Music 3762A
Music and Politics in the Twentieth Century
Fall 2016
Tuesdays 1.30pm-3.30pm and Fridays 2.30pm-3.30pm in TC202

Instructor: Dr. Emily Ansari
Office: Talbot College 229
Office hours: Wednesdays, 2-4pm
email.ansari@uwo.ca

Course description
Using historical, political, and musical sources, this class will examine interactions between music and politics by considering music's relationship to government, to war, and to protest. In the process we consider twentieth-century music that was politically significant in a number of Western countries, assessing cultural policy under authoritarian regimes and the political uses of music in a democratic society. We will also analyze the long-term ramifications of using seemingly non-political musical works for political ends.

Objectives
1. Gain an understanding of some of the many ways in which music can serve a political purpose.
2. Become more familiar with some important twentieth-century works of music that were written to be, or have become, politically significant.
3. Understand some of the key debates in contemporary musicology concerning twentieth-century composers and the politics of their works.
4. Develop critical thinking skills and the ability to assess music in intellectual and socio-cultural terms.
5. Improve abilities to write and present for a general audience.

Readings, Scores and Recordings
A coursepack is available for purchase from the campus Book Store, containing most of our readings. A few of the journal articles could not be included in the coursepack and are available by clicking on “course readings” and selecting Music 3754A on the library homepage.
When readings are taken from a book, this book is on 1-day reserve in the library. If you need additional books that turn out to be in high demand to be placed on reserve, please let me know.
Please listen to the works that are to be presented on before class and any additional listening assignments listed here. All scores and recordings of these works are on 2-hour reserve.

Evaluation
Attendance and Participation 15%
Film analysis 20%
In-class Presentation 20%
Project peer review 5%
Podcast analysis 10%
Final project 30%
Assignment summary

1. Film analysis (3-5 pages, submit to EAA via class website by 5pm on October 2). Write a response to the film *Shostakovich Against Stalin: The War Symphonies*. (http://www.youtube.com/watch?v=irYM2VcBv4A or DVD51 on reserve in the library). How does the filmmaker use primary and secondary source material about Shostakovich to construct this film? Is he taking a particular viewpoint on the Shostakovich debate? Assess the film’s content within the context of Shostakovich scholarship.

2. Presentation with a colleague: a 20-minute presentation to the class on an assigned topic. Both the preparation and presentation should be shared equally amongst the presenters. If your presentation concerns a musical work, or works, your time should be spent considering the piece(s) within the context of issues discussed in this course, including the political message (if relevant), its/their politicized employment, and a sense of the political context of its/their creation. Avoid talking about the assigned readings—I will be looking for evidence you have undertaken broad research and found other scholarly material relating to this work’s political contexts, as well as incorporating your own assessment and ideas. An ‘A’ grade presentation will put forward a clear argument, incorporate supporting materials such as powerpoint, handouts, and musical examples, be carefully structured and clear, offer a nuanced incorporation of existing scholarship, and present some original ideas of your own.

3. Final project. Your final project will be a podcast of 8 minutes length. In an accessible but educational style, examine a specific musical work (other than those discussed in class) that was intended as a political statement or has been used in a political context. This project should be built on solid academic research (the final submission will include a Word document with a bibliography), which should be adapted to create a podcast that a general listener and non-expert could understand. You are encouraged to incorporate various media to enliven your piece in addition to your spoken voice, such as music, interviews, and sound effects. We will discuss the research, writing, and production processes of podcast creation in class and a detailed rubric will be created by the class for both the instructor and your fellow students to use to assess your project: this will give you a more detailed sense of what will make a strong submission.

This assignment is broken down into several stages:

- Podcast analysis: A 2-page analysis of an existing podcast that focuses on music and/or politics. Describe the structure of the podcast and features that made it effective or ineffective. (Due in class October 18)
- Proposal: A 1-page proposal for your podcast that describes the topic and argument and lists the sources you will use. (Due in class November 1)
- Submit your project for peer review: a script of your podcast as a Word document should be submitted for peer review by a group of your classmates through the course website. (Due 5pm November 20)
- Peer review: review the podcast scripts assigned to you. For each project, provide half a page of discussion of the content and structure (single spaced) and suggest 1 thing its creator could do to make it even stronger. (Submit through the course website: due 5pm November 27)
- Your final podcast (MP3) plus the script and a list of consulted sources (Word documents) should be submitted to EAA via the course website. (Due 5pm December 6)
Course policies

- This course is all about discussion and participation: attendance and participation represent 15% of your grade. If you miss classes or are silent in class, this grade will be affected. If you cannot attend class for a degree-related or medical reason, please let me know in advance. Documentation will be required in the case of medical-related absences and delayed submissions of all work and should be submitted to the Associate Dean, Undergraduate. Policy on Accommodation for Medical Illness can be found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html

- Please come to each class having done the reading and listening assignments and having considered the issues and questions listed on this syllabus for the class. Your participation grade will be even higher if you also bring questions and issues of your own to raise in class. Remember that this is a topic with very few right or wrong answers, so don’t be afraid to speak up. The more you have to say, the more stimulating class will be, the more you will learn, and the better you will do.

