

Please Note: This is a draft syllabus. Class policies, schedules, grading mechanisms, readings, and assignments will be edited and changed each semester.

**Loyola University New Orleans
College of Music and Fine Arts**

**MUGN-J202
Music and the Human Experience**

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Office Hours: TR 9.30-10.30, by appointment

Course Overview

This course encourages students to develop a new and different way of speaking and thinking about music and its relevancy to all cultures; hence, this course draws upon music from the Western “classical” tradition as well as from various areas throughout the world. In framing the course from the perspective of the West, our study will not simply compare and contrast the world’s musical cultures with our own, but will further encourage us to reflect on the values, traditions, and ideologies that engender musical experience in the West, both past and present. Thus, tradition and history—two of the strongest cultural agencies that condition the Western musical experience—will serve as a kind of “vantage point” through which we will interpret the cultural practice of music within a variety of global contexts. Previous experience with musical performance, including the ability to read notated music, is not required or expected.

Course Objectives

By the end of the course the successful student will be able to do the following:

- Explore the ways in which music, the arts, and culture intersect throughout the world, America, and throughout history.
- Deepen an understanding of cultures other than our own.
- Broaden our critical appreciation of music from a variety of cultural and global contexts.
- Engage critically with historical evidence and recent scholarship related to the music at hand.
- Construct cogent interpretations verbally and in writing of music as an artifact of culture.
- Consider the use of music as a way to address issues of community, conflict, technology, gender, class, and spirituality by spending time and serving in New Orleanian community-based contexts.
- Observe, understand and be able to distill the musical experience of New Orleans by building relationships with New Orleanians in authentic community-based contexts, attending live music events within the city, and addressing the city’s musical “current events.”

The Common Curriculum

In addition to the major you will pursue at Loyola, you will take a broad range of courses in the liberal arts and sciences known as the Common Curriculum. This Common Curriculum offers you an educational experience you will not find at state institutions and other private schools. It is a large part of the “Loyola Difference”—that is, it defines what makes our university and the education you receive here distinctive.

The Common Curriculum...

- Includes courses taught in English and history, philosophy and religious studies, the sciences and the arts
- Teaches important foundational subject matter for your major study
- Gives you a broad education outside your major, preparing you for the demands of a complex world
- Is grounded in the core values of our Jesuit mission and identity
- Develops your understanding of human values and social justice
- Develops your critical thinking, writing, and speaking skills

Required Texts and Materials

Blackboard maintains our class “homepage,” where you will find all pertinent information related to this class, including access to readings. All registered students are granted access to the Blackboard site. Simply go to <loyno.blackboard.com>, and log in using your loyno userid (e.g., alprince, not alprince@loyno.edu). Please confirm your access to this website as soon as possible; technical problems should be addressed to the library resource staff.

While some listening might stream via BlackBoard, most listening examples will be made available via our YouTube class channel, accessible via BlackBoard on through the link below:

http://www.youtube.com/playlist?list=PLA0171831C860CD1C&feature=edit_ok

Students should also have a college-ruled notebook on hand for each class, as many in-class writing and quiz assignments will be completed on standard notebook paper.

CLASSROOM POLICIES

Additional Services and Resources

One-on-one tutoring is available through the Writing Across the Curriculum (WAC) Lab in Bobet 100. All students are encouraged to use the WAC tutoring services to strengthen their writing skills.

If you have a disability and wish to receive accommodations, please contact Sarah Mead Smith, Director of Disability Services, at 504-865-2990. If you wish to receive test accommodations (e.g., extended test time), you will need to give the course instructor an official Accommodation Form from Disability Services. The Office of Disability Services is located in Monroe Hall 405.

Academic Misconduct and Plagiarism

All work completed for this class is expected to be the student’s own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating on exams) will be punished. A summary of the University’s definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (<http://2011bulletin.loyno.edu/undergraduate/academic-regulations-details#integrity>).

If a student is uncertain how to use and cite the work of others within her own work, consult reference works such as Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, or see the instructor.

