

UMBC UGC New Course Request: MUSC 2XX: Music in Wartime

Date Submitted: 10/27/15

Proposed Effective Date: Spring 2016

	Name	Email	Phone	Dept
Dept Chair or UPD	Linda Dusman	dusman@umbc.edu	410-455-2026	Music
Other Contact	Lindsay Johnson	lmjohnson@umbc.edu	410-455-2941	Music

COURSE INFORMATION:

Course Number(s)	2XX
Formal Title	Music in Wartime
Transcript Title (≤30c)	Music in Wartime
Recommended Course Preparation	
Prerequisite NOTE: Unless otherwise indicated, a prerequisite is assumed to be passed with a "D" or better.	100 level course in Music, History, English, Philosophy, Gender & Women's Studies, American Studies, Judaic Studies, Sociology, Psychology, Africana Studies, Religious Studies, Media & Communication Studies, or with permission of instructor.
Credits	3
Repeatable?	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Max. Total Credits	3 This should be equal to the number of credits for courses that cannot be repeated for credit. For courses that may be repeated for credit, enter the maximum total number of credits a student can receive from this course. E.g., enter 6 credits for a 3 credit course that may be taken a second time for credit, but not for a third time. Please note that this does NOT refer to how many times a class may be retaken for a higher grade.
Grading Method(s)	<input checked="" type="checkbox"/> Reg (A-F) <input checked="" type="checkbox"/> Audit <input checked="" type="checkbox"/> Pass-Fail

PROPOSED CATALOG DESCRIPTION (no longer than 75 words):

Explores the emotional, practical, and political uses of music during specific times of war and violent conflict worldwide. Topics may include the Bosnian War, the American Civil War, WWII, the Vietnam War, USA involvement in Iraq and Afghanistan, the Dutch colonization of Bali, and South African apartheid. Students will examine how soldiers, prisoners, civilians, and nations used music during these times for such disparate purposes as entertainment, propaganda, protest, torture, grieving, and community healing.

RATIONALE FOR NEW COURSE:

Recent interest in scholarship and in the popular press regarding the use of music for torture at Guantanamo Bay and the playlists of US American soldiers in Afghanistan demonstrates the need for broad examination of the various uses and meanings that music can hold for any population affected by war, including as a catalyst for social change, as a strand of hope for the future, and as a weapon. We are planning to offer this course annually, and it will be an elective for music majors as well as an important offering for non-majors. We are offering it at the 200 level as it will be useful for students to have had an introductory course in one of the CAHSS disciplines as preparation for the various disciplines represented in the course. Standard tests and quizzes provide assessments that will lead to standard A-F grading. The course cannot be repeated for credit.

ATTACH COURSE OUTLINE (mandatory):

Music in Wartime

This course explores the emotional, practical, and political uses of music during specific times of war and violent conflict worldwide. Topics may include the Bosnian War, the American Civil War, WWII, the Vietnam War, the recent wars in Iraq and Afghanistan, the Dutch colonization of Bali, and South African apartheid. Students will examine how soldiers, prisoners, civilians, and nations used music during these times for such disparate purposes as entertainment, propaganda, protest, torture, grieving, and community healing.

Distribution Area: Arts and Humanities

Competencies: Oral and Written Communication; Critical Analysis and Reasoning

Assessment

Students will be assessed via 2 exams, quizzes, participation, and an individual project.

Exams (Midterm and Final): 40%

Listening Quizzes (5): 30%

Project: 20%

Participation: 10%

Schedule of Classes

Overview - 1 class day

Why Music in Wartime? Understanding Conflict Through Music

How to talk about and listen to music

Botstein, Leon. "Why Music in a Time of War?" *The New York Times*. March 3, 1991.

<http://www.nytimes.com/1991/03/03/arts/classical-music-why-music-in-a-time-of-war.html>

Patriotism and Propaganda: On the Home Front – 4 class days

Patriotism at Home: United States, pre WWII

Musical Characteristics of Patriotic Music

Listening:

"Chester," William Billings (Revolutionary War)

"We are Coming, Father Abraham, 300,000 More," George Cooper (Civil War: Union)

"The Bonnie Blue Flag," Harry Macarthy (Civil War: Confederate)

"Over There," George M. Cohan (WWI)

Reading:

James J. Fuld. "Patriotic Music." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed October 12, 2015,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2225007>.

