MUSC 289I/H – Exploring the Power of Musical Performance in Social Engagement
CORE Distributive Studies, the History or Theory of the Arts [HA]

Spring 2010
M, W 10:30am – 11:45am, CSPAC 2200
Faculty: Dr. Boden Sandstrom
Email: boden@umd.edu
Phone#: 301-405-5567
Office: 3110H CSPAC
Office Hours: Drop-In (T 10:00am - noon) or by Appointment
Teaching Assistant: Christina Indianos
Email: indianos@umd.edu

Course Description:
How effective is musical performance in creating social change and how and why do musicians and their fans become socially engaged through music? What is it about performance that creates an environment that is transformative? How do people resist oppressive forces through their music? Why have musicians been some of the first to be executed or deported in political movements throughout history? Why is a people’s music suppressed during political turmoil? How do governments use music to generate nationalism and patriotism? These are some of the issues that students in this class will investigate during the semester.

Performance as a formal event is defined by its occurrence within a space that is energized and elevated from the mundane. Music can convey feelings and memory via symbolic representation, and because it is not easily quantified, can evoke emotion and meaning that is not readily expressed by mere speech or writing alone. Music, with artful lyrics, can stir emotions and channel them to unite groups of people towards effective political and social action. These are some of the ideas with which the students will wrestle during the course.

Learning Outcomes:
1. To gain greater understanding of the effectiveness of musical performance in social engagement, political action and resistance, and community building
2. To interact with musicians and their musical performances who are socially engaged, gaining a greater understanding of the efficacy of this involvement
3. To learn to think critically by analyzing the readings and AV materials through writing and presentations
4. To become socially engaged through one’s own performance project

Attendance and Participation:
Blackboard participation is required. Classes meet twice a week: twice in a 45 minute lecture and multi-media format. Students will be required to attend 5 out of the 8 designated performances at the Clarice Smith Performing Arts Center. Attendance at both lectures and performances is vital. All assignments will count toward your final grade and you will be responsible for materials
covered in all classes. The final group project requires group participation. Lectures assume the assigned readings as a point of departure.

Course Assignments and Requirements:
1. Include your name, on all written assignments, exams, or anything else you turn in. Keep backup copies of all work handed in for your own protection.
2. You need to have access to a computer in order to access the Blackboard site. We will communicate important information through our Blackboard site and participation in the Discussion on Blackboard is required. Written assignments must be typewritten or produced with a computer and word processing program. It is expected that your assignments will follow the “Writing Guidelines for Papers” (see Blackboard) and will be written in Standard English, with correct grammar and spelling. If you have problems with either spelling or grammar, plan to take advantage of writing help available to undergraduates on this campus.

Weekly Responsibilities:
1. Do the focus questions and do the week’s readings before the lectures to which they are assigned. All assignments must be turned in at lecture the day that they are due.
2. Attend lectures on Monday and Wednesday and take notes.
3. You must also check Blackboard regularly throughout the week for important announcements.

Grading Policy and Class Participation:
There are required reading assignments and focus questions that you must complete in order to understand better the class presentations. You will be called upon to present your views and interpretations of reading assignments. Participation in discussions is encouraged and required.

Assignments and Grades:
Grades are determined as follows and will be posted on Blackboard:

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Examinations: Midterm</td>
<td>150</td>
</tr>
<tr>
<td>Final</td>
<td>150</td>
</tr>
<tr>
<td>Group Social Engagement Project (guidelines on Blackboard)</td>
<td>200</td>
</tr>
<tr>
<td>Participation (discussions on Blackboard and in class)</td>
<td>100</td>
</tr>
<tr>
<td>(10) sets of Focus Questions (to readings and films, on Blackboard)</td>
<td>100</td>
</tr>
<tr>
<td>(3) Performance Response Papers (guidelines on Blackboard)</td>
<td>300</td>
</tr>
<tr>
<td>(2 – 3 pages, Honors 4 - 5 pages)</td>
<td></td>
</tr>
<tr>
<td>Total points:</td>
<td>1000</td>
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** All assignments and papers must be written according to “Writing Guidelines for Papers.”**

Your final course grade is based on the following scale: 97-100 = A+, 94-96 = A, 90-93 = A-; 87-89 = B+, 84-86 = B, 80-83 = B-; 77-79 = C+, 74-76 = C, 70-73 = C-; 67-69 = D+, 64-66 = D, 60-63 = D-; 59 and below = F.
Late Assignment Policy:
Late assignments that are turned in within a week of the due date will be graded down 1 letter grade if turned in late without a written excuse that meets the University approved absences guidelines.
No assignment will be accepted more than one week after its due date unless approved by the students’ teaching assistant or professor.

Academic Accommodations:
If you have a documented disability, you should contact Disability Support Services 0126 Shoemaker Hall. Each semester students with documented disabilities should apply to DSS for accommodation request forms which you can provide to your professors as proof of your eligibility for accommodations. The rules for eligibility and the types of accommodations a student may request can be reviewed on the DSS web site at http://www.counseling.umd.edu/DSS/receiving_serv.html.

Religious Observances:
The University System of Maryland policy provides that students should not be penalized because of observances of their religious beliefs. Students shall be given an opportunity, whenever feasible, to make up, within a reasonable time, any academic assignment that is missed due to individual participation in religious observances. It is the responsibility of the student to inform the instructor of any intended absences for religious observances in advance. Notice should be provided as soon as possible but no later than the end of the schedule adjustment period.

