

FRPG 189G: MUSIC AND PLACE

Tuesday 10:10-11:40am and Tuesday 2:20-3:50pm in Underground (NC001); Thursday 10:10-11:50AM in Newell Center for Arts Technology (NC003).

Michael Farley, instructor. Noble 208, #5187, mfarley@stlawu.edu
Office Hours: Monday 4:30-5:30; Tuesday 4:00-5:00 and by appointment.

Shane Bogdan, mentor. CMR 1336, 716-380-4674, Center hours: Sunday 3-6:00PM; Wednesdays 7-9:00PM

CONTENT: Music-making is always influenced by the environment in which it is situated. Music-making shapes the environment in return. The environment to which I refer is a combination of a particular **place** at a particular **time**. Good performances and compositions always consider carefully the audience and the environment. In fact, music is often composed *about*, or *for* particular spaces and for particular times. Illustration: "Grunge" was an outgrowth of a number of conditions that existed in Seattle in the late 1980s. As a result of a depressed local economy, a large number of abandoned warehouses were available as performance venues. Even the climate contributed to the development of a focused style of music-making. In the words of a local producer, "When the weather's crappy you don't feel like going outside; you go into a basement and make a lot of noise to take out your frustration."

PURPOSE: While it's important that you dig into the arts as means of expressing ideas that are intimately connected to place, our primary pursuit is to enter into a conversation with scholars, artists, materials and one another. And we're not talking about just *any* kind of conversation . . . Your contribution must be methodical, thoughtful, decisive, and responsible. The good news is that this pursuit transcends disciplines. Whether you hope to become a programmer, an MD, a mechanic, a librarian, an artist or an engineer, this is the kind of pursuit that's required.

WHAT IS EXPECTED OF ME?

1. Having entered into a conversation with scholars, artists and practitioners who possess reliable knowledge of a particular *place* in which music is (or has been) made, you will prepare a **research project** concerning the relationship between that *place* and its music. The **research project** will follow a form prescribed in the social sciences and humanities.
2. While **research projects** entail conversations with reliable scholars, artists and practitioners, **creative projects** entail ongoing conversations with the materials that you generate and the place in which those materials reside. In order to come to a deeper understanding of the role of *place* in music, you

will create an original, artistic work that explores aspects (e.g., sound, visual, geologic) of a particular, local *place*. The form of this creative project is not prescribed.

3. No formal knowledge of music is assumed.
4. At the University Bookstore, purchase three books: Davis, The Rowman and Littlefield Guide to Writing with Sources (Rowman and Littlefield, 2004); Bennett and Peterson, Music scenes: local, translocal and virtual (Vanderbilt University Press, 2004); a course pack.

Other materials will be online and placed on reserve in ODY and the Music Library (Arts Annex). The Music Library is open Sunday-Thursday, 4-11PM.

5. You are expected to purchase 10 recordable CDs for your original composition.
6. You assume full responsibility for the equipment used to stage the original composition.
7. Since class meetings will be based around a discussion of the reading and listening, your active **participation** and **regular attendance** is crucial to your success in this course.

Your grade for **participation** accounts for the degree to which you contribute actively in class discussion and provide thoughtful, engaged, responsible feedback in critiquing the work of other members of the class.

Attendance: You are allowed 2 absences (excused or unexcused) without penalty. This includes attendance at events outside of class time. Every absence beyond 3 will lower your participation grade by 1/2 a point. **Please understand:** If you know you must miss a class (or one of the events below), you should plan to include it in these three allowed absences.

In addition to class attendance, you must attend a REQUIRED EVENT that take place outside of class time – a concert by Haitian artist Manzi Diyala, 2/23 (Monday) at 8pm in the Underground (our classroom). The concert is free. This event counts as a class meeting, so clear that time and date, immediately. I also expect you to watch the film, Heima (Sigur Ros) outside of class. Again, your grade for attendance will be lowered one-half point for every absence over 2.

8. You must keep up with the weekly assignments as directed in the CLASS OUTLINE. There will be occasional quizzes concerning the week's assignments.
9. On the fourth page, you'll find a table that lists all assignments that will be turned in or due in class. Some entries are *italicized*. It is crucial that you collect all of the *italicized materials* into a portfolio (hard copy). I expect to find my critiques and your original, graded papers in the portfolio -- not fresh copies!

How will I be graded?

I think of our work as directed toward three somewhat different endeavors – **concepts** (including participation), the **research project** and the **creative project**. You'll find three corresponding columns in the table on the next page.

Work that addresses toward fundamental **concepts** of our course (including participation) accounts for **25%** of your final grade. The **research project** accounts for **45%** and the **creative project** accounts for **30%**. Percentages for individual assignments are noted below. All of these assignments are graded on a 0-4.0 basis.