Patriotism at Home: United States, WWII

Listening:

"Rose the Riveter" (<https://www.youtube.com/watch?v=D2E613J9m0I>)

"Jump Children," The International Sweethearts of Rhythm

(<https://www.youtube.com/watch?v=94fcqEkPmSk>)

"Blues in the Groove," Ina Ray Hutton & the Melodears

(<https://www.youtube.com/watch?v=Y-6QE7YJU8U>)

Reading:

“Major Role in War Effort Played By American Women.” *The Baltimore Sun*, June 7, 1942, pg. 13.

Propaganda: Civil War Minstrelsy

Listening:

“Kingdom Coming,” Henry Clay Work

(<https://www.youtube.com/watch?v=ZqV1Sy4qXHA>)

“Jine de Army,” unknown

Reading:

McWhirter, Christian. “The Choked Voice of a Race, at Last Unloosed: African Americans and Civil War Music.” In *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill: University of North Carolina Press, 2012: 137-149.

Propaganda: Anti-Japanese Sentiment in WWII

Listening:

“You’re a Sap, Mr. Jap,” Carl Hoff, sung by the Murphy Sisters

Readings:

Tagaki, Midori. “Japanese American Internment in World War II: an overview.” In *The Internment of Japanese Americans*, edited by Jeff Hay. Detroit: Greenhaven Press, 2012: 13-20.

Music To Incite Violence – 4 class days

Music To Incite Violence

Listening:

“Kosova Calls for Peace”

“Uragan Çohen Krenarët” (The Proud Ones Rise Up Like a Hurricane), Adelina Ismajli

“Toka e përgjakur” (The Blood-Stained Land), Syzana Tahirsylaj

“A vritet pafajësia?” (Should Innocence Be Slaughtered?), Leonora Jakupi

Reading:

Sugarman, Jane C. “Kosova Calls for Peace: Song, Myth, and War in an Age of Global Media.” In *Music and Conflict*, edited by John Morgan O’Connell and Salwa El-Shawan Castelo-Branco. Urbana: University of Illinois Press, 2010: 17-45.

Music as Weapon, Music as Torture

Reading:

Cusick, Suzanne. “‘You are in a place that is out of this world...’: Music in the Detention Camps of the ‘Global War on Terror.’” *Journal of the Society for American Music* 2:1 (2008). 1-26.

Pieslak, Jonathan. *Sound Targets: American Soldiers and Music in the Iraq War*. Bloomington: University of Indiana Press, 2009, 81-99.

Video:

Songs of War. Al Jazeera World (Documentary on Christopher Cerf’s music at Guantanamo)

<http://www.aljazeera.com/programmes/aljazeeraworld/2012/05/201253072152430549.html>

On the Front Lines – 3 class days

Entertainment for the troops: WWII and Vietnam

[Show VHS tape in class: Entertaining the troops: American entertainers in WWII (UMVID 3800)]

Listening:

“Boogie Woogie Bugle Boy of Company B,” The Andrews Sisters
(<https://www.youtube.com/watch?v=qafnJ6mRbgk>)

Reading:

Lebovic, Sam. “‘A Breath from Home’: Soldier Entertainment and the Nationalist Politics of Pop Culture during World War II.” *Journal of Social History* 47:2 (Winter 2013): 263-296.

US Soldiers in Afghanistan and Iraq

Readings:

Daughtry, Martin. “Amping Up, Staying Focused, Cooling Down: Technologies of Self-regulation in Combat.” In *Listening to War*. New York: Oxford University Press, 2015: 228-237.

Gilman, Lisa. “An American Soldier’s iPod: Layers of Identity and Situated Listening in Iraq.” *Music & Politics* 4:2 (Summer 2010), 1-17.

Serpick, Evan. “Tour of Duty: Bands Go to Iraq.” *Rolling Stone* Issue 1027 (5/31/2007): 3-14.

Review Day: 1 class day

Midterm: 1 class day

Music To Resist, Music as a Catalyst for Change – 6 class days

The Civil War: Voices of African-Americans

Listening:

“Steal Away to Jesus,” spiritual

“Many Thousands Go,” Civil War slave song

Reading:

McWhirter, Christian. “The Choked Voice of a Race, at Last Unloosed: African Americans and Civil War Music.” In *Battle Hymns: The Power and Popularity of Music in the Civil War*. Chapel Hill: University of North Carolina Press, 2012: 150-163.