Academic Integrity:
The University of Maryland has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit http://www.studenthonorcouncil.umd.edu/whatis.html

The University of Maryland is one of a small number of universities with a student-administered Honors Code and an Honors Pledge, available on the web at http://www.jpo.umd.edu/aca/honorpledge.html. The code prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. The University Senate encourages instructors to ask students to write the following signed statement on each examination or assignment: “I pledge on my honor that I have not given or received any unauthorized assistance on this examination (or assignment).”
CourseEvalUM
Your participation in the evaluation of courses through CourseEvalUM is a responsibility you hold as a student member of our academic community. Your feedback is confidential and important to the improvement of teaching and learning at the University as well as to the tenure and promotion process. You can go directly to the website (www.courseevalum.umd.edu) to complete your evaluations. By completing all of your evaluations each semester, you will have the privilege of accessing the summary reports for thousands of courses online at Testudo.

Textbooks Required:
NetLibrary eBooks | ML3470 .M38 1998eb

Readings Required: (all are available on Blackboard, Course Reserves)


Films Required: (available at Nonprint Media Services, Hornbake Library) (All will be shown in class.)
Amandla! A Revolution in Four-Part Harmony M13917 .S68 A43


Suggested Readings and Films:

***SYLLABUS***

WEEK 1 – Jan. 25, Jan. 27
Performance: None
Monday: Introduction to Course
Wednesday: Movie – Amandla! (in class)

WEEK 2 – Feb. 1, Feb. 3
Performance: Feb. 5 & 6 – Doug Verone & Dancers, “Alchemy” Kay Theatre
Feb. 5 - Preshow with Suzanne Carbeno and Doug Verone, “Creating Alchemy,” Rm. 2200
Readings: Titon “The Music-Culture as a World of Music,” Malkin – “Say Little and Do Much: An Interview with Steve Reich,” Rosenthal “Serving the Movement: The Role(s) of Music”
Monday: Focus questions #1 due (Amandla!, Rosenthal,)
Wednesday: Focus questions #2 due (Titon, and Malkin)

WEEK 3 – Feb. 8, Feb. 10
Readings: Schechner “What is Performance?”
Monday: Focus questions #3 due (Schechner)
Wednesday: Kronos Quartet in class
WEEK 4 – Feb. 15, Feb. 17
Performance: None
Readings: Mattern (Introduction, Chapters 1 & 2), Reagon “The Power of Communal Song”
Monday: Focus questions #4 due (Mattern, Reagon)
Wednesday: Movie - Gotta Make This Journey, Sweet Honey in the Rock (in class)

WEEK 5 – Feb. 22, Feb. 24
Performance: None
Readings: Mattern (Chapters 3 & 4)
Monday: Focus questions #5 due (Mattern)

WEEK 6 – Mar. 1, Mar. 3
Creative Dialogue: Mar.1 “Internet Identity: Women in a Virtual World” with Gesel Mason, Kogod Theatre
Readings: Mattern (Chapters 5 & 6)
Monday: Focus questions #6 due (Mattern)
Wednesday: Gesel Mason

WEEK 7 – Mar. 8, Mar. 10
Performance: Tues. Mar. 9, Reverb, “Textbook Harmony” Gildenhorn,
Readings: None
Monday: Midterm in class
Wednesday: Reverb

SPRING BREAK

WEEK 8 – Mar. 22, Mar. 24
Readings: Moisala “Musical Gender in Performance,”
Monday: Focus questions #7 due (Moisala)
Wednesday: Radical Harmonies in class

WEEK 9 – Mar. 29, Mar. 31
Performance: None
Monday: Focus questions # 8 due (Radical Harmonies, Sandstrom, Malkin)
Wednesday:
WEEK 10 – Apr. 5, Apr. 7
Creative Dialogue: April 5, “Perception and Persuasion in the Age of Information”
Performance: April 9-10, Rindy Eckert and Steve Mackey, *Slide*, Gildenhorn
Reading: none
Monday: social engagement project – group meetings
Wednesday: Eckert and Mackey

WEEK 11 – Apr. 12, Apr. 14
Performance: Sunday, Apr. 11, Sérgio and Odair Assad, Dekelboum, “De volta as Raizes (Back to Our Roots)”
Performance: Tuesday, April 13, Laura Zam, “Collaterally Damaged” Cafritz Foundation Theatre
Readings: Yúdice “Afro Reggae: Parlaying Culture into Social Justice”
Monday: Assads in class
Wednesday: Focus questions #9 due (Yúdice)

WEEK 12 – Apr. 19, Apr. 21
Performance: None
Readings: Mattern (Chapter 7 & 8)
Monday: Focus questions #10 (Mattern)
Wednesday: Group presentations

WEEK 13 – Apr. 26, Apr. 28
Performance: None
Readings: None
Monday: Group presentations
Wednesday: Group presentations

Week 14 – May 3, May 5
Monday: Group presentations
Wednesday: David Gonzales in class

Week 15 – May 10
Performance: None
Monday: Wrap up & Review

**FINAL:** Wednesday, May 19 8:00am – 10:00am (If the University changes the date and/or time, you are obligated to take it at the new time.)

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