Everything the student turns in for a grade in this class must represent his/her own work unless the instructor specifically says otherwise. Studying together is very useful, and is encouraged, but when the student sits down to take a quiz, write an essay, etc., the work needs to be completed independently and alone. The act of putting *your* name on an assignment and/or submitting it (on paper or electronically) represents a statement that, on your honor, it represents *your* work. Penalties for submitting the work of others as your own may include (but are not limited to) a lowered grade on the assignment, a zero for the assignment, or even failure of the course.

It is expected that students are always ethical in how they use library resources and other pieces of intellectual property. That includes, but is not limited to, respecting copyright law and properly attributing the use of the words, images, music, or ideas of others. These principles are not always clearly articulated, but they are important; please let the instructor know if you need to discuss particular aspects.

Emergency Procedures

- In the event that there is an interruption to our course due to the cancellation of classes by the university as the result of an emergency, we will continue our course on Blackboard within 48 hours after cancellation.
- All students are required to sign on to Blackboard and to keep up with course assignments within 48 hours of evacuation and routinely check for announcements and course materials associated with each class. Class handouts will be posted under “course materials.”
- Students should be familiar with their responsibilities during emergencies, including pre-evacuation and post-evacuation for hurricanes. This information is available on the Academic Affairs web site:
<http://academicaffairs.loyno.edu/students-emergency-responsibilities>.
- Additional emergency planning information is also available:
<http://academicaffairs.loyno.edu/emergency-planning>.

Modifications

Circumstances are apt to change during the semester and the instructor reserves the right to alter or modify this course syllabus. Any and all modifications to the syllabus will be in writing and discussed in class.

Assignments

All assignments are due at the beginning of class on the assigned due date. There is an automatic 24-hour grace period for most assignments (unit responses, concert reports, service learning reflections), which expires at 11.00am the following day. Given this grace period, late work is accepted up until the instructor returns the assignment back to the class. A penalty of one-third letter grade (typically three points) will be assessed for all work submitted after the grace period for each day (not class meeting day: each weekday, including weekends) it is late: an A would become an A-, a B- a C+ etc. *No late work will be accepted after the final exam (i.e., there is no grace period for work due on the final exam date).*

The following assignments *cannot be “grace perioded”* because each has a significant in-class component:

- In-Class Written Assignments
- Group Discussion Leader
- Media Reports

Please note: Emailed submissions are not accepted under any circumstances; all assignments must be turned into the instructor in hard copy format. Grace period submissions should be slipped

under the instructor's door or deposited inside the manila envelope should she not be present to accept in person.

Laptops and Mobile Devices

No electronics (cell phones, mp3 players, computers) should be viewable by the instructor during class unless the student has garnered permission beforehand. There might be days where the instructor will ask you to bring your laptop to class for library exercises or otherwise, those days will be announced in advance.

Reading and Listening

All readings and listening assignments are to be completed *on* the date they appear on the syllabus. Some reading assignments could be challenging—more important, however, than total comprehension of the material is a familiarity with concepts and a willingness to grapple with the ideas presented. Class discussions will provide opportunities to engage with and work through problems encountered by the class. Students should check the class YouTube channel on a daily basis for applicable listening examples.

Please Note: Students must bring all assigned readings to class in hard copy or electronic format.

Service Learning

Service learning is required for this course.

- Time commitment: 20 hours
- Learning goal: Students will analyze music as a product of culture and strengthen their understanding of the role played by music in the real lives of individuals and communities in New Orleans. They will examine the relationship of music to other realms of human experience (class, gender, technology, spirituality, conflict, etc).
- Course Service Learning Website: <http://www.loyno.edu/servicelearning/music-and-human-experience>

ASSESSMENT AND ASSIGNMENTS

Assessment

Performance in the course will be assessed based on the following categories, which are assigned the corresponding point values.

