

CSP 17- Music: Claiming Space

Fall 2007

MWF 11:30am-12:25pm

Booth Hall Room 119

Professor Andre Myers

Booth Hall Room M-25

Office Hours: MW 3:30pm-4:30pm, R 11:30am-12:30pm, and by appointment

Phone: 323.259.1448

Email: amyers@oxy.edu

Required materials:

Stokes, Martin, ed. *Ethnicity, Identity and Music: The Musical Construction of Place*. New York: Berg Publishers, 1994.

Loza, Steven. *Barrio Rhythm: Mexican American Music in Los Angeles*. Urbana: University of Illinois Press, 1993.

Hacker, Diana. *A Writer's Reference, 6th Edition*. New York: Bedford/St. Martin's, 2007.

Lamott, Anne. *Bird by Bird: Some Instructions on Writing and Life*. New York: Anchor Books, 1994.

Forni, P.M. *Choosing Civility: The Twenty-five Rules of Considerate Conduct*. New York: St. Martin's Griffin, 2002.

Assorted Texts on electronic reserve.

Course Description

Music can serve as more than just a cultural artifact. Music can also be an epistemological catalyst, connecting societies quickly and transparently to celebrations of, and debates surrounding, shared systems of belief. As such, this course examines the notion of **place**, how place is made into music, and how music is made into meaning.

Course Objectives

1. To provide a forum for discussion about the ways in which notions of place are musically rendered.
2. To engage some basic tenets of phenomenological inquiry and reasoning in our learning, writing, and research about music & place; to provide you the opportunity to critically feel, think, and write about music.
3. To understand how the relationship between music and place is in dialogue with, and an expression of, extra-musical, global trends. The way we relate to music can speak volumes about the way we relate to each other.

Grading

Term Papers- 60%

Unit 1 paper	5%
Unit 2 paper	10%
1 st Unit 3 paper	15%
2 nd Unit 3 paper	15%
Unit 4 paper	15%

Please note that the **first draft** of each term paper is due at least **one week** before the final draft. Failure to turn in your first draft constitutes a loss of 1/3 of your final grade on that paper.

Final Exam- 15%

UPDATE 9/19/07: The Final Exam for this course will take place on **Tuesday 11 December 2007** from **8:30am-11:30am** in **Booth Hall room 119**.

Midterm- 10%

The midterm is **Wednesday 24 October 2007** during class.

Participation- 15%

Participation in this course means both speaking and listening attentively. Participation means active engagement with the class topic. It means listening with intent and openness, and contributing with respect and understanding for positions that are not your own. Participation means working well in groups and bringing a constructive outlook onto our scholarly dialogue.

Attendance is mandatory. Your attendance is vitally important to our learning community. If you have to miss class for any reason, please let me know beforehand. You are allowed one day of absence for any reason (ill health, family obligations, napping). If you must miss more than one class for medical reasons, bereavement, or any other reason, please cc your email requests to Jonathan O'Brien, Dean of Students, at jobrien@oxy.edu. Prolonged and unexcused absence will severely impact your grade, and may result in failure.

Resources

Occidental College is a learning community committed to your academic success. Please avail yourself of the following resources:

Center for Academic Excellence (CAE)

The CAE is available for one-on-one appointments and evening drop-ins. They provide assistance with your college writing, study abroad applications, national award applications, and so much more.

<http://departments.oxy.edu/cae>

Librarians

Reference librarians are a vital link between you and your best research. The library is staffed with reference librarians during most hours on weekdays, and can even provide you help on weekends. There is a host of way to receive reference help when you need it. <http://departments.oxy.edu/library/research/help/index.htm>

Statement for students with learning challenges

If you have specific physical or learning disabilities and require accommodations, please let me know early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the Diana Linden, Disability Services Provider in the CAE and Professor of Cognitive Science. For information on documentation requirements, contact the Center for Academic Excellence (x2545).

Academic Honesty & Plagiarism Policy

Academic honesty and integrity are the life's blood of our learning community. Please maintain the highest standards of conduct when researching and writing. This means, in part, proper citation and documentation of **all** your sources. Please know that plagiarism is a gross violation of the academic mission of the College, and must, in all cases, be met with serious consequences. Any suspicion of plagiarism is, without fail, subject to review from the judicial examiner, and may result in failure of the course or worse.

Please know that I am committed to helping you cultivate a strong sense of academic integrity this term. Please see me if you have any questions about this policy.

Unit Overview**Unit I: Surveying the Landscape**

This unit will introduce us to college inquiry and working principles of phenomenology through a whirlwind musical tour of different regions of the world. What can we learn of the connection between music and place from these disparate landscapes?

