

GEORGIA COLLEGE & STATE UNIVERSITY
Core Curriculum Area B GC1Y Section Approval Form

Title of Section: Music and Conflict

Name & Department (of proposing faculty member): Dana Gorzelany-Mostak, Department of Music

Proposed Effective Date: Fall, 2018

Semester Year

If the content of this section is based on an existing course, please list the course prefix, number and title: _____

NOTE: If this section is approved, the existing course will need to be removed from the catalog

Please answer these questions and attach the syllabus (see below) concerning the new section of GC1Y that you are proposing.

1. Area B Learning Outcome (SLO 3): Students will be able to explain multiple intellectual approaches that clarify or respond to problems, topics, themes, and/or issues

1) What intellectual approaches will your section of this course include?

Acquire a basic understanding of key trauma and cultural trauma theories through close reading of foundational texts in this area of research

Analyze representative examples of the music styles and genres that various parties have harnessed for political purposes in national and international conflicts in the 20th and 21st century

Investigate instances where music has been used as a weapon of war, as a method of coping with trauma, and as a form of resistance against war and terror.

Formulate presentations and persuasive essays that address the moral and ethical issues that scholars, performers, and composers face when studying music attached to war and terror.

Conduct research that explores how musical works and performances about traumatic events shape public conversations about remembrance, memorialization, suffering, and public policies.

Analyze how music intersects with other forms of testimony (such as Truth and Reconciliation Commission Reports, legal proceedings, documentaries, films, etc.).

Participate in creative activities and hand-on learning exercises, such as music composition.

2) What problems, topics, themes, and/or issues will your section of this course address?

What is trauma?
Musicians/Music responds to the Holocaust
Singing/Healing and AIDS in Uganda and the US
Art and the Politics of Commemoration post 9/11
Music and Combat during the Gulf War
Music and the Civil Rights Movement
Nueva Cancion and Human Rights
Hip Hop and the Black Lives Matter Movement
Women POWs during WWII
Music in response to gun violence

Additional Required Components: In addition to meeting the Area B learning outcome, these courses must also (II) address Critical Thinking Overlay Outcome, (III) emphasize Writing Skills, (IV) include a "Learning Beyond the Classroom (L.B.T.C)" component

II. Critical Thinking Overlay Outcome: (1) Students will be able to use appropriate tools to (a) Implement effective search strategies, (b) Evaluate sources for relevance, authority, format (primary vs. secondary sources; scholarly vs. popular, print vs. online). (2) Students will be able to effectively explain and analyze evidence in support of an argument, and (3) Students will be able to form logical conclusions from information presented

1) Please explain how your section will require students to achieve critical thinking in terms of effective research strategies (including evaluating sources)

Students will acquire critical reading and listening skills that will enable them to effectively evaluate primary and secondary sources, which will include scholarly articles, mainstream print articles, blog posts, websites, legal documents, testimonials, autobiographies, documentaries, films, and recorded and live music. The students will exercise these skills through in class activities such as mock debates, creative activities, such as the penning of song lyrics, and writing assignments, which will include opinion editorials, reflective journaling, and critical review writing. The students will also write a research paper which will include peer review and annotated bibliography components.

2) How will your students be required to effectively explain and analyze evidence in support of an argument (name specific assignments, how long they will be, in what format, etc.)?

In class presentations: Students will be required to give presentations on the required reading and lead the class in a discussion which will require them to evaluate evidence and argue different viewpoints.

Comparing musical responses: Another component of reflective journaling will include writing essays where they will compare different musical responses to the same event, give an ethnographic report of a concert, and hold a mock debate on the legality of using music as a weapon.

Opinion editorial on music and censorship. (c.800 words)

3) What assignments/class work will enable your students to form logical conclusions from information presented?

Questions in response to scholarly articles: One part of the students' reflective journaling will include responses to guided questions on the reading.

