, F 1:25-2:15

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OFFICE HOURS: MWF 11:00-noon, T-Th 2:15-3:15 and by appointment

UNIT DESCRIPTION

“Let me write the songs of a nation, and I care not who makes its laws.” – Andrew Fletcher (after Plato)

“I’m proud to be an American, where at least I know I’m free” – Lee Greenwood

“Bring down the government, they don’t speak for us.” – Radiohead

“Deep in my heart, I do believe, we shall overcome someday” – Charles Tindley, altered by Pete Seeger

From Bunker Hill to South Africa, most revolutions have had a soundtrack. Songs on both sides of the barricades have been credited with helping to create and sustain mass movements, and not just in the political realm. Jazz, rock ‘n’ roll, punk, and rap have all had revolutionary effects on society, and caused generational and cultural rifts that still resonate today. Throughout history, music has been an expression of liberty and identity, as well as a site of social conflict. Just as the ruling powers in every age have tried to control music for their own sake, music has helped to generate an opposition in ways small and large. Social movements have grown from musical styles created for worship or entertainment, and revolutionaries have used this music to create and sustain mass movements.

The unit will focus on these four concepts: identity, self-expression, social control, and censorship, all of which are intertwined in music. We will proceed chronologically, beginning with the use of music as a means of social control in the regime of the “Sun King,” Louis XIV of France. Drawing on the musical style and politics of the French Revolution, composers such as Beethoven created a style of music that powerfully expressed ideas of individual liberty, as we will examine in the “Eroica” Symphony. As new social ideals proliferated in the 19th-century, operas such as Verdi’s *Rigoletto* created both a national identity and a location for the state to exert social control. Popular music’s role in creating identity has taken on new importance in recent decades; we will examine this through a study of Madonna, the music of the soldiers in the Iraq War, and the music used to torture “enemy combatants” in the “war on terror.” Fallout from 9/11 has also stirred new debates over censorship and labeling of popular music, as seen in the case of the Dixie Chicks.

OBJECTIVES

Students will be able to:

1. Discuss how music helps to establish identity
2. Recognize and explain the significance and importance of music as a means of self-expression
3. Relate how music has been a part of at two or three important social movements
4. Begin to articulate a how society should deal with musical self-expression
5. Identify and explain the significance of several influential musical works

MATERIALS/ONLINE RESOURCES

1. Common Readings
Isaiah Berlin, “Society and the Individual” (abridged; see Moodle)
Daily reading of *The New York Times* (Monday through Friday)

2. Unit Coursepack, available at Copies Plus
3. Moodle Site for the course, where most graded work will be submitted and returned. Login at: <https://moodle.iup.edu>.

COURSE OUTLINE AND ASSIGNMENTS

This is a copy of the definitive calendar, which is on Moodle. Please view/listen to/read each item prior to the class when it is first listed. Readings are on Moodle or in the coursepack unless otherwise noted.

Week 8 (10/14-18):

T -- Opening meeting in the Great Hall; introductory lecture and discussion of the common reading by Berlin.

Th -- Unit introduction. Bring or have access to a piece of music that expresses/represents your identity in some meaningful way (you can email me a link).

F -- Discussion of Berlin, "Society and the Individual." What might be the relevance of this text for music? Does anything about music or the music world (broadly speaking) shed any light on the text?

Week 9 (10/21-25):

T -- Watch the documentary film, *Music at the Court of Louis XIV* (streaming video online). Journal #1 is due on your reaction to the use of music as a form of social control in 17th-century France.

Th -- Listen to Beethoven's *Symphony #3* ("Eroica"). Check Moodle for a listening guide and sound files; you should listen to the whole piece prior to class. NYT Journal #1 is due.

F -- Beethoven continued. Journal #2 is due on the notion of "heroic" self-expression in music or the arts; in what ways are we influenced by this notion? Why is it important in our culture, and should it remain so? In what ways might you criticize this notion?

Week 10 (10/28-11/1)

T -- Watch Verdi's *Rigoletto* (Video online); the libretto is in the coursepack for reference. Student-led discussion #1 on the plot and characters of the opera – what are their motivations and how does Verdi characterize them musically (in layperson's terms). NYT Journal #2 is due.

Th -- Read the Giger article on Verdi and the Cloonan article on censorship in the coursepack; also see this biography of Verdi. Student-led discussion #2 on censorship then and now. Journal #3 is due on your reactions to issues of self-expression and liberty in the opera.

F -- Verdi, continued. NYT Journal #3 is due.

Week 11 (11/4-8):

T -- Read articles by Greenfield/Osborn and Bowman in the coursepack. Student-led discussion #3 on the articles. Click here for links to the songs mentioned in the Bowman article.

Th -- I am away at a conference; class will "meet" via online discussion forum. Read McClary's article on Madonna in the coursepack. Click here for the videos of the songs mentioned in the article. Student-led online discussion #4 on how Madonna has been a lightning rod for issues of liberty vs. social control. Journal #4 is due regarding your reactions to any of the articles/videos for this week.

F -- Class will "meet" online; McClary online discussion continues. Journal #5 is due regarding your critical paper (see evaluation methods in the syllabus for important info on this journal).
Interesting analysis of the Billboard Top 30.

Week 12 (11/11-15)

T -- Discussion of Shut Up and Sing. Read McClary's article on Madonna in the coursepack. Click here for the videos of the songs mentioned in the article. Journal #6 is due regarding your reactions to the film or the video. Edit summary

Th -- Madonna article, continued. Student-led discussion #5 on the examples that McClary discusses in her article; Click here for links.