Music in the Holocaust

Listening:

Quartet for the End of Time, Olivier Messaien

“Dachau Lied,” Herbert Zipper and Jura Soyfer

“Die Moorsoldaten (The Soldiers of the Moor),” Rudi Goguel, Johann Esser, and Wolfgang Langhoff

“Dos elnte kind (The Lonely Child),” Yankl Krimski and Shmerke Kaczerginski

“Yisrolik,” Misha Veksler and Leyb Rozental

www.ushmm.org/exhibition/music/

Readings:

Flam, Gila. “Domestic Songs.” In *Singing for Survival: Songs of the Lodz Ghetto, 1940-45*. Urbana: University of Chicago Press, 1992: 105-127.

Kelly, Thomas Forrest. “Olivier Messiaen’s *Quartet for the End of Time*.” In *Music Then and Now*. New York: W.W. Norton & Company. 466-497.

Vietnam Protest music:

Listening:

“Blowin’ in the Wind,” Bob Dylan
“Where Have All the Flowers Gone,” Peter, Paul, and Mary
“The Merry Minuet,” The Kingston Trio
“Ballad of the Unknown Soldier,” Barbara Dane
“I Feel Like I’m Fixin’ to Die Rag,” Country Joe McDonald
“Bring ‘Em Home,” Pete Seeger
“Come In Out of the Rain,” Parliament
“Vietnam (You Son of a Gun),” Sammy Brown
“Ohio,” Crosby, Stills, Nash and Young
“Vietnam,” Jimmy Cliff

Reading:

Jones, Kile. “Bob Dylan: An American Tragedian.” In *The Routledge History of Social Protest in Popular Music*, edited by Jonathan C. Friedman. New York: Routledge, 2013: 85-93.

“Students Protest: Make Music, Not War.” *Music Educator’s Journal* 57:1 (Sep., 1970).

South African protest music

Listening:

“Umandela uth’ahlome,” Xhosa struggle song, Polokwane Choral Society
“Iindonga za Jeriko,” Zulu folk/anti-Apartheid song, Polokwane Choral Society
“Lesang Magwala a Cheche,” Sotho/Zulu protest/power song, Polokwane Choral Society
(<https://www.youtube.com/watch?v=zfKVjONldeE>)

Reading:

Malisa, Mark. “Songs for Freedom: South African Music and the Struggle Against Apartheid.” In *The Routledge History of Social Protest in Popular Music*, edited by Jonathan C. Friedman. New York: Routledge, 2014: 304-318.

After the War: Grieving and Healing – 6 class days

Balinese Gamelan

Guest Lecture: Dr. Gina Beck

Reading:

Harnish, David. “Bali.” *Southeast Asia. Garland Encyclopedia of World Music, Volume 4*. Edited by Terry E. Miller and Sean Williams. New York: Garland Publishing, 1998: 729-762.

Mourning in Interwar France

Listening: Maurice Ravel, *Le tombeau de Couperin*
Claude Debussy, *Noel des enfants qui non plus de maison*

Reading:

Rogers, Jillian. “Mourning at the Piano: Marguerite Long, Maurice Ravel, and the Performance of Grief in Interwar France.” *Transposition: musique et sciences sociales* 4 (2014). transposition.revues.org/739.

Britten’s *War Requiem*

Listening:

Benjamin Britten, *War Requiem*

Readings:

Cooke, Mervyn. *Britten, War Requiem*. New York: Cambridge University Press, 1996: 1-48.

Mason, Colin. "Premiere of Benjamin Britten's War Requiem." *The Guardian*. May 31, 1962.

<http://www.theguardian.com/theguardian/2012/may/31/1962-benjamin-britten-war-requiem>

Music To Heal: Most Duša and Pontanima in Sarajevo

Guest Speaker: Tijana Vignjevic

Listening:

"Puhnūt Će Behar," Bosnian Ilahija (Islamic Song of Praise), Pontanima

"Ej Allahu, Pogledaj Me," Bosnian Ilahija (Islamic Song of Praise), Pontanima

"Duhovni Stih," Slavonic Orthodox Church, Village Harmony

Video:

Short Documentary on Pontanima: <http://dafilms.com/film/9043-vjernici/>

<https://www.youtube.com/watch?v=YE-AbhEwR8E>

Readings:

"Bosnia-Hercegovina." In *Dictionary of Genocide*, edited by Samuel Totten, Paul R. Bartrop, and Steven L. Jacobs. Westport, Conn.: Greenwood Press, 2008: 47-48.

Galloway, Steven. *The Cellist of Sarajevo*. London: Penguin Books, Ltd. 2008.

Wrapping Up and Review - 2 class days