

MUS 40

Topics in Music History: Arts Policy in the United States

Prof. Brent Reidy
Fall 2014

Description

The US Federal arts policy has had extensive and wide reaching effects on how Americans have composed, produced, presented, and listened to music. This course—aimed at students majoring in music, economics, and history but open to all students—examines the Federal arts policy's origins and chief emanations (e.g., national endowment, tax code), how it has changed over time, and how it has altered the history of music.

No prerequisites.

Reading and Listening Assignments

Each week, a variety of works will be assigned for reading and listening. Three books are required for the class and are available at Wheelock books:

- Michael Brenson, *Visionaries and Outcasts*
- Michael Straight, *Twigs for an Eagle's Nest*
- Joseph Zeigler, *Arts in Crisis: The National Endowment for the Arts versus America*

Otherwise, required readings are available on the course's Canvas site.

Required listening will be available through a class Spotify playlist, mp3 files or YouTube links shared by email. The ability to read or perform music is not required for this class. Music works assigned for listening are meant to illustrate the topics we are studying. Students are not expected to study the work for elements of musical form, harmony, etc. However, students should be able to identify the works aurally and discuss their history and meaning.

Attendance

The class is offered in the three-hour block made of the 3A regular Monday and X-hour timeslots, from 3PM to 6PM. The Thursday 3A timeslot, 4PM to 5:50PM, will not be regularly scheduled, but may be used throughout the term with advance notice.

As we will be meeting on Monday afternoons only, attendance is mandatory for all classes. Absences arising because of sickness or family emergency will require both communication with me before the absence and corroboration from your dean. Your grade will be reduced by one letter grade for every unexcused absence.

Office hours are held on Monday afternoons, between 2PM and 3PM.

Course Structure and Grading

The class is structured as a seminar, meaning that we will all actively participate in in the class and in teaching one another. The typical class will break down roughly as follows:

- One hour of material presented by the professor;
- One hour of material presented by students; and
- One hour of conversation around those presentations.

Participation in and preparation for each class will constitute 60% of your semester grade, broken down as follows:

- **Attendance and Participation** (20% of class grade)
- **Reading Response Outlines** (20%): Each week I will distribute a set of questions to focus your engagement with the assigned reading. You are to prepare and bring to each class a typed outline response to those questions. These outlines should not be written in full prose, but should include citations to specific sections in the reading (or other readings from our syllabus or beyond the course). At the end of each class session, I will collect the outlines and return by the following class with comments.
- **Presentations** (20%): Several times throughout the semester, you will be assigned an additional reading selection(s) for the week that your classmates will *not* read. You are to prepare a presentation on that topic that covers the basics of the reading, how it relates more broadly to the course, and what questions you think it raises that we should discuss. Your presentation should last approximately 20-minutes and be followed by a 10-minute discussion that you moderate.

The remaining 40% of your class grade will be based on a 15 - 20 page (double spaced, Garamond font size 12) a research paper on one of the following topics:

- A historical topic in US arts policy;
- A contemporary topic placed in its historical context; or
- A case study of a composer or work and his/her/its relationship with arts policy.

The paper grade will be based upon the follow discrete and sequential tasks:

- Topic selection (10% of *paper* grade);
- Paper prospectus (15%);
- Rough draft (15%);
- Final draft (30%); and
- Presentation of the paper to the class (30%).

Schedule

The prospective course schedule is indicated below. *Topics and assignment are subject to change; each week's assignments will be confirmed the week before. Reference the Canvas website for the most up to date reading and listening assignments.*

A bibliography of all assigned course readings appears at the end of the syllabus. A longer bibliography that includes a variety of other sources (some of which may be helpful as you develop your paper topic) may be found online.

Introduction and Pre-Depression Arts Policy

Week 1

[meets Monday and Thursday]

- Topics: Course introduction; The US "Policy of No Policy"; Pre-Depression policies and institutions
- Listening: Dvořák, Symphony No. 9
- Reading: Mankin, "Government Patronage: An Historical Overview," 111 – 140
US House of Representatives, Committee on Education, *Hearing on a National Conservatory of Music*, 1 - 32
Birkland, *Introduction to the Policy Process*, 3 – 56

Between Wars: The Works Progress Administration

Week 2

[meets only on Monday from here out unless otherwise announced by email/in class]

- Topics: The New Deal; The Works Progress Administration; The Federal Music Project
- Listening: Mark Blitzstein, selections from *The Cradle Will Rock*
Earl Robinson, *Ballad for Americans*
Zora Neale Hurston "Tilly, Lend me Your Pigeon"
Leadbelly, "Where Did You Sleep Last Night?"
- Reading: Gronbeck-Tedesco, "The Federal Music Project," 1 – 12
Bindas, *All of This Music Belongs to the Nation*, 1 – 46, 60 -70, 105 - 117
- Admin: Research paper assignment distributed

Postwar Culture and Policy of the 50s and 60s

Week 3

- Topics: US State Department; Darmstadt; The Cold War
- Listening: Dave and Iola Brubeck, *The Real Ambassadors*
Olivier Messiaen, *Mode de valeurs et d'intensités*
- Reading: Brenson, *Visionaries and Outcasts*, 1 - 38
Von Eschen, *Satchmo Blows Up the World*, 1 – 26.
Beal, "American Music in Darmstadt, 1946–56," 105 – 139

