

**MUSC 100 02**      **Censorship in Music – Spring 2017**  
TR 12:30-1:50      Ewell 260      4 credits

Professor:            Dr. Richard Marcus  
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Office Hours:        11:00 - 12:00 MW  
                             2:00 - 3:00 TR  
                             or by appointment

*This syllabus is subject to revision. All revisions will be sent to students enrolled in the course. Students are responsible for reading the syllabus, adhering to its policies, and keeping a copy for their records.*

**Course Description:**

**COLL 100 courses** are devoted to “big ideas:” significant questions and concepts, beliefs and creative visions, theories and discoveries that have shaped our understanding of the world. COLL 100 courses challenge students to think rigorously, and to develop and practice communication skills beyond the written word. COLL 100 courses introduce students to the College’s library and other academic resources, and to the ways in which information is accessed, evaluated, and communicated. All COLL 100s carry 4 credits.

Learning Expectations: What the faculty expects students to learn and be able to do in COLL 100 courses:

1. Construct and support an argument based on a variety of sources;
2. Communicate information effectively using media beyond the written word and into the realms of visual, quantitative, oral, digital, and/or multi-media expression;
3. Demonstrate Digital Literacy (these 4-credit courses fulfill the state-mandated digital information literacy requirement).

In this course, students will examine the “big ideas” of censorship and First Amendment rights and how these ideas relate to music. Throughout history, music has been banned or censored for a variety of political, religious, and social reasons. Often, music containing “offensive” ideas or information has been suppressed with the intention of protecting vulnerable listeners. In this course, students will examine the motivation behind restrictions on music in various cultural contexts. Particular focus will be directed towards censorship in Nazi Germany and the Soviet Union and First Amendment cases involving popular artists in the United States. The course will grapple with issues such as cultural hierarchy, social mores, and attitudes toward language, race, and sexuality.

**Objectives:**

Outline the history and interpret the meaning of free speech in the United States  
Define the term *censorship*  
Examine cultural bans in various historical contexts  
Discuss and describe reasons behind the censorship of cultural works

## Required Materials:

No textbook is required for the class; however, various required readings will be posted on Blackboard or placed on reserve in the Music Library  
Binder for handouts and class notes  
Pencil or pen  
Internet access

## Course Policies:

### *General Expectations*

Students are expected to arrive on time, complete the assigned readings, participate in class, and turn in all assigned work. If a student misses a class for any reason, it is his/her responsibility to ask a classmate to grab an extra copy of any handout. All assignments will be posted on Blackboard and will be due at the beginning of the next class period. **Late homework will not be accepted.** If you are absent, you must turn in your assignment at the beginning of the next class period; otherwise, you will receive a 0. **There are no make-up dates for exams or quizzes.**

### *Attendance*

Regular attendance is expected of all students. Attendance will be taken at the beginning of each class. If you are late, please check in before you leave or you will be marked absent for the day (2 tardies = 1 absence). Each student will be allowed 3 absences (excused or unexcused). If you are absent more than 3 times, your final grade will be dropped a full letter grade (A to B, B- to C-, etc.). If you are absent more than 4 times, you will fail the course.

William & Mary accommodates students with disabilities in accordance with federal laws and university policy. Any student who feels s/he may need an accommodation based on the impact of a learning, psychiatric, physical, or chronic health diagnosis should contact Student Accessibility Services staff at 757-221-2509 or at [sas@wm.edu](mailto:sas@wm.edu) to determine if accommodations are warranted and to obtain an official letter of accommodation. For more information, please see [www.wm.edu/sas](http://www.wm.edu/sas).

### *Participation*

Your active participation is essential to the success of this class. Dialogue and discussion are required and are integral aspects of the course. Students must be thoroughly familiar with assigned readings and should be prepared to offer their own opinions and to give full attention to the opinions of others. Class members must bring all readings to class, either in paper form or electronic form.

### *Teams*

For some assignments, the class will be divided into teams. Team members will evaluate their own work as well as the work of their teammates.

### *Cell Phones/Electronic Devices*

Phones must remain off at all times and stowed out of sight during class. The professor reserves the right to confiscate cell phones in use during class time. Students may use laptops to take notes during class; however, internet browsing is strictly forbidden. Students who break this rule will have computer privileges revoked.

### *Food and Drink*

No food or drinks are allowed on chairs or tables in the classroom.

### *Honor Code*

All students are expected to abide by the W&M Honor Code.

