



**UNIVERSITY OF CALGARY**  
**FACULTY OF ARTS**  
**SCHOOL OF CREATIVE AND PERFORMING ARTS - MUSIC**  
**Course Title: Music 401: Music & Warfare 1914-2014**  
**Session: Winter 2015**

<b>INSTRUCTOR</b> <b>OFFICE</b> <b>PHONE</b> <b>EMAIL</b> <b>OFFICE HOURS</b>	Dr. Geoffrey Wilson Craigie Hall E211B  geoffrey.wilson@ucalgary.ca MWF 1:00-1:50 or by appointment
<b>CLASS TIME &amp; LOCATION</b>	MWF 12:00-12:50 Craigie Hall F202
<b>TEXT(S)</b>	All materials available via D2L (there is no text to purchase)
<b>SUPPLEMENTAL TEXTS (not for purchase)</b>	N/A
<b>PREREQUISITES</b>	See University of Calgary 2014-2015 Academic Calendar.
<b>COURSE DESCRIPTION AND OBJECTIVES</b>	<p align="center"><b>Music 401: Music &amp; Warfare 1914-2014</b></p> <p>2014 marks the centenary of the start of the Great War. That conflict saw a new kind of war, a total war in which not only professional soldiers but vast numbers of conscripts and volunteers participated. The nature of war was fundamentally changed by the trenches and by the pointless way in which so many lives were sacrificed for no appreciable gain. In Europe, the war had political and cultural components, and the politicians, soldiers and people on the home front often framed their understanding of the conflict in cultural terms. As the first conflict to happen on a truly global scale, these cultural constructs spilled over into Africa, Asia and North America. After the war, the sheer number of casualties sparked waves of collective and private mourning that fundamentally changed how war was understood. The unofficial slogan of the post-war years was “Never Again.”</p> <p>Unfortunately, the conflicts left unresolved from the Great War infected the rest of the century, particularly on the European continent but also in the wider world. Various kinds of national and ethnic violence can be traced back to the Great War and its causes, which in turn can be found in the nineteenth century. It is no exaggeration to say that the past hundred years have seen mass killings on a scale unprecedented in human history. Both the overt wars (including the Cold War) and the recent trend towards covert war and low-intensity “conflicts” can be understood in part as different responses to the consequences of the Great War.</p> <p>Understanding war as a cultural practice opens up new kinds of histories to stand beside the political and military histories familiar to so many. We will study and attempt to contribute to such histories in this course by looking at the various uses of music in relation to war. Certainly, music was used politically by governments and individuals to create certain attitudes about war: to inspire</p>

bravery and solidarity among soldiers, to create unity of purpose on the homefront and to antagonize enemies both real and perceived. The soldiers themselves often had sophisticated musical practices, as evidenced by the trench songs and compositions of the Great War, the orchestras in the Nazi concentration camps of World War II, and the impromptu rock bands and DJs that found ways to create music in the Iraq and Afghani wars and post it on social media. Music became an important site of mourning, a virtual place in which people gathered in public and in private to mourn the dead and to create narratives that gave their loss purpose. Music was used in anti-war movements also, and while the larger history of protest song is beyond the score of this course, we will consider various antiwar compositions.

We will not restrict ourselves to any particular musical style and in the course we will consider music ranging from the simple rewriting of folksongs to avant-garde art music. The course will focus to a large extent on conflicts that had tangible impact on North America, but in your research papers you are free to study any musical traditional associated with war in the period covered by the course, including conflicts in Africa and Asia that have been largely ignored by Western media.

### **Objectives**

By the end of the course, students will:

- Be able to identify and describe some of the important ways that music has been used by governments and official agencies as war propaganda
- Be able to identify and describe the role that popular music played in attitudes toward war on the homefront (both positive and negative)
- Understand and be able to articulate some of the approaches that art music has taken in its responses to war
- Have thought about and responded (verbally or in writing) to music as a part of collective or individual mourning related to war casualties
- Propose, research, draft, revise and write a substantial (12-15 page) research project that addresses one aspect of the course material in exhaustive detail
- Gain a better understanding of the cultural components of war, and hopefully also a more critical stance to the elements of our own culture that are still used to influence attitudes on war
- Be able to express clearly – in writing and in public speaking – their ideas about their research project and their reactions to the research of others, including their classmates

