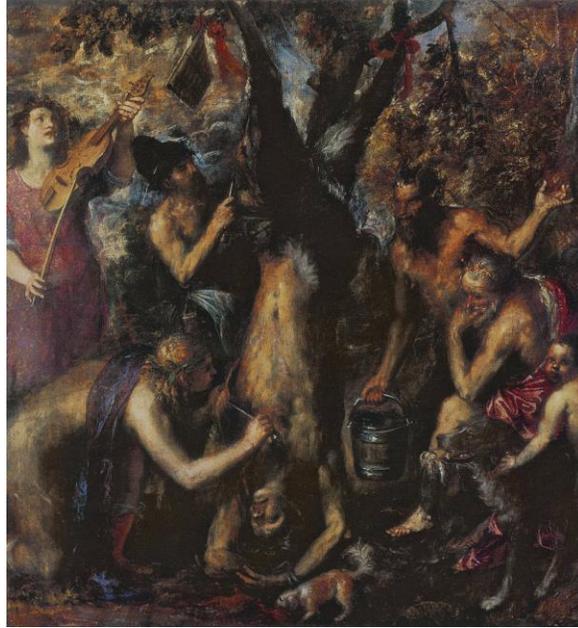


Music, Language, and Affect

CPLT 203: Literatures Beyond the Canon

Emory University

Fall 2017



Instructor: Andrew Kingston

Location: [REDACTED]

Meeting Times: [REDACTED]

Office Hours: [REDACTED]

Email: [REDACTED]

Course Description:

When the Austrian composer Franz Joseph Haydn was to leave for London, so the story goes, Mozart protested, reminding him that he didn't know the language—to which Haydn then gave his famous reply, “But my language is understood all over the world!” This is a common comparison: music and language have always been closely linked. Our course will investigate the aesthetic value and the limitations of such a comparison, specifically as it centers on questions of “affect”. For instance, when somebody says, of a piece of music or a piece of literature, that it is “moving”, what do they mean? How is it that feeling is evoked or transmitted through these two media? How can the spoken and written word relate to the language of music in the first place? In opera? Or in poetry? Or hip hop? These are some of the questions with which we will be concerned throughout this course. In addressing these questions, we will discuss a variety of writers, from different disciplines and time periods: E.T.A. Hoffmann, Jean-François Lyotard, Ovid, Arnold Schoenberg, Pascal Quignard, Stéphane Mallarmé, Amiri Baraka, Jean-Jacques Rousseau, Eduard Hanslick, queer and feminist “New” musicology, and more.

Course Objectives:

By the end of this course, you will

- ✓ have read and evaluated multiple historical perspectives on literary and musical aesthetics.
- ✓ be able to articulate some problems of representation shared by music and literature.
- ✓ have interpreted and analyzed the ideas and arguments of others.
- ✓ have written an academic research paper addressing an aspect of the course theme that interests you.

Required Texts:

On the Origin of Language, by Jean-Jacques Rousseau

The Hatred of Music, by Pascal Quignard

The Life and Opinions of the Tomcat Murr, by E.T.A. Hoffman

All other readings will be provided electronically.

Suggested Texts (you don't have to buy these):

Metamorphoses, by Ovid

On the Musically Beautiful, Eduard Hanslick

Reading Policy

You should do all the readings. It will really help. I promise. Plus, if you don't, it will be very obvious to me and it will absolutely hurt your grade.

Attendance Policy

Attend Class. There will be a sign-in sheet, which it is your responsibility to sign. You get 4 free absences to accommodate for illness, personal issues, or travel (this includes travel for things like sports). After four absences, I reserve the right to lower your grade (see "Attendance and Participation" in the "Assignments and Grade Breakdown" section of this syllabus, below). More than 10 absences and you will fail the course.

Late Work

Late work will be penalized by 10%, and then an additional 10% for each week that it remains late. For example, if you have late work that takes you under a week to turn in, it will be penalized 10%. After one week it will be penalized 20%. After two weeks it will be penalized 30%, and so on.

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Electronics Policy

No laptops. Please do not check your email or social media during class. I reserve the right to deduct points from your participation grade should this become a problem.

