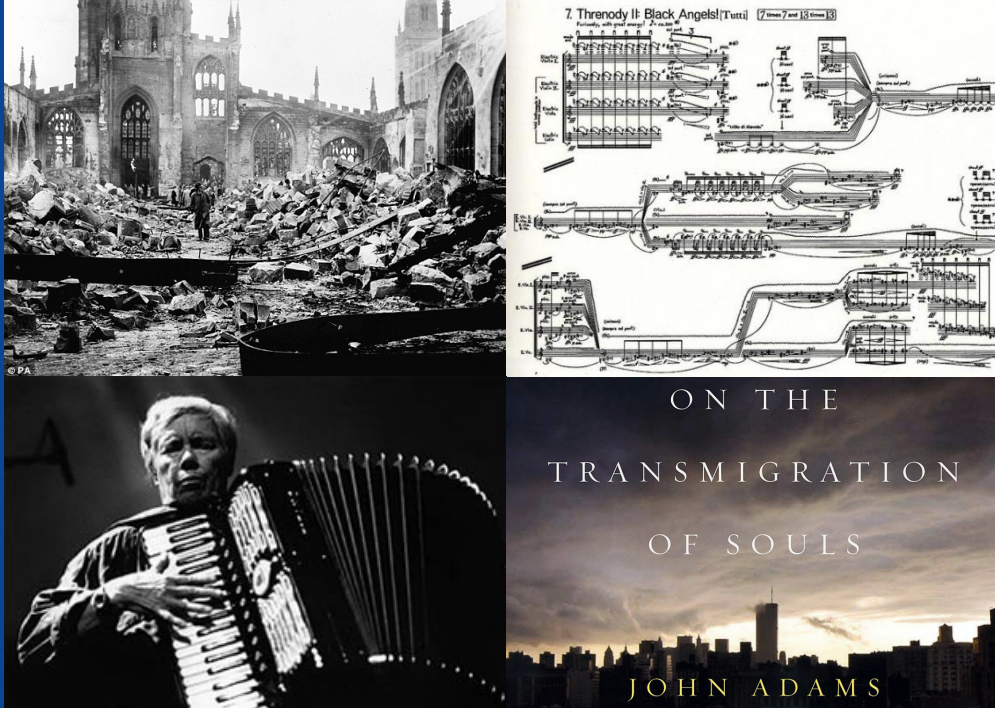




## MUCH 695: Music, Politics, and Power, post-1945

**Summer 2021—session runs June 28 to August 5**

Class Times and Location:

Sec. 032: MTWR, 8:30am-10:00am, online

Sec. 031: MTWR, 10:30am-12:00pm, online

### Instructor

Dr. Erin Brooks

Email: [brooksem@potsgdam.edu](mailto:brooksem@potsgdam.edu)

Phone number:

(314) 496-5678

- this is my personal cell #,  
not my office phone

Office: Schuette Hall A102

### Office hours:

For this summer, I will schedule office meetings/chats by appointment via Zoom, Skype, or telephone. Please email me to set up a time to chat—I'm happy to meet with you throughout the class session. Also, please feel free to come talk about class or other things: office hours are a safe space for discussions about anything you want to share with me.

### Course Description and Objectives:

MUCH 695 covers music literature from Messiaen to today, and includes consideration of stylistic and formal elements together with aesthetic principles and historical perspectives. You will engage with primary sources, current scholarship, scores, and reference materials to gain knowledge of music history and understanding about how such knowledge is created and revised. This course provides opportunities to hone intellectual skills such as close listening, score analysis, interpretation of original historical documents, critical thinking, and writing that requires synthesis. The focus of this course is

analytical discussion of theoretical concepts, group discussion and consideration, and an independent project, which will be shared in class with peers during the various stages of research and development.

### **Special Focus: Music, Politics, and Power, post-1945**

While we will cover a broad swath of twentieth and twenty-first century music in this course, this class will focus specifically on the relationships between music and formative political events of the past seventy-five years. Our class discussions will include connections to art, popular, and vernacular musics. We will analyze a number of issues, controversies, and questions, including:

- How do composers, critics, and audiences forge musical meaning, particularly in terms of linking music to external events? How does this differ in an untexted work versus a composition with lyrics or programmatic titles?
- How did music serve not just as response to the cataclysms and controversies of the past seventy-five years, but also as an active participant in these events?
- The past seventy-five years have been a fraught period for the relationship between art musics and their audiences, encapsulated in Milton Babbitt's famous 1958 article "Who Cares if You Listen?" (or perhaps "The Composer as Specialist"). To what extent do various compositional strategies post-1945 attempt to retreat from political implications, or conversely, seek continued relevance through associations with extra-musical events?
- While this course syllabi includes works by women and people of color, compositional training, art music, and the concert halls of the 20th century are famously places of exclusion, dominated by the works of white men. How do intersectional characteristics of race, class, gender, and sexuality affect the bodies and reception of politically inflected musics?
- How do selected works representing the various "isms" of twentieth-century art music—such as total serialism, neo-Romanticism, minimalism, pluralism, etc—interact with political meanings, albeit in radically different stylistic ways?
- To what extent have works of music—such as Britten's *War Requiem* or Penderecki's *Threnody*—served as musical memorials for 20th century atrocities?
- What narratives do composers foreground about the political implications of their works? Why are we told what we are told? How do we critically assess politicized claims by composers and critics?

Students who successfully complete MUCH 695 should be able to:

- Recognize vocabulary, styles, genres, forms, individual works, and larger-scale philosophical debates from our class units on various aspects of music and politics in the 20th and 21st centuries
- Think creatively about how the legacies of the 20th century influence your twenty-first-century relationships with music as an educator, performer, consumer, and audience member
- Demonstrate facility with resources for music history research
- Frame research topics related to the course theme
- Identify appropriate sources for exploring such questions & critically read secondary literature related to such topics
- Communicate your ideas to peers at various points in the research and writing process
- Engage in peer feedback with your colleagues, honing strategies for providing such feedback in a constructive manner

### **Course Prerequisites and Requirements:**

In the summer session, students enrolled in this course should have successfully completed an undergraduate degree and be admitted to the graduate program. For more information on graduate

degree requirements, see the graduate catalog at <https://www.potsdam.edu/sites/default/files/17-19Gradcatalog.pdf>

Given the pace of this course, keeping up on assigned work in advance of every class is essential. As a general rule, SUNY guidelines assume at least 2 hours of study time per hour of class time or credit. For this 3-credit class—which during this summer session meets 6 hours/week—that calculation would expect potentially 12 additional hours a week outside of class (studying, listening, reading, researching). These rules of thumb work a bit differently for summer sessions and online work: therefore, I've carefully set up the course to maximize our workload *within* the class times of 1.5 hours each day, and there are other workarounds I've included which compress required work outside of class time each day. Nonetheless, it's good to remember that summer sessions *are* compressed and therefore include considerable work in a short amount of time. Please feel free to schedule an office hour chat if you need guidance on how to organize your work time most effectively.

## Required Materials and How to Access Reading/Assignments:

There are no required texts for this course. All readings and recordings for this course will be available to you through the Moodle site for this course. Visit <https://moodle.potsdam.edu> for your course resources.

**Readings and work assignments are required, and should be completed prior to each class. For each class, log on to Moodle to access the materials—each day's module on Moodle will contain PDFs, links, etc for each class.** Any reading or assignment listed for a specific day should be completed prior to coming to class—please come to class prepared and ready to ask and answer questions. You are responsible for regularly checking Moodle for assignments, discussion questions, and any possible updates/changes.

Please let me know as soon as possible if you are having any technological problems with accessing class materials. If you're having general problems with computing issues that we can't troubleshoot together, the number to campus Computing & Technology Services (CTS) helpdesk is (315) 267-4444 or [helpdesk@potsdam.edu](mailto:helpdesk@potsdam.edu)

For additional help with your assignments, the Crane Music library has a vast variety of resources. The url <https://library.potsdam.edu/music> will take you to a page with essential resources such as links to audio/visual databases, articles, the library catalog, etc. We'll talk more about specific resources as the class progresses.

## Class structure:

Course content and activities are structured using a weekly format on Moodle, with individual modules for each day. Modules for each week will open on or before Thursday end of day, and once opened, they will remain visible for the remainder of the summer session.

While each week may have some small variability—Moodle always has the most specific assignment information for each class—the following is a general explanation of how this summer session will function. I have divided our four weekly class meetings into the following structure (note that two of these meetings are “live”/synchronous, which gives you a fair amount of flexibility).

- On **Mondays (asynchronous)**, you will have assigned reading (s) and sometimes listening to do and a **videotaped lecture** to watch. The readings will be posted by the prior Friday morning (so that you will have four days to complete them) and the **videotaped lecture** will be posted on or before Monday morning. All specific reading & listening & lecture details will always be provided on the Moodle

module. I have tried to be judicious about assigning reading (not giving you inordinately long/ complicated readings, within the reasonable frame of graduate coursework), so please dig in knowing that you have limited readings & assignments only one day a week instead of four. You can do the readings & listening any time you'd like, but they should be finished sometime before Monday night on any given week.