4) Discuss how your section will integrate critical thinking fundamentally as a priority in the course plan

Virtually all course activities and assignments require the students to demonstrate critical thinking skills. (see below)

III. Writing Skills Component: Please discuss how your course will emphasize analytical writing skills.

1) What written assignments will your section include (please be specific)? Indicate the length & nature of required writing (including how these assignments will be analytical in nature)

1. Op-ed on music and censorship (500-1200 words): Students will research a music censorship case and write an op-ed in response.
2. Two Music analysis essays (500-800 words each): Students will examine an traumatic event through different musical responses.
3. Position paper (1500-2000 words): This assignment is an extension of the mock debate classroom activity and requires the student to outline current U.S. policies on the use of sound in interrogation contexts, state their position on its use and then provide evidence supporting their viewpoint.
4. Five reflective journal entries (300-500 words each): Students will be required to write short reflective responses on their weekly reading and listening assignments. Writing prompts will be provided.
5. Research paper (2000 words): Students will write a research paper on a topic pertaining to music and conflict. The work will be submitted in six parts: 1. Topic proposal; 2. Abstract and outline (500 words); 3. Annotated bibliography (1000 words); 4. Draft (2000 words); 5. Peer review; 6. Final paper (2000 words).

IV. Learning Beyond the Classroom Component (LBTC) – LBTC, a pillar of distinction at GCSU, supports the notion that active learning and creative engaging pedagogies are central to the course experience for our students. LBTC endeavors may include but are not limited to undergraduate research, creative course activities, service learning, lab activities, field trips, study abroad, problem-based learning, fieldwork, and out of class (course related) learning activities.

1) How will you incorporate learning beyond the classroom in such a way that it is significant and integral to the course? Be specific; including how this will be tied back into the class?

1. Students will write a research paper on a topic pertaining to music and conflict. This will require them to engage with theories on trauma and music and identity as well as analyze primary sources; projects may also include archival and ethnographic research.
2. Students will attend a performance of The Global Village Project Refugee Choir (The students will be studying music composed by refugees as well as performing groups comprised of refugees in class)
3. Students will engage in various creative activities throughout the semester; this will include participating in musical performance, composing song lyrics, and creating art under the direction of the creative arts therapy faculty.
4. Students will engage in several in-class activities that incorporate problem-based learning.

V. Mission Focus - Area B courses should particularly reflect the mission of Georgia College and contribute to a distinctive liberal arts core. (Mission and Vision statements are available on our guidelines page on D2L and on the rubric for this proposal)

1. How will your section align with GC's liberal arts mission and values as a distinctive core experience?

This course is deeply interdisciplinary in its scope and will rely upon scholarship from the fields of musicology, ethnomusicology, sociology, cultural studies, and film studies, just to name a few. The case studies to be assigned include pop, rock, folk music from around the world and situate music making in various global contexts, many of which are seldom subjected to close scholarly inquiry. While music is the focus, the course also draws upon work in other artistic mediums - poetry, visual arts, dance, and film - so that the students gain a more profound and comprehensive understanding of the ways in which the arts respond to social and political conflict.

Section Description Please provide a brief paragraph to serve as a section description (Note: students will see a list of these descriptions when choosing a GCIV section)

Music has played a role in traumatic events and in national and international conflicts throughout history. States deploy music in rituals intended to promote national healing in the wake of terror attacks, yet they also sanction the use of music in the interrogation of suspected terrorists. Soldiers use music to prepare themselves for battle, while composers at home pen music to boost the morale of the citizenry and support the war effort. Musicians write songs to commemorate and memorialize major events. Prisoners of war, refugees, and oppressed communities find the courage to make music in even the most dire and bleak of circumstances. Music participates in the maintenance of old identities and in the proclamation of new ones. Using theories on trauma, as well as scholarship from musicology, ethnomusicology, sociology and other disciplines as a critical and contextual frame, students will investigate music's role in various conflicts in recent history. Case studies that span the globe and encompass popular, folk, classical, and world music genres will give students a more nuanced understanding of how people from different cultural and social backgrounds experience trauma and art's role therein during the 20th and 21st centuries.

List any other Relevant Information:

Main Subject Area(s) to be covered: music (e.g. history, literature, religion, or philosophy, etc.)

