

# MUSIC AS SOCIAL EXPERIENCE

MUSC-19904

THE COLLEGE OF WOOSTER

SPRING 2019

## GENERAL INFORMATION

Professor	<b>Timothy D. Freeze, Ph.D.</b> ( <a href="mailto:tfreeze@wooster.edu">tfreeze@wooster.edu</a> ) Scheide 223
Office Hours	MF 4–5, or by appointment <i>I guarantee meeting times to those who reserve time slots online at <a href="http://tinyurl.com/FreezeOfficeHours">http://tinyurl.com/FreezeOfficeHours</a>.</i>
Class Meetings	MWF 10:00–10:50 Scheide 134

## COURSE DESCRIPTION

In this course, we survey music and its role in cultures and societies from the local to the global, familiar to the remote, and the present to the past. By considering how music can express values and ideas, sustain traditions, and help define community and individual identities, the course fosters a humanistic engagement with the musical lives of others. A writing-intensive seminar that fulfills in part the writing requirement for graduation, the course cultivates skills necessary for critical thinking and clear writing about music, especially for a general audience. No prior training in music is necessary.

## COURSE OBJECTIVES

By the end of this course, successful students will be able to draw on geographically, chronologically, and aesthetically diverse musical repertoires to

- discuss music as an array of social activities that fulfill diverse human needs;
- articulate how music expresses and can actively shape individual and group identities, with special reference to gender, ethnicity, class, and spirituality;
- recount how social and political movements have recruited music to serve their ends;
- describe musical performances from diverse communities using basic musical vocabulary and social concepts;
- understand music in their own real-life settings in new ways that can be related to musical experiences across the globe.

As a writing-intensive course, this class also seeks to:

- help you think of writing clearly as an iterative process of refinement through which you learn to think clearly;
- sharpen your ability to identify, evaluate, and make a coherent argument;
- cultivate the skills necessary to write and speak effectively about music for general audiences.

## COURSE MATERIALS

This course has two required texts, available at the bookstore (and elsewhere):

- Cornelius, Steven and Mary Natvig. *Music: A Social Experience*. 2<sup>nd</sup> ed. Boston: Pearson, 2018. ISBN: 9780415789332.
- Turino, Thomas. *Music as Social Life: The Politics of Participation*. Chicago: University of Chicago Press, 2008. ISBN: 9780226816982.

Additional course materials, including assignment sheets, handouts, and the most current version of the syllabus and schedule, will be available as PDFs on [the course website](#).

## CLASSROOM ETIQUETTE AND PROCEDURES

Students should bring notes and relevant texts to each class. In order to foster a productive learning environment, students should silence their cellphones and stow them out of sight. You are free to use a laptop or tablet during class under the condition that you use it only for such legitimate class purposes as taking notes or referring to PDFs of the reading assignments. Abusing this privilege may result in a ban on all electronic devices, for the individual or the entire class.

To help make sure that all students can profit from time spent in class, students are prohibited from engaging in any form of distracting or disruptive behavior. Examples include arriving late, using electronic device inappropriately, or talking excessively out of turn.

Participation is graded heavily because it is vital to the seminar's success. Plan to attend and be engaged at every meeting. I allow one freebie absence. Students who need to be absent should contact the instructor by e-mail before class begins. Additional absences will be excused only with proper documentation of (1) an illness requiring a physician's care, (2) a family emergency of which the Dean of Students office has been notified, or (3) a conflicting religious holiday or academic responsibility. If you are granted an additional excused absence, then you will be required to write a 250-word response to that day's assignment to earn credit. Your final course grade will be assessed a significant penalty for tardiness and unexcused absences.

I use email as the primary means of communicating with you. Please check your Wooster account at least once per day.

All papers should be submitted as Word or PDF documents sent as an email attachment to [Assignments.for.TDF@gmail.com](mailto:Assignments.for.TDF@gmail.com) Please make your last name the first word of the document's filename. For example: "Freeze Topic Proposal.docx."

## ACADEMIC INTEGRITY

You are expected at all times to uphold the [Wooster Ethic and the College's Code of Academic Integrity](#) in all aspects of your work and participation in this course. Students caught violating these policies will be reported to the Dean for Curriculum and Academic Engagement.

## TITLE IX REPORTING POLICY

In accordance with Title IX, faculty who become aware of any incident of sexual violence are required by law to notify the College of Wooster's Title IX Coordinator. For more information

about your rights and reporting options at Wooster, including confidential and anonymous reporting options, please visit <http://www.wooster.edu/offices/titleix>.

## DISABILITY ACCOMMODATION

The College of Wooster is committed to providing reasonable accommodations for persons with disabilities. The Learning Center coordinates academic accommodations for students with diagnosed disabilities. At the beginning of the semester, students should contact Amber Larson, Director of the Learning Center (ext. 2595; [alarson@wooster.edu](mailto:alarson@wooster.edu)), to make arrangements for securing appropriate accommodations. Although the Learning Center will notify professors of students with documented disabilities and the approved accommodations, it is the responsibility of the students to speak with professors during the first week of each semester. If a student does not request accommodations or does not provide documentation, faculty are under no obligation to provide accommodations.