Academic Integrity Policy

Do not be academically dishonest. If you are unsure what this means, please consult Article 4 of the Emory Honor Code (<http://catalog.college.emory.edu/academic/policies-regulations/honor-code.html>). Above all, do not plagiarize. Should you plagiarize in any way, you will fail the course, and further consequences may be pursued according to Emory's Honor Code (see hyperlink above).

Assignments and Grade Breakdown

Attendance and Participation: **20%**

Quizzes: **10 %**

Analytical Response Papers: **10%**

Course Blog: **10%**

Midterm Paper: **15%**

Abstract: **5%**

Final Research Paper: **30%**

Assignment Details

- ✓ *Quizzes:* We will have two short quizzes, given at random points throughout the semester, which I may or may not hint at in class. The purpose of these quizzes will only be to reinforce your reading at a basic, factual level. In other words, you will find the quizzes to be very easy if you have done the readings and paid attention in class, and basically impossible if you have not. Quizzes will be both multiple choice and written response.
- ✓ *Analytical Response Papers (2 x 2-3 pages):* Throughout the Semester, you will be required to submit two 2-3 page analyses of texts we will have read for class. In writing these “responses”, the expectation will be that you first break down the main argument of a theoretical work, or the content of a literary text. Secondly, in making your analysis, you will be expected to evaluate the text (is the argument consistent with itself, or are there problems with it, and why? what does the writing you discuss do within the context of the book? Or how does a scene present a problem that we have discussed in class?).

You will need to analyze both a theoretical/philosophical work and a literary work (a novel, play, or poem). Each text must be chosen from the syllabus. Each paper will be due at the beginning of the particular class in which we will discuss the text that you have chosen. *Please note: if you are unsatisfied with your initial grade on these two papers, you will be able to workshop them at the Emory Writing Center and turn them in for additional points. I do, however, encourage you to go to the writing center beforehand.*

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- ✓ *Course Blog (~2 pages)*: For this assignment, you will choose a song (from any genre of music, from any culture, and any time period), and write a short critical analysis of it, specifically with regard to how it engages with affect: how, specifically, do the lyrics serve to evoke a specific feeling in the listener? does the song perform a particular social function (sexual, religious, patriotic, etc.)? how does its form serve to successfully or unsuccessfully convey its social meaning? are there historical, political, or economic questions that your song frames or problematizes?

You will post your response, ideally with a link to an embedded youtube clip or other legal venue for listening to the song (soundcloud, bandcamp, etc.) anonymously onto a course blog that I will have created for this purpose.

- ✓ *Midterm Paper (~4-5 Pages)*: For the midterm, you will write an analysis paper, similar to the shorter “analytical response papers” (see above). However, for this paper, I will give you direct questions/prompts that will cover some of the themes we will have read about and discussed in class up to that point. The midterm will be take-home.
- ✓ *Abstract for Final Paper*: This is a short, approximately one-paragraph abstract, which will outline the argument you plan to make in your final paper, as well as resources that you plan to use.
- ✓ *Final Research Paper (9-10 pages)*: The final research paper will be your opportunity to engage with the course themes on a broader, more exploratory level. As a piece of formal academic writing, your paper will require multiple scholarly resources, appropriate citation, critical thinking, a coherent composition, and a polished argument. Ultimately, the purpose of this paper is to give you a chance to think through some of the issues that we cover in class in a way that is personally helpful for your own projects and concerns.

Grading Scale

Percentage Scale:

Percentage	Letter Grade
94.00-100	A
90.00-93.99	A-
87.00-89.99	B+
84.00-86.99	B
80.00-83.99	B-
77.00-76.99	C+
74.00-76.99	C
70.00-73.99	C-
67.00-69.99	D+

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64.00-66.99	D
60.00-63.99	D-
0-59.99	F

Emory Grade Point Scale:

Points	Letter Grade
4.00	A
3.70	A-
3.30	B+
3.00	B
2.70	B-
2.30	C+
2.00	C
1.70	C-
1.30	D+
1.00	D
0.00	F

Explanation of Letter Grades

A: An excellent response to the assignment. Demonstrates a *sophisticated* use of rhetorical knowledge, writing, argumentation, and design.

