

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	Herberger Institute for Design and the Arts	Department/School	Music
Prefix: MH L	Number: 494	Title: American Aesthetics after 1960	Units: 3

Course description: **This course surveys the aesthetic writings of prominent Anglo-American, and some continental, philosophers of art and popular music since 1960.**

Is this a cross-listed course?	No	If yes, please identify course(s):
Is this a shared course?	No	If so, list all academic units offering this course:

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics?	No	Chair/Director Initials
If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.		
		_____ (Required)

Requested designation: Humanities, Arts and Design–HU

Mandatory Review: No

*Note- a **separate** proposal is required for each designation.*

Eligibility: Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

A complete proposal should include:

- ☐ Signed course proposal cover form
- ☐ [Criteria checklist](#) for General Studies designation being requested
- ☐ Course catalog description
- ☐ Sample syllabus for the course
- ☐ Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name	Kay Norton	E-mail	Kay.Norton@asu.edu	Phone	480-727-7051
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Department Chair/Director approval: (Required)

Chair/Director name (Typed):	Heather Landes	Date:	10/09/19
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Chair/Director (Signature):	
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Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		<ul style="list-style-type: none"> Courses devoted primarily to developing skill in the use of a language. 	
		<ul style="list-style-type: none"> Courses devoted primarily to the acquisition of quantitative or experimental methods. 	
		<ul style="list-style-type: none"> Courses devoted primarily to teaching skills. 	

Course Prefix	Number	Title	General Studies Designation
MHL	494	American Aesthetics after 1960	HU

Explain in detail which student activities correspond to the **specific** designation criteria.
Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1. Emphasizes the study of values; the development of philosophies, religions, ethics, or belief systems; and/or aesthetic experience.	Philosophy may be defined as a thought-tool that helps us make our beliefs consistent. In this class, the music we study in classes, music we choose to perform, and the recordings we purchase are analyzed with the goal of identifying the values systems subtly or overtly implicated in our choices.	The fact that readings on rock or pop or hip-hop musical aesthetics must be so labeled, while classical remains the unmarked category in a university course, points out the values system that pervades many collegiate environments. The Gracyk reading, Syllabus Week 3, introduces students to the well-developed field of popular music aesthetics. Consideration of the Gracyk reading leads students to consider and debate in class three categories of the popular musical work: works for live performance, studio performance, or playback. The Davies reading entitled "Rock versus Classical Music", Syllabus Week 6, cont., introduces the valid base for comparing works according to ontological thinness or thickness. Students are challenged to re-consider received values systems that maintain classical is "better" because it is ontologically thick (i.e., there are more events per measure, forms are developed in more complicated ways), because these readings point out that instrumentation, vocal timbres, recording production values, and other elements contribute to an ontologically thick popular recording.
2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or their historical development of textual traditions	The unit on Ontology, in particular, examines important ontological questions about live performance, recorded performance, and live-streaming. It also allows the students to dig deeper into the nature of standard musical recorded "texts" such as original recordings and a covers.	1. Bringing specific musical examples (any genre, Syllabus top of page 6) for Friday Music requires students to extract specific philosophical principles from the week's readings and lobby in class that the chosen music exemplifies their chosen philosophical principle. Themes that emerged from this assignment have included several false associations: social violence with heavy metal listeners, misogyny with hip-hop listeners, and cultural irrelevance with classical listeners. 2. Gracyk's exegesis of Bourdieu's concepts of taste (Syllabus, Week 4) helps students understand that musical preference must be learned and that cultural capital, which drives

		our musical choices, is deeply influenced by social and cultural contexts. Gracyk's gloss of Bourdieu's writings on taste are summarized in this statement: "art is a weapon in strategies of social distinction. "Students learn to debate concepts of elitism, populism, and capitalism.
4b. Concerns aesthetic systems and values, especially in literature, arts, and design.	The units used to organize this class-- Musical Experience, Ontology, Emotion, Popular Music vs Classical Music, and Authenticity--have emerged as central questions in music aesthetic thought since 1960. They represent the systematizing of post-1960s aesthetics.	<p>Determining how music arouses emotions, or how music has any power at all over humans, is a perennial question. The Kivy reading (Week 8, Syllabus) introduces his "contour theory" as a possible answer: the St. Bernard (dog) isn't necessarily sad, but its face which emphasizes downward, droopy shapes, is "expressive of" sadness. Matravers's systematic survey of theories about musical emotion (Week 8, Syllabus) introduces three categories: associative (the "our song") phenomenon, affective (i.e., being bored or hungry and the music won't change that feeling), or theories in which listener emotion changes as the music changes. These are excellent ways students can perceive the depth of experiences they generally take for granted.</p> <p>2. As a template for their final projects (a philosophical argument crafted in one of two ways), I assign Gideon Burton's "Arrangement of a Classical Oration" from his website, Silva Rhetoricae (http://rhetoric.byu.edu). Parts of a classical oration are: a) Introduction, b) Statement of Facts, c) Division of issues, d) Proof, e) Refutation, and f) Conclusion. This outline helps students draw upon the long history of philosophy to craft an argument in a logical, organized way.</p>

Introductory readings

“Philosophy of Music,” by Tiger C. Roholt. *Grove Music Online*, ed. L. Macy.