Unit 2: "Representin'"

A study of anthems, ballet, "national" music, and folkloric tradition. How do nations and neighborhoods present themselves musically?

Unit 3: Barrio Rhythms

An intensive look into past and current trends that inform Mexican American music in our city (Los Angeles).

Unit 4: “Your world, connected”

A meditation on the interconnected nature of music, culture, and struggle.

Unit 1 Course plan

Unit I: Surveying the Landscape

This unit will introduce us to college inquiry and working principles of phenomenology through a whirlwind tour of different regions of the world. What can we learn of the connection between music and place from these disparate landscapes?

Wednesday 29 August 2007: Introductions; course overview.

HW for F- read <http://phenomenologyonline.com/articles/Adnams.html>; writing assignment: an informal essay, one page, double-spaced, that talks about a piece of music that reminds **you** of a specific place.

Friday 31 August: Discussion of Adnams article and basic tenants of inquiry

HW for W: Stokes Introduction pp.1-27

Monday 3 September: Labor Day- no class

Wednesday 5 September: Working principles of phenomenology; Stokes discussion

HW for F- Stokes Ch. 2; <http://plato.stanford.edu/entries/phenomenology/> Please read sections 1-3

Friday 7 September: Expository Writing discussion topic: reasoning & MLA citation; **Unit 1 first draft due**

HW for M: Stokes Ch. 3

Monday 10 September: Discussion of Stokes Ch. 3

HW for W- Stokes Ch. 4

Wednesday 12 September: Housekeeping: Plagiarism, Phenomenological inquiry

HW for F: work in Unit 1 final draft

Friday 14 September: Discussion of Stokes Ch. 3&4

HW for M: Stokes Ch. 9

Unit 1 Paper topic

Discuss how music can be an expression of socio-political trends. What are some ways in which music serves as an expression of place in our readings? How does the music discussed in the Stokes articles reflect on the societies in which they are made?

-or-

Apply one or two of Stokes' ideas about music and place toward a piece of music of your own choosing.

3-5 pages

MLA specs.

Unit 2 Course plan

Unit 2: “Representin”

A study of anthems, ballet, “national” music, and folkloric tradition. How do nations and neighborhoods present themselves musically?

Monday 17 September: How does one “represent?” And what does A Tribe Called Quest have to do with the Kalasha people of Pakistan? **Unit 1 final draft due**

HW for W: <http://en.wikipedia.org/wiki/N.W.A>; <http://www.msnbc.msn.com/id/14590820/>

Wednesday 19 September: “Compton’s in the house”: N.W.A. and the politics of authenticity

HW for F: <http://wmo4.allmusic.com/cg/amg.dll?p=amg&sql=11:0ifuxq95ld6e~T1>

Friday 21 September: Library session

HW for M: e-reading #1 (The Cambridge Companion to Sibelius Part I, Chapter 1.)

Monday 24 September: Exploration of what constitutes a “National” Style with Sibelius

HW for W: e-reading #2 (Grove Dictionary’s entry for Jean Sibelius pp. 319-340) part I; Sibelius listening

Wednesday 26 September: The Writer’s Forum

HW for F: e-reading #2 (Grove Dictionary’s entry for Jean Sibelius pp. 319-340) part II; Chavez listening; Unit 2 Paper first drafts

Friday 28 September: Further Exploration of the National Style with Sibelius & Chavez; **Unit 2 first drafts due**

HW for M: #3 (Grove Dictionary’s entry for Carols Chavez); e-reading #4, part I (Grove Dictionary’s entry for Igor Stravinsky); Listen to Stravinsky’s *Le Sacre du Printemps* & *Les Noces*

Monday 1 October: Chavez & Stravinsky

HW for W- e-reading #4, part II (Grove Dictionary’s entry for Igor Stravinsky)

Wednesday 3 October: Stravinsky’s *Les Noces*

HW for F- e-reading #5 (Taruskin on Stravinsky’s *Les Noces*)

Friday 5 October: More on Stravinsky’s *Les Noces*

HW for M: e-reading #6 (Grove Dictionary’s entry for Aaron Copland); Listen to Copland’s *Rodeo*

Monday 8 October: Copland’s America: *Rodeo*

HW for W- e-reading #7 (Grove Dictionary’s entry for Samuel Barber); Listen to Barber’s *Knoxville: Summer of 1915*

Wednesday 10 October: Barber, prose, and place

HW for F- Work on paper

Friday 12 October: **Unit 2 essay due**

HW for W- Loza Introduction & Ch. 1

Monday 15 October- Fall Break; no class

Unit 2 Paper topic

Compare and contrast two musical works that we have studied in this unit. What are the socio-political notions that inform them? Do those same notions imbue a certain sound to the music they inspire?