*Recording Classes*

Audio or video recording of classroom activities (including guest speakers) without the written permission of the instructor is expressly forbidden, unless the Dean of Students has authorized such recording as an academic accommodation for a qualified student with a disability and informed the instructor in writing. All such recordings are for the sole use of the individual student and may not be reproduced, sold, posted online, or otherwise distributed, and must be destroyed at the end of the semester unless retention is specifically authorized by the Instructor. Violation of this policy is a violation of the College Honor Code and federal copyright law.

**Grading:**

Preparation/participation	20%	<i>Grading Scale</i>	
Quizzes/assignments	20%	94-100	A
*Semester project	60%	90-93	A-
		87-89	B+
		83-96	B
		80-82	B-
		77-79	C+
		73-76	C
		70-72	C-
		67-69	D+
		63-66	D
		60-62	D-
		Below 60	F

*Semester Project*

\*Each team will be required to tell the story of one composer whose work was banned in Nazi Germany or the Soviet Union. Projects are to be created in Microsoft Sway and must include a 5-7 minute podcast as well as representative music accessed through Swem Library’s databases. Projects will be presented on Friday, April 7th in Ewell Recital Hall and will serve as a pre-concert lecture before the performance of the Amernet String Quartet.

Semester Project timeline:

January 31	select composers for project
February 21	project storyboard due
March 2	first five Sway slides due
March 21	first draft of project due
March 30	podcasts due
April 4	mock presentation of final projects
April 13	project evaluation

**Course Outline:**

**Week 1            R            Jan. 19**

**Topics:**

- What does Free Speech mean to you? Are there limits to Free Speech?
- What is Censorship?
- PMRC (Parents Music Resource Center)

**Week 2**            **T**            **Jan. 24**  
                         **R**            **Jan. 26**

**Topics:**

Music censorship in the Ancient World  
Introduction to Microsoft Sway

**Week 3**            **T**            **Jan. 31 (select composers for semester projects)**  
                         **R**            **Feb. 2**

**Topics:**

Music's effect on the brain and behavior  
Music used as propaganda  
Introduction to Audacity

**Week 4**            **T**            **Feb. 7**  
                         **R**            **Feb. 9**

**Topics:**

Beaumarchais's *The Marriage of Figaro*  
Mozart's adaptation of Beaumarchais's play  
Evaluate sample Sway presentations  
Group work on semester projects

**Week 5**            **T**            **Feb. 14**  
                         **R**            **Feb. 16**

**Topics:**

Mozart's *Le Nozze di Figaro*  
How does opera reflect social mores?

**Week 6**            **T**            **Feb. 21 (semester project storyboard due)**  
                         **R**            **Feb. 23**

**Topics:**

Mozart's *Le Nozze di Figaro* (con't.)  
Instruction on Microsoft Sway

**Week 7**            **T**            **Feb. 28**  
                         **R**            **Mar. 2 (first five Sway slide due)**

**Topics:**

Censorship of women in music  
Evaluate sample podcasts

**Week 8**            T        **Mar. 14**  
                         R        **Mar. 16**

**Topics:**

Richard Wagner and Anti-Semitism in Europe  
Group work on semester projects

**Week 9**            T        **Mar. 21 (first draft of project due)**  
                         R        **Mar. 23**

**Topics:**

Wagner's influence on Hitler  
Music propaganda in the Third Reich

**Week 10**          T        **Mar. 28**  
                         R        **Mar. 30 (podcasts due)**

**Topics:**

Shostakovich and censorship in the Soviet Union

**Week 11**          T        **Apr. 4 (final project due)**  
                         R        **Apr. 6**

**Topics:**

Mock presentations in Ewell Recital Hall  
Recovering the work of a forgotten generation of composers

**SEMESTER PROJECTS WILL BE PRESENTED ON FRIDAY, APRIL 7TH IN EWELL RECITAL HALL BEFORE THE PERFORMANCE OF THE AMERNET STRING QUARTET.**

**Week 12**          T        **Apr. 11**  
                         R        **Apr. 13**

**Topics:**

Semester project evaluation  
Minstrelsy and the development of jazz

**Week 13**          T        **Apr. 18**  
                         R        **Apr. 20**

**Topics:**

Popular music from Elvis to NWA

**Week 14**      **T**      **Apr. 25**  
                  **R**      **Apr. 27**

**Topics:**

Popular music from Elvis to NWA (con't.)  
Oral quiz on topics learned in class

**There will be no final exam for this course.**

**NB:**

The Drop/Add period ends on January 27, 2017.  
The last day to withdraw from a course is March 17, 2017.