## REQUIRED WORK AND FORMS OF ASSESSMENT

Your final grade will be determined as follows:

<i>Preparation and Participation</i>	25%
<i>Formal Writing</i>	60%
Music and Me	5%
Music in My Community	8%
Music Beyond My Communities	10%
Music Beyond/In My Community	5%
Music from Disparate Communities	24%
Music and Me Redux	8%
<i>Presentations</i>	15%
Music Beyond/In My Community Talk	6%
Music from Disparate Communities Talk	9%

I use the following grading scale:

A+ 97–100%	B+ 87–89%	C+ 77–79%	D 60–69%
A 93–96%	B 83–86%	C 73–76%	F < 60%
A- 90–92%	B- 80–82%	C- 70–72%	

Grades will not be rounded up (e.g., 92.9% = A-). There is no extra credit.

## PREPARATION AND PARTICIPATION

This course is run as an informal seminar. In contrast to a lecture, a seminar consists of a group of people who come together to discuss and exchange ideas about a topic. The quality of a seminar lives or dies by the contribution of each member. As a seminar participant, you are expected, above all else, to be curious and engaged, as reflected in your:

- completing all reading, listening, and other assignments before the beginning of class;
- coming to class on time;
- actively taking part in the class discussion through questions, comments, and undivided attention;
- thoughtfully preparing any additional tasks or responsibilities assigned to you (like brief presentations, being a discussion leader, and the like).

I will assess your preparation and participation at 8 unannounced, random times during the semester. For these assessments, I will consider your performance as a seminar participant and your preparation of the day's assignment as evident in your written notes and, if applicable, annotated readings that you bring to class.

## MUSIC AND ME

Jan. 26

Your enrollment in this course indicates that music is important to you. In a paper of 750–900 words, give an account of your musical world. What kinds of music do you listen to and encounter? What purposes does this music serve in your life?

The raw material for your essay will be a journal that you keep for three days—Thursday, Friday, Saturday. Each time you encounter music, record the following in your journal: When did the encounter take place? What type of music is it? In what setting did you hear it? What purpose did the music have? Although your paper should draw significantly from your journal, feel free to supplement it with additional kinds of music and musical experiences that are typical in your musical world.

Although this is a reflective paper, it should nonetheless be clearly structured, in a formal prose style, and carefully proofread. Please submit your paper to [assignments.for.tdf@gmail.com](mailto:assignments.for.tdf@gmail.com) on Saturday, January 26<sup>th</sup>.

## MUSIC IN MY COMMUNITY

Mar. 30–Apr. 6

In a paper of 750–900 words, describe your experience attending an event where music plays a significant role. You may attend a concert, an informal musical gathering, a church or other religious service, or any number of other happenings. As you attend, take as little for granted as possible. Be inquisitive. Observe the venue, dress, implicit rules of behavior and interaction,

level of formality, and the apparent meanings and purposes served by the music in the event. If possible, interview people involved in the performance (performers and listeners alike). Ultimately, your report is an opportunity to synthesize and apply your accumulated knowledge about the social and cultural roles of music, musicians, and listeners this semester.

This paper will go through multiple stages including the following:

- First draft, due Mar. 30
- Peer review, on Apr. 1
- Second draft, due Apr. 6

## MUSIC BEYOND MY COMMUNITIES

Jan. 30–Feb. 23

This assignment asks you to compose liner notes (750–900 words) for a virtual CD of music drawn from a single genre geographically remote from your life experiences. If you grew up in America, then no European-American traditions. If you grew up in China, then no Chinese or related traditions. Think of your liner notes as an introduction to the genre in general and to the ca. 45–60 min. that you chose for your CD in particular. Your liner notes should help prepare the listener to appreciate the music on the CD by giving accounts both of the music itself (instruments, aspects of musical language) and of the music as a social activity. In other words, make sure you address the five journalistic *W*'s: who, what, where, when, and why (along with the honorary how). Unlike regular liner notes, you are required to document your use of outside sources in a bibliographic style like MLA or Chicago.

This paper will go through multiple stages including the following:

- Topic proposal, due Jan. 30
- First Draft, due Feb. 9
- Revised Draft, due Feb. 16

## MUSIC BEYOND/IN MY COMMUNITY

Feb. 23–Mar. 2

This assignment, at once the most creative and least creative of the semester, asks you to imagine that the music from your virtual CD will be performed live in concert at the College of Wooster. You are tasked with writing (1) a press release to be released to the community (125–175 words); (2) a plug of the concert that can be read on the local public radio station (45–55 words); and (3) a review of the concert for the *Wooster Voice* with the intention of promoting general interest in music at the college (200–250 words).

This paper will go through multiple stages including the following:

- First draft, due Feb. 23
- Peer review, on Feb. 25
- Second draft, due Mar. 2

**MUSIC FROM DIVERSE COMMUNITIES****Mar. 25–May 9**

Compose a research paper of 1500–1800 words in which you make a cross-cultural examination of one of the central themes from our texts (ethnicity, gender, spirituality, politics, war, love). Your paper should:

- deal with two musical traditions that differ in at least one of the following parameters: geography, chronology, aesthetic hierarchy (art/popular/folk repertoires), social class, or religious or political affiliation;
  - one of the musical traditions you chose must be remote from your life experiences (see “Music Beyond My Community” above)
- synthesize information from no fewer than four reliable sources whose use is documented in proper bibliographic format.