B: A good response to the assignment. Demonstrates an *effective* use of rhetorical knowledge, writing, argumentation, and design. May have some minor errors and mistakes.

C: An *average* response to the assignment. Demonstrates acceptable use of rhetorical knowledge, writing, argumentation, and design. Generally follows instructions, but may have errors and mistakes that distract from the overall quality of the composition.

D: A *poor* response to the assignment. Demonstrates a lack of rhetorical knowledge and writing and argumentation and design. May have major errors and mistakes.

F: A *failure to respond* to the assignment appropriately. May have an unacceptable number of errors and mistakes.

Student Resources

Emory provides lots of ancillary resources for its students, which you pay for with your tuition. I encourage you to take advantage of them. Some of the more relevant ones for this course are listed below:

- ✓ *Disability Resources:* Students with medical/health conditions that might impact academic success should visit Access, Disability Services and Resources (ADSR formerly the Office of Disability Services, ODS) to determine eligibility for appropriate accommodations. Students who receive accommodations must present the Accommodation Letter from ADSR to your professor at the beginning of the semester, or when the letter is received.

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- ✓ *Emory Writing Center:* The Emory Writing Center offers 45-minute individual conferences to Emory College and Laney Graduate School students. The EWC is located in Callaway N-212. We encourage writers to schedule appointments in advance as we can take walk-ins on a limited basis only. We require hard copies of traditional paper drafts and encourage you to bring a laptop if you're working on a digital or multi-modal text. Please bring a copy of your assignment instructions, too. In addition to our regular conferences in Callaway, we host Studio Hours every Tuesday from 7-9 pm in Woodruff Library 214. Studio Hours provide a supportive, focused workspace and are open to all students. EWC tutors circulate to encourage writers, provide resources, and address questions. For more information about the EWC, or to make an appointment, visit <http://writingcenter.emory.edu>.

- ✓ *Tutoring for Multilingual Students:* If you are a multilingual student and English is not your first language, you may benefit from working with trained ESL Tutors. These tutors are undergraduates who will support the development of both your English language and writing skills. Like Writing Center tutors, ESL tutors will not proofread your work. ESL tutors will meet with you in designated locations on campus for 1-hour appointments, and they will help you at any stage of the process of developing your written work or presentation. You may bring your work on a laptop or on paper. For instructions on how to schedule an appointment, links to ASST, and the policies for using the service, go to: <http://college.emory.edu/home/academic/learning/esl/tutoring/index.html>. If you do not have a scheduled appointment, you may use the Academic ESL Skills Lab, located in Room 422 of Woodruff Library (next to the Language Center). Here, you may have less time with a tutor if other students are waiting, but you can find drop-in support just when you need it. To view the lab hours for the current semester, go to: <http://college.emory.edu/home/academic/learning/esl/lab.html>. For information about other ESL services available to undergraduates, go to: <http://college.emory.edu/home/academic/learning/esl/index.html> or contact Jane O'Connor, Director of ESL Services (jcoconn@emory.edu) or Denise Dolan, Assistant Director of ESL Services (denise.dolan@emory.edu).

- ✓ *Emory Counseling Services:* Free and confidential counseling services and support are available from the Emory Counseling Center (404) 727-7450. This can be an invaluable resource when stress makes your work more challenging than it ought to be. Visit <http://studenthealth.emory.edu/cs/>

Final Exam

The exam period for this semester is December 6th-16th. We will not have class during this time. There is no final exam for this course.

Schedule

Wednesday, 8/23: Introductions, go over syllabus

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Friday, 8/25: Graham Ley, *A Short Introduction to the Ancient Greek Theater* (PDF)

Monday, 8/28: Sophocles, *Oedipus Rex* (Online Resource)

Wednesday, 8/30: Sophocles, *Oedipus Rex* (Online Resource)

Friday, 9/1: Ovid and Pseudo Apollodorus, “Marsyas”; John T. Hamilton, “The Howl of Marsyas” (PDF’s)

Monday, 9/4: NO CLASS (Labor Day)

Wednesday, 9/6: Bryson and Movsesian, “The Troubadours and Love”, from *Love and its Critics*; Poems by Guillaume IX