F -- Discussion of Soundtrack to War (googlevideo). Read the article by Pieslak in the coursepack. Journal #7 is due on your reaction to the film and the article.

Week 13 (11/18-11/22):

T -- Paper Swap day. Read the article by Susanne Cusick in the coursepack on the use of music in torture.

Th -- Time to work on "Best of Unit H" project.

F -- Peer Editing day.

Thanksgiving Break (11/25-29)

Week 14 (12/2-6):

M Papers due by noon in on Moodle.

T-F Paper conferences (no class)

Finals Week (12/9-13)

T Project summaries due by noon

Th The Best of Unit H Project Conference and Student Evaluations, 10:15-12:15. Final draft of critical paper is due by noon.

EVALUATION METHODS

1. Critical Essay, 45% of final grade

This essay will address some aspect related to the major question of the unit, "Must there be a conflict between social control and individual liberty? What, therefore, should I do?" While not limited to the examples and materials we discuss in class, your essay should discuss at least two musical experiences or examples in some detail; the examples should be central to the thesis statement. While most assignments will be submitted online via Moodle, the critical essay draft and final copies should be submitted on paper. **Paper swap is Tuesday, 11/19; you must have a full draft in class on that day in order to pass this assignment.**

To prepare for the paper, you will also write a **journal assignment** brainstorming one or two possible topics or theses, and musing on the pros and cons of each, including what examples you could use to support each thesis. This is **due on Friday, 11/8**, and **will be graded** according to the feasibility and quality of the thesis. It should be in paragraph form, not outline form, and reflect some development on your part; mere brainstorming is not enough.

2. Peer Editing, 10% of final grade

This will proceed very much as it did in HNRC101. To receive full credit, your peer editing should go beyond matters of grammar and style to address sentence structure and organization, the thesis and how well other parts of the paper relate to it, the appropriateness of the examples, and so forth. Also included in this grade (2% of final grade) will be peer editing of a 101 student's thesis paper.

3. Journal Assignments, 20% of final grade

a). Six “regular” journals: These short assignments are designed to help you formulate your thoughts on course materials and to prepare for class discussion. While I may give more specific questions for some journals, the main topic should be how the musical experiences or works relate to the unit question. An excellent way to focus a journal entry is to begin with a question about the material, and then try to work out an answer using the evidence at hand. Each should be approximately 500 words and should demonstrate considerable engagement with the material through references to specific aspects of the recordings, videos, and essays we study.

b). Four *New York Times* journals: Each should be based on an article from the *Times*, preferably relating to music and identity social control, self-expression, or individual freedom. You should briefly summarize the article, raising any pertinent “ARQ” questions about it, before describing what interested you, your opinion of the article's conclusions, and how it may relate to other issues we've been discussing. Please include a link to the article on the *Times* website.

For easier organization, you will submit all journal assignments through Moodle.

4. Class participation, 15% of final grade

Since most class meetings will center around discussion of recordings, videos, and essay, it is crucial that you have studied these materials before class, and that you are ready and able to articulate your questions, opinions, conclusions, etc. about them. Everyone is expected to speak in class regularly, and your grade will decline if it seems clear that you have not prepared in advance. In the spirit of “connected knowing,” please try to build on the ideas of your colleagues rather than “prove” them wrong. By the same token, be ready to have your opinions challenged and/or modified; this is a normal and productive part of any intellectual engagement.

In addition to everyday participation, 1/3 of this grade will be awarded on the basis of **leading class discussion**. Each group of four people will be assigned once during the semester to lead discussion of a specific reading or musical experience/work. This may include the following:

- drawing class attention to key passages or moments, especially ones that bear on our unit questions
- soliciting people's ideas about puzzling or difficult sections;
- inviting discussion by providing provocative opinions or noting contradictory elements in the text or example
- providing questions or activities to start discussion
- providing additional information about the author, composer, musical style, etc.

Each group should submit a handout to the instructor with these ideas on the day of the discussion. You may also give the other students a handout if helpful, or ask them to complete questions or an activity prior to the class.

5. Consensus project, 10% of final grade

Please see the common HNRC 201 syllabus for information about this project.

GRADING SCALE

A=90% and above; B=80% and above; C=70% and above; D=60% and above; F=below 60%.

DUE DATES

I will only grant extensions to scheduled due dates in the case of illness or family emergency, and I will not accept homework after the due date unless I have been notified of illness or approved an absence. In addition, if you miss class on a day when you were scheduled to present with a group, you will receive no

credit for that presentation. Similarly, you must take the exams at the scheduled times. If you are ill and cannot make it to class for an exam or presentation, you should email or call me prior to the exam. If you miss an exam or presentation for any reason, you should contact me as soon as possible.

EMAIL AND MOODLE

I plan to email reminders, review materials, and other important information to your IUP email account; I cannot keep track of non-IUP addresses. Please make sure your account is working and check it frequently, or forward it to another address you check regularly. There is also a Moodle site for the class, where I will post assignments, listening examples, links, any additional readings and other important material; you will also submit journals there. Except for the critical essay, all assignments will be handed in through Moodle unless I specify otherwise.

DISABILITIES

If you have a disability that may require assistance or accommodation, or you have questions related to any accommodations for testing, note takers, readers, etc., please speak with me as soon as possible.

ACADEMIC INTEGRITY AND CIVILITY

Please do your own work and act honorably. **It is never acceptable to copy material from another student, the world-wide web, or any other published source and pass it off as your own work.** If I discover that you are guilty of plagiarism, cheating on an exam or assignment, or helping anyone else to do so, you will receive no credit for the assignment and may face other sanctions according to university policy, including suspension or expulsion.