ASSESSMENT CATEGORY	POINT VALUE
Participation	150
Verbal @ 25 points	
Written @ 125 points	
Unit Responses	300
5 @ 60 points	
Group Discussion Leader	25
Media Reports	75
3 @ 25 points	
Musical "Experience" Project	450
<u>Individual Components = 300 points</u>	
- Concert Reviews @ 150 points	
- 2 @ 75 points	
- Service Learning Reflections @ 100 points	
- 4 @ 25 points	

- Service Learning Playlist @ 50 points

Group Components = 150 points

- Music Video / Presentation @ 100 points
- Music Video Essay @ 50 points

TOTAL

1000

GRADE EQUIVALENCE

The grade of “A” will be assigned for excellent academic work. A grade of “B” will be assigned for above average, but not outstanding, work appropriate for an undergraduate-level course. A grade of “C” will be assigned for average, satisfactory work—the standard expected of undergraduate-level work. A grade of “D” will be assigned for work that minimally passes. A grade of “F” will be assigned for failing work. Plus and minus grades will be assigned as follows:

930-1000 A	870-899 B+	770-799 C+	670-699 D+	0-599 F
900-929 A-	830-869 B	730-769 C	600-669 D	
	800-829 B-	700-729 C-		

Lecture Participation

Participation means participation, not simply being present. At the end of the semester students will be asked to evaluate their own participation, although the instructor has the final say on participation grades. Participation does not mean simply showing up, but being prepared, asking and answering questions, and participating in small- and large-group discussion. Perfect but silent attendance will earn no more than 90 points in this area.

- Do not be afraid to speak out about the readings—after all, that is why we are here.
- Allow other people to speak and participate in the class; please do not dominate the discussion.
- Be courteous and respectful of one another. Do not laugh at or belittle anyone’s remarks. While you may not agree with them (this is fine), try to build a constructive dialogue around your differing interpretations of a reading.
- Listening to *what* is being said rather than who is saying it – responses should not be personalized, and disagreements in opinion are not to be taken personally. Remember that we will be talking about ideas and learning from one another.

Students are also expected to attend all class meetings. Attendance will be taken at the beginning of every class. Excessive tardiness and/or leaving class early (more than two times) will equal one absence. Students are allowed to miss up to three class meetings without penalty. Because of these “free absences,” *there will be no distinction between excused and unexcused absences.* On the third absence, 10 points (1%) will be deducted *per class missed* from the student’s participation grade. If a student is disruptive or clearly not participating in class discussion or other activities, the instructor reserves the right to treat that student as absent for that class.

Participation will be assessed through short in-class writing assignments, quizzes, and involvement in general discussion.

VERBAL PARTICIPATION

Each student will start the semester out with 10 points. Any thoughtful response—either volunteered or in response to being called on during days of lecture—will earn 1 point. If a

student is absent or unable to respond when called on, 1 point will be deducted. A student can pass three times when called on without penalty; an absence will not count for one of the penalty-free passes.

WRITTEN PARTICIPATION

At the beginning of each class students will spend a brief moment responding to a prompt or taking a quiz over that day's assigned listening and reading. Each written response or quiz will be worth 5 points.

Please Note: While students will complete a maximum of 28 in-class written assignments (given that these exercises are completed only on lecture days), only 25 will count towards that student's 125 points written participation. Given these "misses," it is *impossible* to make up any missed in-class written work and, again, no "grace period" applies.

Grading Rubric for Written Participation

ASSESSMENT	CREDIT	CRITERIA
√+	5 points	Response fully complete, student understands and engages critically with pertinent concepts
√	4 points	Response fully complete, student understands pertinent concepts
√-	3 points	Response not complete, student does not understand concepts
-	1 points	Response not attempted, student submitted name on an otherwise blank card
0	0 Points	Response not turned in, student absent

Unit Responses

For each unit—students are asked to choose one assigned article, book chapter, or in-class documentary and write a critical response. These responses should summarize *briefly* the contents of the selection, as well as reflect on the content, focusing on one or more of the following issues:

1. The author's concern about music's relationship to other arts (such as dance, theater, poetry, etc.)
2. Information or positions that resonate, challenge, or conflict with the worldviews and values held in the West or within one's subculture (e.g. demographic, age, gender, religion, etc.)
3. Criticism of the author's position or argument.