Minimum SACS requirement to teach this section: yes (e.g. 18 hours of graduate coursework in history)

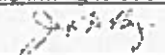
Submit a syllabus (at least a partial - 2 page syllabus) Note: this may be a tentative, shorter, planning syllabus or it may be longer. It should be in line with how the course will actually be taught. This syllabus should include at least: required readings & written work, grading criteria, course outcomes, tentative weekly calendar (e.g. Week 1, Read & Discuss Thoreau's *Walden*) *See below

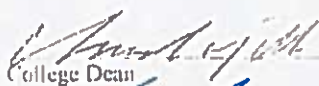


Section to taught by: Dana Gorzelany-Mostak (printed name; may list additional names of qualified faculty)

Signature of Submitting Faculty Member:  4/13/18
Faculty Member Date

Recommendations (First 2 Signatures Required Before Submitting to SoCC)*

Recommend Not Recommend

 4/13/18
Department Chair ** Date

<input checked="" type="checkbox"/> Recommend	<input type="checkbox"/> Not Recommend		4-10-18
		College Dean	Date
<input checked="" type="checkbox"/> Recommend	<input type="checkbox"/> Not Recommend		5/11/18
		Chair, Sub-Committee on the Core Curriculum	Date
<input checked="" type="checkbox"/> Acknowledged	<i>Temporary Recommendation</i>		
		Chair, Curriculum & Assessment Policy Committee	Date
<input type="checkbox"/> Recommend	<input type="checkbox"/> Not Recommend	University Curriculum Committee	
		Provost	Date

*Approved
8/24/18*

* A "Not Recommend" recommendation should include a brief explanation of the reviewer's reason(s) for the decision.
 ** By signing/recommending, the Department Chair certifies that this faculty member has SACS qualifications to teach this section

Georgia College
 Music and Conflict
 Syllabus
 Fall 2018

Course Number: GC1Y
 Professor: Dr. Dana Gorzelany-Mustak
 Office: Porter 235
 Class Time:

Credit: 3 hours
 Email: dana.gorzelany@gcsu.edu
 Classroom: Porter 228
 Phone: X7320

Overview

Music has played a role in traumatic events and in national and international conflicts throughout history. States deploy music in rituals intended to promote national healing in the wake of terror attacks, yet they also sanction the use of music in the interrogation of suspected terrorists. Soldiers use music to prepare themselves for battle, while composers at home pen music to boost the morale of the citizenry and support the war effort. Musicians write songs to commemorate and memorialize major events. Prisoners of war, refugees, and oppressed communities find the courage to make music in even the most dire and bleak of circumstances. Music participates in the maintenance of old identities and in the proclamation of new ones. Using theories on trauma, as well as scholarship from musicology, ethnomusicology, sociology and other disciplines as a critical and contextual frame, students will investigate music's role in various conflicts in recent history. Case studies that span the globe and encompass popular, folk, classical, and world music genres will give students a more nuanced understanding of how people from different cultural and social backgrounds experience trauma and art's role therein during the 20th and 21st centuries.

Course Objectives

- Students will be able to demonstrate a basic understanding of key trauma and cultural trauma theories through close reading of foundational texts in this area of research
- Students will be able to analyze representative examples of the music styles and genres that various parties have harnessed for political purposes in national and international conflicts in the 20th and 21st century, drawing conclusions on intersections between music and politics.
- Students will be able to investigate instances where music has been used as a weapon of war, as a method of coping with trauma, and as a form of resistance against war and terror and express cogent and evidence-based viewpoints on the subject
- Students will be able to formulate presentations and persuasive essays that address the moral and ethical issues that scholars, performers, and composers face when studying music attached to war and terror

- Students will be able to conduct research that explores how musical works and performances about traumatic events shape public conversations about remembrance, memorialization, suffering, and public policies.
- Students will be able to analyze how music intersects with other forms of testimony (such as Truth and Reconciliation Commission Reports, legal proceedings, documentaries, films, etc.) and formulate evidence-based viewpoints on the topics.
- Students will be able to participate in creative activities and hands-on learning exercises, such as song composition.

Required Texts

The majority of the reading material for this course will be posted on D2L or can be accessed via Galileo. However, you may need to purchase tickets or entrance fees to events or concerts related to the course. You are also required to bring printouts of course readings to class.

COURSE SCHEDULE

Unit One: What is Trauma? (week 1)

- Alexander, Jeffrey. "Towards a Theory of Cultural Trauma." In *Cultural Trauma and Collective Identity*, edited by Jeffrey C. Alexander, Ron Eyerman, Bernard Giesen, Neil J. Smelser, and Piotr Sztompka. University of California Press, 2004.
- Caruth, Cathy. *Trauma: Explorations in Memory*. Baltimore: Johns Hopkins University Press, 1995.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press, 1996.