<b>COURSE ACTIVITIES</b>	Class periods will include lecture components, directed listening and viewing exercises, free responses and student-led discussion panels or presentations. Additional activities may be created through D2L from time to time, but there are no required extra-curricular activities (ie. concerts, though I certainly encourage you to go to as many as you can!)												
<b>COURSE CONTENT</b>	The course content includes daily reading and listening assignments, plus occasional viewing assignments (a detailed schedule of requirements and all the materials will be available on D2L one week before the class period in which that material will be discussed). We will consider complete pieces of music and excerpts from longer works as well as songs from a variety of traditions.												
<b>ASSESSMENTS (INCLUDING APPROPRIATE GRADING SCHEME)</b>	<p><b>Grading</b></p> <table data-bbox="532 562 1073 831"> <tr> <td>Attendance &amp; Participation</td> <td>20%</td> </tr> <tr> <td>Midterm Exam</td> <td>20%</td> </tr> <tr> <td>Final Paper</td> <td>25%</td> </tr> <tr> <td colspan="2">(proposal 2%, outline and annotated bibliography 5%, first draft 8%, final Draft 10%)</td> </tr> <tr> <td>Presentation</td> <td>10%</td> </tr> <tr> <td>Final Exam</td> <td>25%</td> </tr> </table> <p>Letter grades will be given for each component, and will conform to the description in section F. 2 of the University of Calgary’s 2014-2015 calendar. General descriptions of the components are given below, but a detailed rubric for papers will be developed during the course. Due dates for all activities will be clearly posted on the D2L site and calendar.</p> <p><b>Attendance and Participation</b></p> <p>You are expected to be in class and ready to make a positive contribution to our discussions. You may share an insight, ask a question or provide a reaction to the assigned reading or listening, and you are welcome to respond to others. Each class, two people will function as respondents for the day's material. During those times, you will be expected to lead the discussion and have some well-reasoned insights or questions to share. I will be taking attendance on a 0 to -5% scale. Briefly, this means that you will not earn any points toward your grade for simply showing up (those points will be earned by the quality of your preparation and participation), but repeated absences will affect your grade. Each student is entitled to two unexcused absences for any reason—illness, scheduling, whatever—any absences beyond this that have not been cleared with me may impact your grade. If you are ill and expect to miss a substantial amount of class time, you may be asked to provide a doctor’s note (but please discuss this with me before obtaining one).</p> <p><b>Midterm Exam</b></p> <p>The midterm exam will contain short answer (a few words to a sentence) questions on the material covered up to the class before the midterm. The focus will be on the compositions we have studied and their relationship to war—I will not be asking war trivia questions like “When was the Battle of the Marne.” However, you should have a good grasp of the timelines for each conflict that</p>	Attendance & Participation	20%	Midterm Exam	20%	Final Paper	25%	(proposal 2%, outline and annotated bibliography 5%, first draft 8%, final Draft 10%)		Presentation	10%	Final Exam	25%
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	<p>we study, since the musical responses to war often shift as the war itself changes. There will be a listening component in which you will be expected to identify from a short excerpt several of the compositions assigned for study in D2L and discussed in class. You will need to know the title of the piece, the composer or performer as relevant, and the date of composition within 5 years. We will agree, as a class, on the date for the midterm at the start of the third class period.</p> <p><b>Final Paper</b></p> <p>Your final paper should explore one instance of music in relation to war that has been covered in the class. You are free to choose a conflict that we have not covered so long as you frame your understanding of the music through the lens of one of the approaches or readings that we have seen. You will assemble an <b>annotated bibliography of 12 scholarly items</b> (web-based sources may be used but do not count) that are clearly relevant to your topic, and produce an outline of your paper. <b>The final paper should be between 12-15 pages, excluding figures or examples</b> (roughly 2500-3000 words). You may write more if you wish, but it is not required. I am looking for you to apply some of the interpretive strategies we've used in class and that you've seen in the readings, so while you will certainly lean on your sources fairly heavily, I would like to see some of your own ideas also. Creative individuals may propose an alternative project with the instructor's approval.</p> <p><b>Final Presentation</b></p> <p>In the last 2 weeks of class, you will give a concise, 10-minute presentation on your final paper topic. You will probably not have time to present the entire project, so plan your presentation carefully. Your grade will be determined by the appropriateness of your selection(s) and the strength of your oral presentation.</p> <p><b>Final Exam</b></p> <p>The final exam will be an expanded version of the midterm exam. While the emphasis will be on material from the second half of the course, there will also be a series of essay prompt from which you will choose one. Each prompt will ask you to think about large-scale trends that we've seen in the course as a whole. In that sense (and only in that sense), the final will be cumulative. This exam will be scheduled by the registrar during the finals period.</p>
<p><b>FACULTY OF ARTS PROGRAM ADVISING AND STUDENT INFORMATION RESOURCES</b></p>	<ul style="list-style-type: none"> <li>• Have a question, but not sure where to start? The Faculty of Arts Program Information Centre (PIC) is your information resource for everything in Arts! Visit us for answers about course registration, graduation checks, and the 'big picture' on programs and majors. Drop in at SS102, email us at <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a> or call us at 403-220-3580. You can also visit the Faculty of Arts website at <a href="http://arts.ucalgary.ca/undergraduate">http://arts.ucalgary.ca/undergraduate</a> which has detailed information on common academic concerns.</li> <li>• For academic success support, such as writing support, peer support, success seminars, and learning support, visit the Student Success Centre on the third floor of the Taylor Family Digital Library (TFDL), email them at <a href="mailto:success@ucalgary.ca">success@ucalgary.ca</a> or</li> </ul>