- How you present your thoughts in presentations and papers represents the major part of your grade. Please take time to craft these assignments so that they have a thesis and a clear, cogent argument. And don’t forget to proof-read. An ‘A’ paper or presentation will contain a clear and thoughtful presentation of your ideas that brings new ideas to the discussion.

- Please turn off your cell phone and don’t surf the web during class.

- Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

- Plagiarism: Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at www.uwo.ca/univsec/handbook/appeals/scholoff.pdf. Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major offense (see Scholastic Offense Policy in the Western Academic Calendar). All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and Turnitin.com (http://www.turnitin.com).
Class schedule

Fri Sept 9: Introduction – In what ways can Music and Politics interact?

Tues Sept 13: Music History and the Idea of Autonomy
Readings:

I: MUSIC AND GOVERNMENT

Fri Sept 16: Soviet Russia and Socialist Realism
Readings:

Tues Sept 20: Soviet Russia and Socialist Realism; discussion about researching and writing your podcast
Readings:

Fri Sept 23: The Shostakovich Wars
Readings:

Tues Sept 27: The Shostakovich Wars
Presentation topic: Shostakovich Symphony #5 (M1001.S46 op.47 .S4, MCD3373)
Readings:
Fri Sept 30: Music and Anti-Semitism in Nazi Germany
Presentation topic: Arnold Schoenberg, *Survivor from Warsaw* (M1625.S34 op.46 B6, MCD6136)
Readings:

-> Film analysis due 5pm October 2

Tues Oct 4: Music and Anti-Semitism in Nazi Germany; Discussion of technological process for final project
Readings:

Fri October 7: Composing in Nazi Germany
Presentation topic: Carl Orff, *Carmina Burana* (M1530.O74C3S3 1965, MCD14649)
Readings:

Tues October 11: Canadian Music and Government-promoted nationalism
Presentation topic: “Canadian Content” and the search for Canadian cultural identity
Reading:

Fri Oct 14: Canadian Music and Government-promoted nationalism
Readings:

Tues Oct 18: Analysis of sample podcasts and troubleshooting final project
Podcast analysis due in class
Fri Oct 21: Music and US Electoral Politics
Presentation topic: Reagan and Springsteen
Readings:

II: MUSIC AND WAR

Tues Oct 25: Music and US Cultural Diplomacy
Presentation topic: Jazz and Cold War Diplomacy

Fri Oct 28: NO CLASS – STUDY BREAK

Tues Nov 1: Music and War Today
**Project proposal due in class**
Readings:

Fri Nov 4: Music and War today
Presentation topic: Country music responses to the War on Terror (please confirm the songs you will discuss in advance with EAA)
Reading:

III: MUSIC AND PROTEST

Tues Nov 8: The Civil Rights Movement
Presentation topic: Songs of Civil Rights protest (please confirm the songs you will discuss in advance with EAA)
Reading:

Fri Nov 11: Environmentalism
Reading:

Listening:
Pete Seeger, God Bless the Grass (NOT IN COURSEPACK: e-resource available through library website)

Tues Nov 15: Pacifism
Presentation topic: Benjamin Britten, War Requiem (M2010.B75 op.66 1962, MCD15517)
Reading:

Fri Nov 18: Social Protest
Presentation topic: Anti-Apartheid Music in South Africa

Draft project due for peer review 5pm Nov 20

Tues Nov 22: Women’s Protest
Presentation topic: The Music of Joan Baez
Reading:

Listening:
Violeta Parra, “La Carta” and Mercedes Sosa, “Graças a la Vida” (both available on youtube)

Fri Nov 25: 2 minute mini-presentations on your project
Peer reviews due 5pm Nov 27

Tues Nov 29: Pop Stars as Activists
Presentation topic: The Politics of the 1985 Live Aid concert

Fri Dec 2: Student Protest in Canada
Tues Dec 6: Closing Thoughts

Final project due 5pm Dec 6

Other useful books on 1-day reserve