Sample topics might include an examination of ethnicity in the traditions of blues or hip hop in different countries; an examination of spirituality and music involving different religious traditions; an examination of gender with respect to one rural and one urban musical genre cultivated in a single region. Your textbooks provide great models and points of departure for your own paper.

This paper will go through multiple stages including the following:

- Topic proposal, due Mar. 25
- First Draft, due Apr. 13
- Peer Review, on Apr. 17
- Second Draft, due Apr. 20
- Final revision, due May 9

**MUSIC AND ME REDUX****May. 6**

Make a thorough revision of your original “Music and Me” paper. Keeping the paper roughly the same length, deepen its content using the concepts that you have acquired this semester and improve its writing in light of the feedback you have received.

## COURSE SCHEDULE

The detailed course schedule, with reading and listening assignments, may be found on the [course website](#). Adjustments to topics and class assignments may be made at the instructor's discretion.

<p>1/14 1/16 1/18 1/23 1/25</p>	<p><b>Unit 1. Fundamentals of Music</b></p> <p>Course Introduction Musicking and Experiencing Music Listening to Music Music and Me Discussion Listening to Music</p>
<p>1/28 1/30 2/1 2/4 2/6 2/8 2/11</p>	<p><b>Unit 2. Musical Identities</b></p> <p>Music and the Life Cycle Music and Ethnicity Music and Ethnicity Music and Gender Music and Gender Music and Spirituality Music and Spirituality</p>
<p>2/13 2/15 2/18 2/20 2/22 2/25 2/27 3/1</p>	<p><b>Unit 3. Musical Intersections and Narratives</b></p> <p>Music and Nation Music and War Music and Love Music and Dance Music and Dance Peer Review Why Music Matters Why Music Matters</p>
<p>3/4 3/6 3/8</p>	<p><b>Music Beyond/In My Community</b></p> <p><i>Presentations</i> <i>Presentations</i> <i>Presentations</i></p>

<p>3/25 3/27 3/29 4/1 4/3 4/5 4/8 4/10</p>	<p><b>Unit 4. Music as Social Life: Theoretical Approaches</b></p> <p>Topic Proposals Participatory and Presentational Performances High Fidelity and Studio Audio Art Peer Review Habits of the Self, Identity, and Culture Habits of the Self, Identity, and Culture Participatory, Presentational, and High Fidelity Musician Zimbabwe Participatory, Presentational, and High Fidelity Musician Zimbabwe</p>
<p>4/12 4/15 4/17 4/19 4/22</p>	<p><b>Unit 5. Music as Social Life: Some Case Studies</b></p> <p>Old-Time Music and Dance Old-Time Music and Dance Peer Review Music and Political Movements: Nazi Germany Music and Political Movements: Civil Rights Movement</p>
<p>4/24 4/29 5/1 5/3</p>	<p><b>Music from Diverse Communities</b></p> <p><i>Presentations</i> <i>Presentations</i> <i>Presentations</i> <i>Presentations</i></p>
<p>5/6</p>	<p>Epilogue: (3 p.m.)</p>

## MUSIC DEPARTMENT INFORMATION

### MISSION STATEMENT

The Department of Music provides students with comprehensive training in performance, composition, music theory, music education, music therapy, and music history and literature. The successful Wooster Music major will graduate with greatly enhanced musicality and technique, a deeper understanding of musical structure and style, and thorough preparation for a lifetime of musicianship. Depending on the degree, the Music major will be well prepared to seek a career as a professional musician; to teach music in public and private schools or in private studios; to utilize music as a therapeutic tool; and/or to continue study at the graduate level.

### LEARNING GOALS FOR MAJORS

By the completion of their studies, Wooster's music graduates should be able:

1. as performers with secure techniques, to communicate effectively a wide range of expressive content in ways appropriate to music of diverse historical periods;
2. to practice and learn music effectively independently of a teacher;
3. to interact effectively in music ensembles of various sizes and musical styles;
4. to speak and write effectively about music;
5. to understand the common elements and organizational patterns of music and how they contribute to the style and design of any particular musical work;
6. to understand the stylistic evolution of music of various cultures over at least the past four centuries, and to possess some knowledge of the lives and works of major composers;
7. to possess a working knowledge of electronic music technology applications;
8. with the B.Mus. degree in Performance and the B.Mus.Ed. degree in public school teaching, to teach effectively their principal instrument or voice to students of at least elementary and intermediate levels;
9. with the B.Mus.Ed. degree in public school teaching, to possess the knowledge and teaching skills to design and implement effectively a comprehensive music program in a public or private school, grades K-12;
10. with the B.Mus.Ed. degree in music therapy, to possess the knowledge and skills to design and implement effectively a comprehensive music therapy program for a variety of populations.