Instructor: Emily Abrams Ansari
Office: Talbot College 229
Office hours: Fridays, 1.30-3.30pm

Course Description
What kinds of political purposes can music serve? Is music amenable to political appropriation? How is music affected by political change? In this course we explore these questions through a case study: the Cold War. Focusing on this narrative primarily from the perspective of the United States, but also considering other significant participants in the conflict, we will examine government motivations for using music as a propaganda tool (what could music achieve in a war of ideas that other political tools could not?) and the objectives of the musicians they employed. Classical music, jazz, and popular music will all be assessed in this context. We also consider the impact of the Cold War on music written during this period, particularly focusing on the impact of the opposing ideologies of communism and democratic capitalism on concert music composers and their output in the United States and Europe.

Objectives/Learning Outcomes
1. Engage in truly multidisciplinary scholarship, considering how cultural history, American studies, diplomatic history, and musicology might inform one another. In the process, gain an understanding of new methodologies to apply to one’s own research.
2. Gain a greater understanding of possible modes of interpreting the impact of sociological and political developments on music.
3. Significantly improve presentation skills for a variety of real-world academic contexts.

Readings
All readings are available in pdf form on the course website on WebCT. A blog for the course has also been set up: http://musiccoldwar2015.blogspot.com. Here I will post additional online resources. You will need to go the blog each week to contribute to our weekly online conversation and view any additional source materials posted there. All the books from which the weekly readings are drawn and those referred to at the end are on 1-day loan.

Evaluation
Attendance and Participation 20%
Weekly blog contribution 15%
1 in-class presentation 15%
Final project abstract 5%
Final project presentation 15%
Final project paper 30%
Assignment summary

1. Weekly blog contribution. Each week by Tuesday at noon please visit our course blog (http://musiccoldwar2015.blogspot.com) to post some thoughts about the readings. Typically I will post by the Friday before class a question about the readings for you to answer and discuss (1 or 2 paragraphs is sufficient). This is a venue for you to expand your ability to write informally about scholarly issues. Despite this informality, however, please take care to ensure your entry is your best work, just as you should with any publicly viewable writing you post online.

2. 1 in-class teaching-style presentation, 35-45 minutes. The topics for these presentations are already pre-designated (see course outline below). Please choose a topic in the first class. You should present as if you are teaching the material to the class. As such you are free to shape the topic as you see fit – broad or narrow – and incorporate whatever material you think suits your presentation. You are also encouraged to structure your presentation to encourage dialogue and debate within the class at a level appropriate to your audience (a grad class). As such you are encouraged to make use of technology to engage your audience, including powerpoint, recorded sound, and video. Be sure, though, that each technology used serves a specific didactic purpose. Your peers will be asked to review your “teaching” and I will incorporate their feedback anonymously into a separate feedback sheet. We all will assess you on the following criteria (although only I will provide a grade):
   - ability of the material to retain my interest
   - ability of the mode of presentation to retain my interest
   - use of technology (did it help or hinder?)
   - sense of clear, learnable, take-homes from the material
   - ability to correctly judge the intellectual level of the audience
   - ability to engage a large number of individuals with a range of knowledge in a conversation

3. 1 abstract of your final project (see #4 below), written as if you were submitting it for presentation at a conference. Your classmates will review your abstract and will vote on a winning abstract. Before it is due we will discuss tips for a winning abstract. Post on the blog by midnight March 13.

4. 1 final project presentation, 30 minutes, presented in conference paper style during the last 2 weeks of class. This presentation of your final project should be fully written out and spoken to your audience. Again, your classmates will provide peer-review style feedback on the paper as a conference paper. Please remember that conference presentations need to be written in a different style to an article: again, we will discuss these characteristics before the presentations begin.

5. Final project paper. This project should concern some aspect of music and the Cold War and can be approached from any methodological and disciplinary (or interdisciplinary) standpoint you choose. I encourage you to step out of your
comfort zone and try to incorporate methodologies and scholarship from a field beyond your own training. Primary sources should play a major role in the paper. 15-20 pages, Due April 21.

Course policies

• This course is all about discussion and participation. Please come to each class having done the reading and listening assignments and with plenty of critical perspectives to share with your colleagues. I encourage lively debate in class, so a wide variety of viewpoints will be very well received. I am always glad to hear opinions that differ from my own.

• Plagiarism: 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).

Jan 7 – Introductions


Peter J. Schmelz: “Introduction: Music in the Cold War” JM, xxvi/1 (2009), 3-16


Jan 14 – American Musicians and The Second Red Scare


Further reading:

Jan 21 - American Classical Music and Cultural Diplomacy

Presentation: Music and Pan-American Exchange before the Cold War


Further reading:

Jan 28 - CIA Involvement and the Congress for Cultural Freedom (CCF)

Presentation topic: The ideological origins of the Congress for Cultural Freedom


Further reading:


Feb 4 - The Impact of New Media on Music in Cold War Propaganda

Presentation topic: The propagandistic presentation of US musicians through USIA documentaries


Feb 11 – Cold War Politics and Musical Style in the United States

Presentation topic: Consider one American composer’s rhetoric on tonality vs. serialism in a Cold War context


Feb 18 - READING WEEK – NO CLASS

Feb 25 – Cold War Politics and Musical Style in Europe
Class guest: Anne Shreffler


Mark Carroll, Music and Ideology in Cold War Europe (Cambridge: Cambridge University Press, 2003), 1-7; 141-164.


Further reading:


Feb 26, 3.30pm – Anne Shreffler Colloquium, please attend

March 3 – The “Democracy” of Jazz: Race and the Cold War

Presentation topic: The associating of jazz with freedom as reflected in the presentation and reception of one State Department-funded jazz tour


March 10 - The Musical Confrontation with the Soviet Union

Discussion of abstracts.

Presentation topic: The US government’s goals of musical exchange with the USSR


Peter J. Schmelz, “‘Shostakovich’ Fights the Cold War: Reflections from Great to Small,” *Journal of Musicological Research* 34: 91-140.

March 17 – After the Cold War: Continuing Cultural Imperialism and Cold War Nostalgia

Presentation topic: The impact of US cultural imperialism in one country during the Cold War (not USSR)—and, if you wish, the intersection of cultural diplomacy with this imperialism


Further reading:

March 24 and 31: Presentations
Primary Sources at Western for Research

- *Foreign Relations of the United States, The public papers of the Presidents of the United States* and the Congressional record.
- *Black thought and culture* database
- Autobiographies of those involved and first-hand accounts of various programs by government insiders.

Other useful texts on reserve (1-day loan unless otherwise indicated)

Kenneth Osgood, *Total Cold War: Eisenhower’s Secret Propaganda Battle at Home and Abroad* (Lawrence: University of Kansas, 2006).