Boyer, Paul. *By the Bomb's Early Light: American Thought and Culture at the Dawn of the Atomic Age*, 241 – 288

Week 4

Topics: The Baby Boomers; The Great Society; The "Sixties"
 Listening: The Beatles, *Sgt Pepper's Lonely Hearts Club Band*
 Luciano Berio, *Sinfonia*
 Reading: Taruskin, *Oxford History of Western Music: Volume 5*, 307 – 350
 Engelhardt, *The End of Victory Culture*, 175 – 191
 Straight, *Twigs for an Eagle's Nest*, 51 – 68
 Admin: Research paper topics due

Week 5

Topics: Legislation of the 50s and 60s – National Arts Center, National Arts Council, and National Endowment for the Arts; Role of JFK
 Listening: Felix Mendelssohn, *Piano Trio No. 1, Op. 49*.
 John F. Kennedy, Jr., Robert Frost Library speech.
 Reading: Barzun, "Art-by-Act-of-Congress," 63 – 70
 Brenson, *Visionaries and Outcasts*, 39 – 51
 Straight, *Twigs for an Eagle's Nest*, 69 – 99
 U.S. HoR, *National Foundation on the Arts and Humanities Act*. [original]
 National Endowment for the Arts, *A Brief Chronology*, 1 - 11
 Mark, *Reluctant Bureaucrats*, 1 – 42
 Swayne, "Irresistible Vision Meets Immovable Reality," 388 – 395

Expansion of Cultural Infrastructure through the 70s

Week 6

Topics: The NEA under Roger Stevens; the Arts under LBJ
 Listening: Elliot Carter, *Piano Sonata*
 Reading: Brenson, *Visionaries and Outcasts*, 51 - 88
 National Endowment for the Arts, *A Brief Chronology*, 12 - 17
 Califano, *The Triumph and Tragedy of Lyndon Johnson*, 1 – 24
 Straight, *Twigs for an Eagle's Nest*, 131 – 181
 Zeigler. *The NEA versus America*. 1 – 25
 Federalizing the Muse, 69 - 92
 Admin: Research paper prospectus due

Week 7

Topics: The NEA under Nancy Hanks and Livingston Biddle; Policy shift from "excellence" to "access"; Growth of the non-profit ecosystem
 Listening: Bill Monroe, *Bluegrass Time*
 Reading: Marquis, *Art Lessons*, 89 – 127.
 National Endowment for the Arts, *A Brief Chronology*, 12 – 32

Straight, Nancy Hanks: An Intimate Portrait, 195 – 226, 258 – 272
 Zeigler. *The NEA versus America*, 25 – 45

Culture Wars

Week 8

Topics: Reagan's Task Force; Advocacy shift from "primary" to "secondary" benefits; Serrano, Mapplethorpe, and other controversies; the NEA under Frank Hodsoll

Listening: Karen Finley, *The Truth is Hard to Swallow*
 Marilyn Manson, *Portrait of an American Family*

Reading: Brenson, *Visionaries and Outcasts*, 109 – 139.
 Zeigler. *The NEA versus America*. 45 -66
 National Endowment for the Arts, *A Brief Chronology*, 33 - 45
 Bolton, *Culture Wars*, 3- 36, 73 – 85, 100, 125 – 126

Admin: Research paper rough drafts due

Week 9

Topics: Director John Frohnmayer besieged; The Republic Revolution; Budget cuts and Director Jane Alexander's restructuring of the National Endowment

Reading: Alexander. *Command Performance*, 271 – 295
 Brenson, *Visionaries and Outcasts*, 88 - 104
 Zeigler. *The NEA versus America*. 67 – 86, 123 - 150
 DeVereaux, "Changing Dynamics in American Arts Policy," 168 – 181
 National Endowment for the Arts, *A Brief Chronology*, 46 - 57
 Frohnmayer, *Leaving Town Alive*, 60 – 89, 121 - 147
 Kimbis, "Surviving the Storm," 139 – 158.
 Shockley McNeely, "A Seismic Shift in US Federal Arts Policy," 7 – 24

Week 10

Topics: Changing philanthropy and challenged business models; Orchestras and operas – lessons from Minnesota Symphony and City Opera; Crisis in the Humanities; How to "fix" the US arts policy

Listening: Mark Anthony-Turnage, *Anna Nicole*
 Steve Reich, *Desert Music* (Brooklyn Philharmonic Recording)

Reading: Cowen, *Good and Plenty*, 133 – 152 (endnotes on 167 – 169)
 Ellis, "Rocco Landesman's Can of Worms."
 National Endowment for the Arts, *A Brief Chronology*, 58 - 63
 Ivey, *Arts, Inc.*, 222 – 260.
 Alexander, *Command Performance*, 296 – 322
 Brenson, *Acts of Engagement*, 75 - 82
 Zeigler, *The NEA versus America*, 175 – 192.
 Wyszomirski, "Federal Cultural Support: Toward a New Paradigm," 69 – 84
 U.S. HoR, *National Foundation on the Arts and Humanities Act*. 2014 version

Admin: Student paper presentations

Final paper due by 1PM on the final day of exam period (11/26)

Bibliography

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