After doing your readings/listening and watching the lecture, you will have written responses to the Monday materials due on Moodle. **In terms of timing, you should make sure to make your assignments for Monday materials are completed on or before Monday evening, 11:59 pm.** If there are reasons you can't complete your assignment on time, just let me know. For more on Moodle assignments, see "Course Evaluation."

- On **Tuesdays (synchronous)**, we will have a synchronous/live "Zoom" meeting, based on concepts from the readings, listening, viewing assignments. This session will center on discussion from your forum posts. I'll send out the link for Zoom via email and post it on Moodle as well. This meeting will take place during class time (so 8:30 to 10:00 EST for section one or 10:30-12:00 for section two). For attendance policy, see "Course Evaluation."
- On **Wednesdays (asynchronous)**, we will have individual research time on a topic of your choice related to the week's content. More details about how to research and the required research materials will be provided on Moodle, but this meeting is asynchronous. I will, however, be available for drop-in office hours on Wednesdays during the entire morning period from 8:30-12:00pm.
- On **Thursdays (synchronous)**, we will have a synchronous/live "Zoom" meeting, based on concepts from the individual research assignments. I'll send out the link for Zoom via email and post it on Moodle as well. This meeting will take place during class time (so 8:30 to 10:00 EST for section one or 10:30-12:00 for section two). For attendance policy, see "Course Evaluation."

## Course Evaluation:

Grading will be based on the following. For more details on each section, see our Moodle website.

- |                                                                                                                                                                |     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----|
| ♦ Class Attendance, Participation, Preparedness (throughout)*                                                                                                  | 24% |
| • Tuesday Discussion Participation will comprise 12% of this percentage,<br>Thursday presentation and class participation will comprise 12% of this percentage |     |
| ♦ Weekly Monday Moodle Assignments**                                                                                                                           | 24% |
| ♦ Weekly Wednesday mini-research projects ***                                                                                                                  | 24% |
| ♦ Final Podcast project                                                                                                                                        | 28% |
| • You will receive a separate handout on the internal divisions of this project at the end of Week 2 of the course.                                            |     |

\* **Class attendance/Participation/Preparedness Procedures:** Individual class sessions will combine lecture, listening, and discussion, overall MUCH 695 will only succeed based on the amount of effort that you invest in it. Our limited in-class time should focus on our group discussion of the concepts in the assigned reading and listening; it is imperative, therefore, that you have carefully read the assigned materials before coming to class and come prepared with questions and concerns. Response assignments will serve as a launching point for some of your discussion. You should always come to class having taken notes on the assigned materials and ready to respond and ask questions. I will assess your

participation grade based on your preparation and thoughtful participation in class discussions. If participation in spoken class conversations is difficult for you—based on personality types, learning styles, access, etc—please come see me and we can find additional ways to make you feel more comfortable as you participate. For more on the attendance policy, see “attendance” in the course policies section.

**\*\* Weekly Monday Moodle Assignments:** These are required for each Monday, and will all contribute towards your overall grade for this portion. Specific guidance for how to complete this will be in assignment folders on Moodle—I will typically specify the length and responses I’m hoping for.

Here’s a generic outline of what I look for in these responses—I deduct points for things in particular responses in these areas:

- Length. Did you write as much as I asked for? If it was really cursory, deductions occur. On the other hand, while longer responses are often better, that’s obviously not always the case, and writing a long response does not automatically equal a great grade. The content matters.
- Writing. Is the response in clear, well-written, thoughtful prose?
- Content: are you just summarizing, or are you providing your own commentary on the point you’re making? Ideally, a response would include some of both. Summary of the point the author is making is helpful but shouldn’t be the only thing you’re doing. Likewise, opinions and personal viewpoints are welcome, but shouldn’t comprise the only part of your response. Striking a balance here is difficult, but an important skill to accrue during these papers/graduate coursework.
- Relevance, part 1: if I asked specific questions or provided specific guidelines for this response (i.e. address both readings, or answer a specific set of questions), did you do so?
- Relevance, part 2: whether left to your own devices or asked to answer a specific question, did you settle on one of the main/important issues of the reading? Did you pick something pertinent? Did you understand the complexity of the point? Did you relate this in some way to music/politics, if relevant? (note: this is one of the most subjective areas, but also one of the most crucial and one of the skills you are meant to develop as you progress through graduate school. It’s sometimes easy to “miss the forest for the trees”—rather than articulating the main point or thesis of the article, you might instead focus on some tidbit which is pretty irrelevant or insignificant overall. I don’t say this as an insult, I myself did this ALL THE TIME in graduate school.)