Friday, 9/8: Music Terminology Review

Monday, 9/11: Descartes, *The Passions of the Soul* (PDF)

Wednesday, 9/13: “Rameau and Rousseau Launch the Debate” (PDF)

Friday, 9/15: Rousseau, *Essay on the Origin of Languages*

Monday, 9/18: Rousseau, *Essay on the Origin of Languages*

Wednesday, 9/20: Rousseau, *Essay on the Origin of Languages*

Friday, 9/22: Diderot, *Rameau’s Nephew* (Online Resource)

Monday, 9/25: Diderot, *Rameau’s Nephew* (Online Resource)

Wednesday, 9/27: E.T.A. Hoffman, *The Life and Opinions of the Tomcat Murr*

Friday, 9/29: E.T.A. Hoffman, *The Life and Opinions of the Tomcat Murr*

Monday, 10/2: Introduction to Richard Wagner, Excerpt from “Art and Revolution (PDF); “Flight of the Valkyries”

Wednesday, 10/4: Richard Wagner, *Tristan und Isolde* (Libretto) (PDF)

Friday, 10/6: Excerpt from Michael Ferber, *Romanticism: A Very Short Introduction* (PDF) + The Legacy of Romanticism

Monday, 10/9: NO CLASS (Fall Break)

Wednesday, 10/11: Joe Wright, *The Soloist* (Film)

Friday, 10/13: Finish Joe Wright, *The Soloist* (Film) + **Hand out Midterm Prompts**

Monday, 10/16: How to Write a Research Paper + **Midterm Exam Due**

Wednesday, 10/18: Eduard Hanslick, “The Aesthetics of Feeling” and “The Musically Beautiful”

Friday, 10/20: Roland Barthes, “The Death of the Author”; Stéphane Mallarmé, “A Throw of the Dice”

Monday, 10/23: Stéphane Mallarmé, “Music and Letters”; “Richard Wagner: A French Poet’s Reverie”; “A Throw of the Dice” (continued)

Wednesday, 10/25: Jean-François Lyotard, “The Phrase-Affect”; Supplementary Reading, Roland Barthes, “The Grain of the Voice”

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Friday, 10/27: Samuel Beckett, “Not I”, “What is the Word”, “Ping” + **Course Blog Assignment Due**

Monday, 10/30: Anthony Tommasini, “Unraveling the Knots of the 12 Tones”; Schoenberg, “The Relationship to the Text” and “Composition with Twelve Tones (1)”

Wednesday, 11/1: Schoenberg, *Moses und Aron* (Libretto) (PDF)

Friday, 11/3: Screening of *Moses und Aron*, François-René Martin and l’Opéra national de Paris (Film) + **Research Paper Abstract Due**

Monday, 11/6: Susan Sontag, “The Aesthetics of Silence” (PDF)

Wednesday, 11/8: Pascal Quignard, “It So Happens that Ears Have No Eyelids”, in *The Hatred of Music*

Friday, 11/10: Pascal Quignard and Alain Corneau, *Tous les Matins du Monde* (Film)

Monday, 11/13: Research Paper Individual Conferences

Wednesday, 11/15: Research Paper Individual Conferences

Friday, 11/17: Research Paper Individual Conferences

Monday, 11/20: Theodor Adorno, “Culture Industry Revisited”

Wednesday, 11/22: Philip Brett, “Musicality, Essentialism, and the Closet”

Friday, 11/24: NO CLASS (Thanksgiving Break)

Monday, 11/27: Amiri Baraka, “The Changing Same (R&B and New Black Music)” (Online Resource)

Wednesday, 11/29: Adam Bradley, “Rap Poetry 101”; Kyle Adams, “The Musical Analysis of Hip-Hop” (PDF’s)

Friday, 12/1: Alison Stone, “Meaning and Affect in Popular Music” + Course Review

Monday, 12/4: Research Paper Workshop Day

Friday, 12/10: **Research Paper Due** (No Class)

(This class schedule may change as the semester progresses.)

Deadlines

Midterm: Monday, 10/16

Final Paper Abstract: Friday, 11/3

Final Research Paper: Friday, 12/10

Analytical Response Papers: Due throughout the semester