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

Date Submitted: 10/27/15

Proposed Effective Date: Spring 2016

<table>
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<th>Name</th>
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<tr>
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**COURSE INFORMATION:**

<table>
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<tr>
<th>Course Number(s)</th>
<th>2XX</th>
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<tbody>
<tr>
<td>Formal Title</td>
<td>Music in Wartime</td>
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<tr>
<td>Transcript Title</td>
<td>≤30c Music in Wartime</td>
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<td>Recommended Course Preparation</td>
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**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.

<table>
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<tr>
<th>Credits</th>
<th>3</th>
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<tr>
<td>Repeatable?</td>
<td>☑ Yes ☐ No</td>
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<tr>
<td>Max. Total Credits</td>
<td>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.</td>
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| Grading Method(s) | ☑ Reg (A-F) ☑ Audit ☑ 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


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:

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:

Propaganda: Civil War Minstrels

Listening:
“Kingdom Coming,” Henry Clay Work
(https://www.youtube.com/watch?v=ZqV1Sy4qXHA)
“Jine de Army,” unknown

Reading:

Propaganda: Anti-Japanese Sentiment in WWII

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

Readings:

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

Reading:

Music as Weapon, Music as Torture

Reading:

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:

US Soldiers in Afghanistan and Iraq

Readings:

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:

Music in the Holocaust

Listening:
*Quartet for the End of Time*, Olivier Messiaen
“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:

Vietnam Protest music:

Listening:
“Blowin’ in the Wind,” Bob Dylan
“When 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:

South African protest music

Listening:
“Umandela uth’a ihlome,” 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=zfKVjONIdcE)

Reading:

After the War: Grieving and Healing – 6 class days
Balinese Gamelan
Guest Lecture: Dr. Gina Beck

Reading:

Mourning in Interwar France

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

Reading:

Britten’s War Requiem
**Listening:**
Benjamin Britten, *War Requiem*

**Readings:**

Music To Heal: Most Duša and Pontanima in Sarajevo
Guest Speaker: Tijana Vignjevic

**Listening:**
“Puhnut 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:**
[https://www.youtube.com/watch?v=YE-AbhEw8R8E](https://www.youtube.com/watch?v=YE-AbhEw8R8E)

**Readings:**

**Wrapping Up and Review - 2 class days**