FORMATTING-SUBMISSION GUIDELINES

All responses should be 2-3 pages, double-spaced, and typed in 12-point Times, Arial, or Cambria font with 1" margins on each side of the page. Include parenthetical citations (Author Last Name, Page Number) as needed. Under no circumstances will email submissions be accepted.

Please Note: The response due at the conclusion of each unit must be over the assignments for *that* unit, not a past or future unit. Also, students can miss two responses without penalty—only five responses will factor into the final grade. If they so desire, students can complete one additional response, and the instructor will count only the five highest unit response scores.

Group Discussion Leader

On selected days, groups of three-four students will lead a class discussion on an assigned article or topic. The instructor's role during these sessions will be secondary; I will act as "moderator," interjecting only to clarify or address points pertinent to the discussion at hand or to provide listening examples. In preparation for your session, you should collectively meet (or email, or facebook group—some form of contact) before the discussion to decide how the format and sequence of the session should be executed. Groups should come prepared with a series of talking points about the readings that engage the class.

Groups will be assigned a grade based on their preparedness and overall effectiveness of the class discussion. Each member of the group will give a "grade" to every other member of the group, detailing their contribution(s) to the overall planning of the presentation. Final grades for the presentation may be adjusted based on these individual reports.

Please Note: If a student is absent on the day of their assigned groups "discussion," they forfeit the associated points. If a conflict is anticipated when groups are assigned, please let the instructor know so that groups can be rearranged accordingly.

Media Reports

Students will submit three media reports during the semester. This assignment is designed to encourage student engagement with current events related to music and culture in order to facilitate application of course material to contemporary news.

For each submission of your Media Report students will need to staple the cover sheet (posted on Blackboard) to your printed news report and your brief response addressing the criteria mentioned in the cover sheet.

- The *first Media Report* should be about a musical-related news story in the U.S.
- The *second Media Report* should be about a musical-related news story outside of the U.S.
- The *third Media Report* should be about a musical-related news story in New Orleans.

Please Note: For your Media Reports, please use "recognized" news sources such as the New York Times, USA Today, BBC News, CNN, NPR, etc. Stay away from gossip "news" or entertainment-oriented publications. (For example, do not use a source like People magazine, email forwards, facebook or blog posts.) If you have any questions about this, communicate with the instructor prior to the due date to ensure you receive full credit.

Musical Experience Project

Each student, working in a group of 3-4, will explore the musical scene in New Orleans. Based on the group's experiences in service learning and in the New Orleans community at large, each group will choose one-two "vantage points" that coincide with a course topical approach (music and spirituality, music and class, music and technology, music and gender, music and conflict, or music and community) to focus their project. These projects hope to tease out a portion of experiential politics of the New Orleans musical community: how the community defines itself, how the experience has been defined by society at large, what binds it together, and how its meanings and importance have changed over time. This project is comprised of the following components, some completed individually and others as a group:

Completed Individually:

1. Attendance at two concerts/live music performances of a different genre or style and written concert reviews

2. Completion of four service learning reflections (i.e. Students must complete 20 hours of service learning a week.)
3. Creation of a service learning musical “playlist”/“mixtape”

Completed Jointly (in assigned groups):

4. Creative completion of a music video
5. A joint paper discussing the creative incentive and rationale for the music video
6. A final presentation

Ultimately, the overarching goal of the project is to consider the following questions:

What is the role of music in culture, as it contributes to our understanding of ourselves, each other, and our community? More specifically, how do your musical experiences engage with your chosen topic: music and spirituality, music and class, music and technology, music and gender, or music and conflict?

CONCERT REVIEW

Students are required to attend and report on two concerts or live music performances. Students should briefly research the musician(s)/performing group before attending (google search, listen to some of the music beforehand, research the venue, etc.), in order to be prepared to approach the concert in an analytical way. Reports should not only critically evaluate the performances, but should also explore the nature of the event and its social and culture relevance; a consideration of the implications of one’s own values and belief system should also be addressed when interpreting the experience. Ultimately, these experiences should contribute to your final assessment of your musical experience within New Orleans and should address the following questions:

1. How does your assigned topic focus and frame your musical experience?
2. What are the social, cultural, and political implications of the concert?
3. What did you understand or not understand (both musically, socially, and culturally)?
4. What kind of behavior did you witness? How did it contribute to your experience? Did it create a cohesive communal experience, or was it alienating?
5. Choose one piece to analyze critically: what were some lyrics and/or musical moments that resonated with you (or not)? (You should have at least three points to engage with for this component: be specific!)