Unit Two: Music in Time of War (weeks 2 & 3)

- World War II
- LaCapra, Dominick. *Representing the Holocaust: History, Theory, Trauma*. Ithaca, NY: Cornell University Press, 1994.
- Jeffrey, Betty. *White Coats*. Sydney: Eden Paperbacks, 1954. (excerpts)
- Paradise Road* (film)
- "Largo" from *Song of Survival*
- "Londonderry Air" from *Song of Survival*
- Song of Survival* (documentary)
- Song of Survival Manuscript*
- Brundbåt (children's opera, Hans Krása)

Unit Three: Music and Commemoration (weeks 4 & 5)

- Remembering the Holocaust
- Judith Butler, *Precarious Life: The Powers of Mourning and Violence* (New York: Verso, 2004), 22.
- Wlodarski, Amy Lynn. "The Testimonial Aesthetics of Different Trains." *Journal of the American Musicological Society* 63, no. 1 (Spring 2010)
- Different Trains* (string quartet and tape, Steve Reich)
- A Survivor from Warsaw* (orchestra and men's choir, Arnold Schoenberg)
- Anne Frank: A Living Voice Lives! Titas Lutsepp*
- Remembering 9/11
- Simpson, David. *9/11: The Culture of Commemoration* (Chicago: University of Chicago Press, 2006).
- Doss, Erika. "Fear: Terrorism Memorials and Security Narratives." In *Memorial Mania: Public Feeling in America*. University of Chicago Press, 2010.
- Heller, Dana. *The Selling of 9/11: How a National Tragedy Became a Commodity* (New York: Palgrave Macmillan, 2005).
- Melmick, Jeffrey. *9/11 Culture: America Under Construction* (Malden, MA: Wiley-Blackwell, 2009).

Guzman, Bryan. "Models of Charity and Spirit: Bruce Springsteen, 9/11, and the War on Terror." In *Music in the Post-9/11 World*, edited by Jonathan Ritter and J. Martin Daughtry, 71-96. New York: Routledge, 2017.

Bon Jovi, "Lovers on a Prayer" (videos of original and post-9/11 performances)

Bruce Springsteen, "Worlds Apart" (live performance)

America: A Tribute to Heroes Concert

Toby Keith, "Courtesy of the Red, White, and Blue"

Unit Four: Music as Weapon of War (week 6)

Music as Sonic Violence

Cusick, Suzanne. "Across an Invisible Line: A Conversation about Music and Torture." *Grey Room* 42 (Winter 2001): 6-21.

"Musicians Don't Want Tunes Used for Torture." MSN, December 9, 2008.

<http://www.msnbc.msn.com/id/28144557>

www.zerodb.com (See links. "Documentary Trailer" and "Music Torture")

Pieslak, Jonathan. "Music as an Inspiration for Combat." In *Sound Targets: American Soldiers and Music in the Iraq War*, 46-57. Bloomington: Indiana University Press, 2009.

Drowning Pool "Let the Bodies Hit the Floor"

Disturbed "Down with the Sickness"

Nine Inch Nails "Mr. Self Destruct"

AC/DC "Shoot to Thrill"

Unit Five: Music and Disease (weeks 7 & 8)

AIDS in America

Bergman, Elizabeth. "Of Rage and Remembrance, Music and Memory: The Work of Mourning in John Corigliano's Symphony No. 1 and Choral Chaconne." *American Music*, 31, no. 3 (Fall 2013): 340-61.

Attinello, Paul. "Fever/Fragile/Fatigue: Music, AIDS, Present, and . . ." in *Sounding Off: Theorizing Disability in Music*, ed. Neil Lerner and Joseph N. Straus. New York: Routledge, 2006.

Sebesta, J. "Of fire, death, and desire: Transgression and carnival in Jonathan Larson's *Rent*." *Contemporary Theatre Review* 16 (2006): 419-38.

Rosenberg, Alyssa. "Why Benny Is The Closest Thing 'Rent' Has To An Actual Hero." Think Progress, September 24, 2013.

Isherwood, Charles. "525,600 Minutes to Preserve." *New York Times*, September 17, 2008.