**\*\* Weekly Wednesday mini- Research Projects:** Each of these will have specific assignment sheets with guidelines posted on Moodle (I have not included all of this individual information in the syllabus).

## Course Policies

### Grading

All grades will be determined on the following scale:

|                    |                   |                   |
|--------------------|-------------------|-------------------|
| <b>4.0:</b> 95-100 | <b>2.7:</b> 82-84 | <b>1.3:</b> 68-71 |
| <b>3.7:</b> 92-94  | <b>2.3:</b> 78-81 | <b>1.0:</b> 65-67 |
| <b>3.3:</b> 88-91  | <b>2.0:</b> 75-77 | <b>0.0:</b> 0-64  |
| <b>3.0:</b> 85-87  | <b>1.7:</b> 72-74 |                   |

Please note that passing grade for a graduate course is a 3.0 or above.

## Grade Appeals

If you have questions about a grade, please speak with me (in person) first. Please note that the Graduate Catalog includes the specific criteria upon which you are allowed to appeal a course grade. If we cannot come to an informal resolution, you would then complete a formal Grade Appeal Form and we would consider if additional resolution is necessary. Details about the specific steps and timelines for this process are located in the Graduate Catalog: <https://catalog.potsdam.edu/index.php?catoid=2>

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- **Emails:** I check email several times a day; if for some reason you send me an email and don't hear back from me within 24 hours, feel free to try again. Please make sure to check your campus email regularly—I frequently send essential updates or class comments via email.
- **Appointments:** Virtual office hours (Zoom, by phone, or whatever other method works best for you) are by appointment. Please email or message me to set up these one-on-one office hour meetings; I'm very happy to discuss curiosities, questions, problems, concerns or just offer a supportive ear for anything you'd like to share in a safe space.
- **Trauma-Sensitive Teaching:** In my initial email, I asked each of you to feel free to come to me about personal issues and/or technology limitations that might impact your ability to participate in the semester; please always feel free to keep me updated should your circumstances change during the semester. I am committed to using trauma-sensitive teaching and learning principles to support your resilience and success in this course. Trauma-sensitive principles help create a safe, transparent, connected, and collaborative classroom environment where you feel empowered and respected. Be sure to do periodic self-checks on how course material—and the ways in which material is delivered and discussed—are affecting you, and please talk with me if you are having difficulties with any aspect of the course. Getting support from friends, colleagues, family, and mental health professionals is also important, especially if you have risk factors or you find yourself becoming distressed. For additional links to campus and community services, see <https://www.potsdam.edu/studentlife/wellness/counseling-center>
- **Accessibility:** In order to fully include all students in this course, it is essential to provide accommodations or program modifications for anyone with a disability. Please let me know on the first day of class if you need any accommodations in curriculum, instruction, or evaluation. For most accommodations, you should have a registration on file with Accommodative Services (<http://potsdam.edu/support/oas>), located in Sisson Hall Room 111. If you're already working with Accommodative Services, or have worked with them previously, please inform me as soon as possible. In certain cases, accommodations or modifications require some time to implement, so make sure to work out these details with me in advance.
- **Classroom conduct:** Active participation in this class involves taking notes, contributing questions and commentary, and challenging each other to think more deeply. Indeed, critical engagement—which should include reasoned debate, critique, and questions—is one of the best ways to learn. It is essential, however, that we be considerate in the ways we conduct these discussions; have an open mind, don't make assumptions about your classmates, have respect for different viewpoints, and hone your ability to listen thoughtfully and compassionately to each other and the instructor.
  - **Note in particular:** I may occasionally give content warnings about class materials on particular class dates. Please feel free to let me know (in private) if you have any concerns about any class content in this regard and we can find a solution for you.