FORMATTING-SUBMISSION GUIDELINES

Along with the review, students should attaché their ticket stub or program. All concert reports should be 3-4 pages, double-spaced, and typed in 12-point Times, Arial, or Cambria font with 1” margins on each side of the page. Under no circumstances will email submissions be accepted.

SERVICE LEARNING REFLECTION

Throughout the semester, four reflections over the service learning experience will be required:

- **Reflection 1:** Why did you choose the assignment that you did? How would you describe your experience thus far? What tasks are you completing? General reflections and comments?
- **Reflection 2:** What music surrounds you? Where is the music? How does music play a role in your assignments? How does its presence affect you? How does it affect those with

- whom you're working? General reflections and comments?
- **Reflection 3:** What "topic" (music and spirituality, music and conflict, music and gender, music and community, music and class, music and technology, etc.) would be most appropriate to help focus your final music video and project? Why? What is it about your service learning assignment that engages with this topic? How? General reflections and comments?
 - **Reflection 4:** Compile a list of the five pieces you have decided on for your service learning playlist. For each piece, provide a paragraph that includes the following:
 - Title of the song & Recording artist
 - A brief introduction to the song and your reason for selecting it
 - A brief analysis of the lyrical and musical value of the song
 - Any background information about the song/lyricist/artist that you feel is relevant to a listener's appreciation of both the words and the music

FORMATTING-SUBMISSION GUIDELINES

All reflections should be 1-2 pages, double-spaced, and typed in 12-point Times, Arial, or Cambria font with 1" margins on each side of the page. Under no circumstances will email submissions be accepted.

SERVICE LEARNING PLAYLIST/MIXTAPE

This project provides an opportunity for you to curate your own music compilation based on your service learning experiences. The content of this compilation is based on a theme of your choice, but it should be relevant to the service learning experiences you have discussed throughout the semester. While the service learning reflection 4 serves as your "liner notes," you must provide a YouTube playlist link in addition to your liner notes, where the entire playlist can be streamed easily. You should have five musical pieces on your playlist.

MUSIC VIDEO & PRESENTATION

Students will prepare a music video to accompany a piece or pieces of music studied in class, experienced in service learning, or heard in a concert experience. These videos should encapsulate the group's musical experience in New Orleans. Videos should be between 10 and 15 minutes in length. Groups will be expected to present their music video and essay to the class during the final exam period. Each member is required to attend so that all can field questions appropriately.

MUSIC VIDEO ESSAY

As a group, please compose a brief essay describing the creative process to your music video. Discuss why you have selected the pieces (with at least a paragraph on each musical work), the theme of your video, how you chose to film it, and an explanation of the media used. Include an explanation of the choices you made as a group and what you want the class to learn from your project.

FORMATTING-SUBMISSION GUIDELINES

All essays should be a minimum of 3 pages, double-spaced, and typed in 12-point Times, Arial, or Cambria font with 1" margins on each side of the page. Under no circumstances will email submissions be accepted.

COURSE SCHEDULE

UNIT 1: DEFINING MUSIC - DEFINING CULTURE

WEEK 1:

T Introduction, Expectations

R **Reading:** Stephen Greenblatt, *Culture*

WEEK 2:

T **Reading:** Renato Rosaldo, "Grief and a Headhunter's Rage"

Service Learning: Information Session

R **Reading:** Martin Stokes, "Music and the Global Order"

Service Learning: *SERVE Fair, Spring 2013* (12.00-2.00), St. Charles Room – Danna Student Center

- All students should attend. This will be the **only** on-campus opportunity to connect with placement agencies.