	<p>visit their website at <a href="http://www.ucalgary.ca/ssc/">http://www.ucalgary.ca/ssc/</a> for more information or to book an appointment.</p> <ul style="list-style-type: none"> <li>For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 403-210-ROCK [7625], by email at <a href="mailto:futurestudents@ucalgary.ca">futurestudents@ucalgary.ca</a> or visit them at the MacKimmie Library Block 117.</li> </ul>
<b>ACADEMIC ACCOMMODATION</b>	<a href="http://www.ucalgary.ca/access">http://www.ucalgary.ca/access</a>
<b>FOIP</b>	<a href="http://www.ucalgary.ca/secretariat/privacy">http://www.ucalgary.ca/secretariat/privacy</a>
<b>ACADEMIC STANDING</b>	<a href="http://www.ucalgary.ca/pubs/calendar/current/f.html">http://www.ucalgary.ca/pubs/calendar/current/f.html</a>
<b>CAMPUS SECURITY</b>	220-5333. Help phones: located throughout campus, parking lots, and elevators. They connect directly to Campus Security; in case of emergency, press the red button.
<b>COURSE OUTLINES FOR TRANSFER CREDIT</b>	It is possible that you will be asked for copies of this outline for credit transfers to other institutions or for proof of work done. It is the <b>student's</b> responsibility to keep these outlines and provide them to employers or other universities when requested. Please ensure that outlines of all the courses you take are kept in a safe place for your future reference. Departments/Programs do not guarantee that they will provide copies.
<b>DEFERRALS OF EXAMS/TERM WORK</b>	It is possible to request a deferral of term work or final examinations for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with your advisor if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.
<b>EMERGENCY EVACUATION</b>	<a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a>
<b>LETTER OF PERMISSION</b>	If you wish to study at another institution while registered at the U of C, you must have a letter of permission. You can submit your request through your Student Centre at MyUofC. Students must have the Letter of Permission before they take the course at another school. Failure to prepare may result in no credit awarded and could result in suspension from the faculty.
<b>PLAGIARISM</b>	Using any source whatsoever without clearly documenting it is a serious academic offense. For details see the University of Calgary Calendar. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3 <sup>rd</sup> Floor) if you have any questions regarding how to document sources.
<b>SAFEWALK</b>	<b>220-5333 anytime.</b> <a href="http://www.ucalgary.ca/security/safewalk">http://www.ucalgary.ca/security/safewalk</a>
<b>STUDENT MISCONDUCT</b>	<a href="http://www.ucalgary.ca/pubs/calendar/current/k.html">http://www.ucalgary.ca/pubs/calendar/current/k.html</a>
<b>STUDENT UNION CONTACT STUDENT OMBUDSPERSON</b>	Faculty of Arts reps: <a href="mailto:arts1@su.ucalgary.ca">arts1@su.ucalgary.ca</a> ; <a href="mailto:arts2@su.ucalgary.ca">arts2@su.ucalgary.ca</a> ; <a href="mailto:arts3@su.ucalgary.ca">arts3@su.ucalgary.ca</a> ; <a href="mailto:arts4@su.ucalgary.ca">arts4@su.ucalgary.ca</a>
<b>UNDERGRADUATE ASSOCIATIONS</b>	DUS: Drama Undergraduate Society, CH C 005 <a href="mailto:uofcdus@gmail.com">uofcdus@gmail.com</a> MUS: Music Undergraduate Society, CH F 219 <a href="mailto:undmusic@ucalgary.ca">undmusic@ucalgary.ca</a> PIVOT: Dance Undergraduate Society, CH E 211 <a href="mailto:pivotdancers@gmail.com">pivotdancers@gmail.com</a>