- **Technology:** Obviously we're all using technology constantly in this class! Please feel free to come to me with any personal issues and/or technology limitations that might impact your ability to participate during the summer session. During our synchronous Zoom meetings on Tuesdays and Thursdays, I ask that you use good Zoom etiquette with your classmates: mute yourself unless talking or asked to talk. In general during these synchronous meetings—unless there's a technological problem or a personal concern—I would prefer you typically have your cameras "on" so that you can engage more directly with me and your classmates during these particular meetings. Similarly, during the synchronous meetings (unless we're specifically using the internet to find things) please try to help yourself focus by refraining from multitasking (texting, being on social media, etc).
- **Attendance:**
  - Only the synchronous sessions on Tuesday and Thursday have an attendance component. Given the way this course is structured, we will only meet synchronously twelve times over the course of six weeks, so it's crucial to be present at all of these meetings.
  - I understand that personal matters, work commitments, and illness may pop up during this summer session, so you may miss up to **two** synchronous sessions for these reasons with no penalty whatsoever.
  - If you miss a synchronous session, you will still need to submit the work and engage with your classmates—depending on your own circumstances, the timelines for submitting that work may vary. Make sure to get in touch with me about any synchronous session that you miss and we will work out an individually appropriate way for you to fully engage with the course material for that particular day.
  - Except in extraordinary situations, I reserve the right to fail anyone who misses more than four synchronous sessions (that is a quarter of our class meetings, so missing that number starts to mean you risk missing too much class time to adequately take part in the material and discussions).
  - Per New York State Law, any student with a conflict between an academic requirement and any religious observance should be given an alternative for meeting the academic requirement. If you have a conflict with a class meeting or deadline due to a religious observance, please let me know in advance. You will not be penalized for missing class material, but you will have to makeup your class material in some alternate way.
  - If you have more extended issues this summer—illness, family concerns, or anything else that significantly impacts your ability to attend the synchronous sessions—please schedule a time to talk to me *\*as soon as possible.\** I will help anyone in need find workarounds, but I can't if I don't know the situation.
- **Formatting and Writing Guidelines:** I will provide you a wordcount or specific length requirement for all assignments. As a matter of policy, the typical style required by many journals is double-spaced, 12-point Times New Roman font, and one-inch margins (although I will not be policing acceptable font alternatives if you're devoted to Avenir font). Footnotes and bibliographies should be in Chicago Manual of Style; we'll spend a good portion of this class on citation methods, so more to come on that later. Assignments must be free of spelling, grammar, and punctuation errors. Minor problems will result in deductions; major writing issues may result in a request to redo the assignment. Continued problems with assignment redos will result in grade deductions. I will be assisting you with revisions and grading, but please note there are also a number of style guides and writing center style sheets available online—please email me if you'd like additional links.

- **Late work:** Given the speed of a summer session, work should be submitted on time otherwise it will likely interfere with other assignments. If there's a specific situation which necessitates flexibility with an assignment deadline, please talk with me—I am always willing to work with you and see what solutions we can find for any situations which necessitate flexibility. If you believe you will have difficulty meeting a particular deadline, please talk with me at least *one day in advance of the due date*. Again, if you miss a session, make sure to contact me about appropriate timelines for completing that work.
- **Formatting and Writing Guidelines:** I will provide you a wordcount or specific length requirement for all assignments. As a matter of policy for formal written works—as opposed to forum or blog posts or podcasts—the typical style required by many journals is double-spaced, 12-point Times New Roman font, and one-inch margins (although I will not be upset about any acceptable font alternatives if you're devoted to Avenir font). Footnotes and bibliographies should be in Chicago Manual of Style or an acceptable alternative. Assignments should be mostly free of spelling, grammar, and punctuation errors. Minor problems will result in deductions; major concerns might result in a request to redo the assignment. I will be assisting you throughout the session, but please note there are also a number of style guides and writing center style sheets available online—please email me if you'd like additional links.
- **Academic Integrity:** This class will strictly follow SUNY Potsdam's policies on academic integrity. Please consult the Academic Honor Code website (<http://www.potsdam.edu/studentlife/studentconduct/honorcode>) or the Graduate Catalogue for more information regarding your responsibilities as a student. In general, academic misconduct includes acts in which a student seeks to claim credit for the work or efforts of another without authorization or citation. Examples include (but are not limited to):
  1. Cutting and pasting text from the web without quotation marks or proper citation.
  2. Paraphrasing from the web or written texts without crediting the source.
  3. Using notes in an exam when such use is not allowed.
  4. Using another person's ideas, words, or research and presenting it as one's own.

I encourage you to discuss class content with each other inside and outside of class. For writing assignments, however, no collaboration with other students is permitted. Disguising words written by others as your own undermines the academic community here at SUNY Potsdam. If you have any questions about this, don't hesitate to ask me. For specific questions on intellectual property and proper citation techniques, advice is available both at SCCS and the Writing Center.

Cheating, plagiarism, fabrication, falsification and other academic honor code violations are taken very seriously. Any suspicious situations will be dealt with through proper judicial channels and may result in serious consequences. For more information about academic misconduct procedures, see the processes and procedures at the Academic Honor Code website.