3-5 pages

MLA specs.

Unit 3 Course plan

Unit 3: Barrio Rhythms

An intensive look into past and current trends that inform Mexican American music in our city (Los Angeles).

Wednesday 17 October: Loza Introduction & Ch. 1

HW for F- Loza Ch. 2

Friday 19 October: Loza Ch. 2

HW for M- Loza Ch. 3 pp. 54-77

Monday 22 October: Midterm Prep.;

HW for W- Study for midterm

Wednesday 24 October: Midterm

HW for F- Loza Ch. 3 pp. 77-128

Friday 26 October: Loza Ch. 3; 1st draft of 1st Unit 3 essay due

HW for M- Loza pp.131-150

Monday 29 October: Start of Loza Ch. 4

HW for W- Loza pp. 150-185

Wednesday 31 October: Loza Ch. 4

HW for F- Final draft of 1st unit 3 essay

Friday 2 November: **Final draft of 1st unit 3 essay due**

HW for M- Loza pp. 185 -233

Monday 5 November: Start of Loza Ch. 5

HW for W- Loza pp.233-255

Wednesday 7 November: Loza Ch. 5

HW for F- Loza Ch. 6

Friday 9 November: Loza Ch. 6

HW for M- 1st draft of 2nd Unit 3 essay

Monday 12 November: 1st draft of 2nd Unit 3 essay due

HW for W- Work on 2nd Unit 2 essay

Wednesday 14 November: Prof. Myers is away- topic TBA

Friday 16 November: Prof. Myers is away- topic TBA

Monday 19 November: **2nd Unit 3 essay due**

HW for M 11/26: e-reading #8 (George Lipsitz, *Dangerous Crossroads*, Ch. 1&2)

Wednesday 21 November: Thanksgiving break, no class

Friday 23 November: Thanksgiving break, no class

1st Unit 3 Paper topic

Write about one of the artists discussed in part II of *Barrio Rhythm* using portions of Stokes' theories on music and place. How do key aspects in the artist's development reflect Stokes' scholarship? How might Stokes' ideas benefit our exploration of music from this Los Angeles artist?

3-5 pages

MLA specs.

2nd Unit 3 Paper topic

Your choice, in consultation with prof.

3-5 pages

MLA specs.

Unit 4: "Your world, connected"

A meditation on the interconnected nature of music, culture, and struggle.

Monday 26 November: Lipsitz Ch. 1; 1st draft of Unit 4 essay due

Wednesday 28 November: Lipsitz Ch1.&2

Friday 30 November: Lipsitz conclusion

Monday 3 December: Loose ends

Wednesday 5 December: Conclusions. . Final exam prep.; **Unit 4 essay due**

Unit 4 Paper topic

TBA

3-5 pages

MLA specs.

Prof. Myers's Writing Rubric
Papers graded on a 30-point scale

Clarity

10- Essay is exceptionally clear, grammatically and syntactically sound, making for a *fluid* reading experience.

9- Essay is very clear, grammatically and syntactically sound, making for an *enjoyable* reading experience.

8- Essay is clear, grammatically and syntactically sound, making for a *mostly enjoyable* reading experience.

7.5- Essay is mostly clear, with some grammatical and syntactic ambiguity, with areas that require improvement; a *satisfactory* reading experience.

6.5- Essay is mostly unclear, with many grammatical and syntactic errors. Not much fun to read.

5- Essay is incoherent, or final draft is handed in late.

Coherence

10- Argument flows *exceptionally* well through paragraphs that lead brilliantly from one to the next.

9- Argument flows *very* well through paragraphs that lead succinctly and poignantly from one to the next.

8- Argument flows *well* through paragraphs that lead succinctly and poignantly from one to the next.

7.5- Argument flows *pretty well* through paragraphs that lead adequately from one to the next.

6.5- Argument does not flow very well through paragraphs.

5- Argument is indecipherable.

Use of Materials

10- Excellent, quality use of reading, listening, class notes, and other materials.

9- Very good, quality use of reading, listening, class notes, and other materials.

8- Good use of reading, listening, class notes, and other materials.

7.5- Fair use of reading, listening, class notes, and other materials.

6.5- Unsatisfactory use of reading, listening, class notes, and other materials.

5- No, or very poor, use of reading, listening, class notes, and other materials.