John Corigliano Symphony No. 1

Rent (musical)

AIDS in Uganda

Barz, Gregory, and Judah H. Cohen, ed. . "Introduction," Chap. 2 "Singing for Life," and Chap. 15 in *The Culture of AIDS in Africa: Hope and Healing Through Music and the Arts*. Oxford: Oxford University Press, 2011, pp. 3-13; 20-34.

Live Notes to Singing for Life

Singing For Life (Songs Of Hope, Healing, And HIV/AIDS In Uganda)

"Olumbe Lububi"

"Fight the Epidemic"

"The Struggle Against AIDS"

Music, Mining, and Appalachia

Anti-racist Uchis (oratorio)

Guest Lecture from Creative Arts Therapies Faculty

Unit 6: Music and Human Rights (weeks 9, 10, & 11)

Nueva Canción and Human Rights

Reading TBA

The Civil Rights Movement

Short history of the Civil Rights Movement, <http://www.history.com/topics/black-history/civil-rights-movement>.

Candice Caravan and Guy Hughes Caravan Oral History Interview (2011)

Reed, T.V. Chapter one in *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Streets of Seattle*. Minneapolis: University of Minnesota Press, 2005, pp. 1-39.

List of Civil Rights Era songs

Nina Simone, "Mississippi Goddam" (1964)

Aretha Franklin, "Respect" (1967)

Billie Holiday, "Strange Fruit" (1939)

Sam Cooke, "A Change is Gonna Come" (1964)

Marvin Gaye, "What's Going On?"

Bob Dylan, "Only a Pawn In Their Game"

Black Lives Matter

Garza, Alicia. "A Herstory of the #BlackLivesMatter Movement by Alicia Garza." *The Feminist Wire*, October 7, 2014, <http://www.thefeministwire.com/2014/10/blacklivesmatter-2/>

About the Black Lives Matter Movement

Miyakawa, Felicia. "I Can't Breathe." *Protest Music Now*. "The Avid Listener" (blog), May 4, 2015.

James, Robin. "How Not to Listen to Lemonade: Music Criticism and Epistemic Violence." *Sounding Out!* (blog) May 16, 2016.

Tom Morello, "Marching on Ferguson"

Ezra Furman, "Ferguson's Burning"

J. Cole, "Be Free"

Swizzymack, "Ferguson (For Mike Brown)"

Elle Varner, "One Love"

T.I. and Skyleer Grey, "New National Anthem"

Tom Morello, "Marching on Ferguson"

Ezra Furman, "Ferguson's Burning"

J. Cole, "Be Free"

Swizzymack, "Ferguson (For Mike Brown)"

Elle Varner, "One Love"

T.I. and Skyleer Grey, "New National Anthem"

Lemonade (visual album)

Gun violence

Meizel, Katherine. "Music And Protest, Hand In Hand: Songs Of The Student Walkouts." NPR, March 15, 2018

TBA

"We Shall Overcome"

"Will the Circle Be Unbroken"

"Peace Like a River"

"Amazing Grace"

"Make Them Hear You" from *Ragtime*

Michael Jackson, "I Heal the World"

"The Separation"

"Save Me"

Lin Manuel Miranda, "Found Tonight"
Music vs. Gun Violence (music video)

Unit 7: Student Presentations (TBA) (weeks 12 & 13)

Final Exam Review (week 14)

Important Dates/Assignments/Grade Breakdown

Assessment	Due Date	Percentage of final grade
Reflection #1	Week 2	2%
Music Analysis Paper #1	Week 3	5%
Op-ed on censorship post 9/11	Week 4	5%
Research Paper Topic Proposal	Week 5	*
Reflection #2	Week 6	2%
Position Paper	Week 7	5%
Midterm Exam	Week 7	15%
Reflection #3	Week 8	2%
Research Paper Abstract, Outline, and Annotated Bibliography	Week 8	3%
Reflection #4	Week 9	2%
Research Paper Draft	Week 9	*
Reflection #5	Week 10	2%
Music Analysis Paper #2	Week 10	5%
Research Paper Peer Review	Week 11	2%
Paper Presentations in class	Weeks 12 & 13	5%
Final Paper	Week 14	15%
In class assignments/class participation	TBA	10%
Final Exam	TBA	20%