You'll note that some assignments indicate no percentages. These assignments count, but they are marked with a plus (+), a question mark (?) or a minus. A plus indicates, "Yes, you understand this idea!" A question mark indicates, "I have some misgivings about your understanding of this concept." A minus indicates, "Your understanding of this idea is insufficient." I'll take note of the number of pluses, question marks and minuses in determining your grades for **concepts**, the **research project** and the **creative project**. The grade for assignments will fall .25 for every calendar day a paper is late. Presentations must be given on the day noted unless I have given you a special dispensation in advance. It is not likely that I will give you a dispensation on the day a presentation is due.

CONCEPTS/PARTICIPATION = 25%	RESEARCH PROJECT = 45%	CREATIVE PROJECT = 30%
1/27am: Place presentations =5%	1/27pm: <i>Research subject statement</i>	
	2/3 AM: <i>Bennett project =5%</i>	
	2/3 PM: <i>ODY citations and subject statement =5%</i>	
		2/5: <i>Heima listening assignment =5%</i>
	2/10 AM: <i>Topic, Concepts, Evidence outlines =5%.</i>	
		2/12: <i>Creative project proposal due</i>
		2/19: <i>Analysis of space due =5%</i>
2/24 AM: <i>Haiti project =5%</i>	2/24 <i>Revised Topic, Claims, Evidence outline</i>	
	3/3 AM: Work-in-progress presentations of research projects =5%	
		3/5: <i>First recordings and analysis of sound</i>
	3/13 PM: <i>First draft of research project is due. (Grade range.)</i>	
		3/31 AM: Work-in- progress presentations of creative works
	4/14 PM: <i>Final submission of research project =25%</i>	
		4/21 AM: <i>Creative work =20%</i>
	4/28 AM: Research presentations =5%	
5/5 <i>Portfolio with Essay =5%</i>		
Participation =10%		

Note 1: The first submission of your research project will receive a grade, which indicates an approximate range. I might indicate something like the following: "This paper deserves a grade somewhere between a 2.75 and a 3.25. If you take my comments and build upon them -- i.e., stretch them into something your own, and something that is more mechanically sound -- your final grade will be

toward the upper end of that range.” Please understand: The first submission counts!

Note 2: Your grade for the creative project will be based upon the degree to which: (a) your work demonstrates decisive, clear intent (b) your work demonstrates an understanding of the hardware and software; (c) your progress toward the completed composition is steady; (d) you convincingly manipulate aspects of the music -- time, pitch collection, gestures – in relation to the space. By the time we’re working on the project you will understand what I mean by time, pitch collection and gesture.

First-Year Seminar research project learning goals

With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- Learn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.
- Learn how to evaluate and synthesize information, whether gathered from traditional sources, such as books and journals, or from websites or electronic media.
- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.
- Be introduced to the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.
- Present the results of your research through writing, speaking, visual elements, or other multimedia forms in such a way that you demonstrate the ability to communicate effectively using the rhetorical conventions of the chosen form.

ACADEMIC HONESTY: FROM THE SLU STUDENT HANDBOOK

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged. Instructors are expected to maintain conditions which promote academic honesty.

Instructors have the duty to investigate any instance involving possible academic dishonesty and must present evidence of academic dishonesty to the Academic Honor Council rather than make private arrangements with the student involved. Violations of the St. Lawrence University Code of Academic Honor are administered under the constitution of the Academic Honor Council [See Student Handbook for the Constitution].

Academic Honesty

The primary objective of the University is the promotion of knowledge. This objective can be furthered only if there is strict adherence to scrupulous standards of honesty. At St. Lawrence, all members of the University community have a responsibility to see that standards of honesty and integrity are maintained.

Students who respect academic honesty and who are orderly and meticulous in their treatment of both their own work and the work of others should anticipate no difficulty with cheating, plagiarism, or other forms of academic dishonesty. Borrowing ideas or language from others is acceptable scholarly practice and in many instances actively to be encouraged.

Academic dishonesty generally arises from one of two sources: either a student has knowingly cheated or plagiarized or he/she has been careless or slipshod in discriminating between his/her own work and that of others or in acknowledging sources accurately. These latter difficulties are easily circumvented. Any standard handbook on English usage or term paper writing manual will furnish a methodology as well as appropriate internal reference, endnote, or bibliographical forms (cf., for example, the *Harbrace Handbook*, *A Guide to MLA Documentation*, or *Writers Inc.*).

Academic Dishonesty

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is not original, where originality is required.

The following constitute examples of academic dishonesty:

- a) Plagiarism: Presenting as one's own work the work of another person - words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation-without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).
- b) Handing in false reports on any experiment.
- c) Handing in a book report on a book one has not read.
- d) Falsification of attendance records of a laboratory or other class meeting.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged.

You were required to sign the statement above prior to registration for classes.