UNIT 2: MUSIC AND SPIRITUALITY

WEEK 3:

T **Reading:** Margarita Mazo, "Singing as Experience Among Russian American Molokans"

Due: Unit 1 Response

R **Watching:** *Awake My Soul: The Story of the Sacred Harp*

Service Learning: Agencies make and submit offers and students submit acceptances. Agencies and students are expected to communicate with one another as well as submit online forms. Attend trainings and begin completing preservice requirements. **Acceptance deadline 5pm on January 25!** (www.loyno.edu/servicelearning/forms)

WEEK 4:

T **Due:** Media Report 1

R **Reading:** Robin Sylvan, "Eyes of the World: The Grateful Dead and the Deadheads"

Discussion Leaders: Group 1

UNIT 3: MUSIC AND CLASS

WEEK 5:

T **Watching:** *By Invitation Only*

Due: Unit 2 Response

R **Watching:** *By Invitation Only, cont.*

Due: Service Learning Reflection 1

February 11-15, Mardi Gras Holidays: No Class!

WEEK 6:

T **Reading:** Robin Moore, "Introduction," from *Music and Revolution*
Discussion Leader: Group 2

R **Reading:** Robin Moore, "Transformation in *Nueva Trova*" from *Music and Revolution*

UNIT 4:
MUSIC AND TECHNOLOGY

WEEK 7:

T **Reading:** Matt Miller, *Bounce: Rap Music and Local Identity in New Orleans* (excerpts)
Discussion Leader: Group 3
Due: Unit 3 Response

R *Music Video Information Session: Philip Rollins*
Meet in Library!
Due: Service Learning Reflection 2

WEEK 8:

T **Reading:** Mark Katz, "Music in the 1s and 0: The Art and Politics of Digital Sampling" from
Capturing Sound
Due: Concert Report 1

R **Due:** Media Report 2
Service Learning: First Timesheet: Due by 5.00pm, Bobet 113 (March 8)

UNIT 5:
MUSIC AND GENDER

WEEK 9:

T **Reading:** David Gauntlett, "Madonna's Daughters: Girl Power and the Empowered Girl-Pop Breakthrough"
Due: Unit 4 Response

R **Watching:** *Miss Representation*

WEEK 10:

T **Watching:** *Miss Representation, Cont.*

R **Reading:** Tricia Rose, "Hip Hop Demeans Women" from *The Hip-Hop Wars*
Discussion Leader: Group 4

March 25-April 1, Easter Holidays: No Class!

UNIT 6:
MUSIC AND CONFLICT

WEEK 11:

T **Watching:** Tricia Rose, "Hip-Hop in the Obama Era" (Lecture)
Due: Unit 5 Response

R **Reading:** Veronica Doubleday, "9/11 and the Politics of Music-Making in Afghanistan" from
Music in the Post-9/11 World
Watching: *Afghan Star*
Due: Service Learning Reflection 3

WEEK 12:

T **Watching:** *Afghan Star, cont.*

R **Reading:** Suzanne Cusick, “You are in a place that is out of this world...”: Music in Detention Camps of the Global War on Terror”

Discussion Leader: Group 5

UNIT 7:
MUSIC AND COMMUNITY

WEEK 13:

T **Reading:** Kathleen Van Buren, “Applied Ethnomusicology and HIV and AIDS: Responsibility, Ability, and Action”

Discussion Leader: Group 6

Due: Unit 6 Response

R **Due:** Media Report 3

WEEK 14:

T **Reading:** Essay from *The John Adams reader: Essential writings on an American composer*

Due: Concert Report 2

R **Watching:** *America: A Tribute to Heroes*

Due: Service Learning Reflection 4
Service Learning Playlist

WEEK 15:

T *Music Video: In-Class Workday*

Due: Unit 7 Response

R *Music Video: In-Class Workday*

Service Learning: Deadline to complete your hours—Final Timesheet: Due by 5.00pm, Bobet 113 (May 1)

WEEK 16:

Final Exam Schedule:

- Tuesday: May 7, 11.30-1.30pm

Please Note: We will use the final exam period for final presentations. Students should not schedule fights, departure dates, or appointments that conflict with the final exam schedule, as students are required to attend their section’s associated exam date and time.