T. GRACYK: The Aesthetics of Popular Music, *Internet Encyclopedia of Philosophy*, ed. J. FIESER and B. DOWDEN (2008) <http://www.iep.utm.edu/music-po/>>

Musical Experience

Eleanor V. Stubley, “Review of *THE AESTHETICS OF MUSIC* by Roger Scruton. Oxford: Clarendon Press, 1997, *The Journal of Aesthetic Education*, Vol. 36, No. 1 (Spring, 2002), pp. 117-119.

Theodore Gracyk, “Pierre Bourdieu and the Sociological Critique,” in *Listening to Popular Music: Or, How I Learned to Stop Worrying and Love Led Zeppelin*, 28-40 (Ann Arbor: University of Michigan Press, 2010).

Shusterman, Richard. “The Fine Art of Rap,” in *Pragmatist Aesthetics : Living Beauty, Rethinking Art*, 2nd edition (Lanham, MD: Rowman & Littlefield, 2000).

Ontology

Jerrold J. Levinson, “What a Musical Work Is,” *Journal of Philosophy*, 77/1 (1980), 5–28

Lydia Goehr, “The Central Claim,” Chap. In *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (New York: Oxford University Press, 1994).

Stephen Davies, “Rock versus Classical Music,” *The Journal of Aesthetics and Art Criticism*, Vol. 57, No. 2, (Spring, 1999), pp. 193-204

Emotion

Peter Kivy, “A ‘Physiognomy’ of Musical Expression,” in *The Corded Shell* (Princeton, NJ: Princeton University Press, 1980).

Derek Matravers, “Arousal Theories,” *The Routledge Companion to Philosophy and Music*, ed. T. Gracyk and A. Kania (London and New York, 2011).

Andrew Bowie, “Form, Feeling, Metaphysics, and Music,” in *Music, Philosophy, and Modernity* (Cambridge, UK: Cambridge University Press, 2007).

Popular Music vs Classical Music

Andy Hamilton, “Adorno and Marx: music and art as commodity or social fact,” *The Routledge Companion to Philosophy and Music*, ed. T. Gracyk and A. Kania (London and New York, 2011).

Bruce Baugh, “Prolegomena to Any Aesthetics of Rock Music.” *The Journal of Aesthetics and Art Criticism* 51:1 (1993): 23-29.

Andrew Kania, "Making Tracks: The Ontology of Rock Music." *The Journal of Aesthetics and Art Criticism* 64:4 (2006): 401-14.

Joel Rudinow, "Race, Ethnicity, Expressive Authenticity: Can White People Sing the Blues?" *The Journal of Aesthetics and Art Criticism* 52:1 (1994): 127-37.

Jeanette Bicknell, "Just a Song? Exploring the Aesthetics of Popular Song Performance." *The Journal of Aesthetics and Art Criticism* 63:3 (2005): 261-70.

Authenticity

Stephen Davies, "Authenticity and Non-Western Music," in *Musical Works and Performances: A Philosophical Exploration* (Oxford, UK: Clarendon Press, 2001).

MHL 494/598, Anglo-American Philosophies of Music since 1960

Spring 2020, Professor Kay Norton
206office hours Tu/Th 1:00 or by appointment

Kay.Norton@asu.edu office W
line number 30084

This course surveys the aesthetic writings of prominent Anglo-American, and some continental, philosophers of art and popular music since 1960.

Course Objectives:

1. Become familiar with the topics (e.g., ontologies of live performance vs recording) associated with selected post-1960 music philosophers
2. Become familiar with the discursive languages (analytical, continental, Bourdieu) associated with selected post-1960 music philosophers
3. Increased confidence in synthesizing ideas from music performance classes with music philosophy
4. Increased confidence in interdisciplinary researching and writing about music

Learning Outcomes:

1. Students will demonstrate understanding of course readings through their responses to discussion prompts in class (graded)
2. Students will demonstrate persistent engagement with course materials in their contributions about daily readings, viewings, and listenings during class periods (graded)
3. The final project topic is discovered by the student, but approved by and discussed with the professor. Students will discuss final project topic in an individual meeting with the professor before the topic is approved
4. Students will demonstrate their synthesis of course topics, research methodology, writing and citation styles in a final project which represents 30% of the final grade. Options are to write a standard term paper (with a thesis, 15 sources required) or a research-based virtual museum installation (with powerpoint presentation, 15 sources required).
5. Final project will demonstrate diversified research procedures and database usage.
6. Final project will demonstrate at least 90% accuracy in English-language grammar, syntax, and punctuation

Texts:

- Online readings from sites such as *Internet Encyclopedia of Philosophy*, ed. J. FIESER and B. DOWDEN (2008) <http://www.iep.utm.edu/music-po/> and
- Online readings from *Grove Music*, accessible via Music Library, <http://lib.asu.edu/music>, in addition to
- Readings posted on the Canvas site

Evaluation

Daily grades and attendance

40%

(class prep, short essays, questions over readings, break-out group reports, class discussions, Friday music selections) Attendance is taken daily through the end of the semester and comprises 10% of this category. See Attendance Policy for this class, below. **Exceptions to this policy for Religious Practices** see <http://www.asu.edu/aad/manuals/acd/acd304-04.html>

- Midterm exam I 15%
- Midterm exam II 15%
- Final project and presentation 30% (research/writing 20%, oral presentation 10%)

§ Option One: Choose a concept we're discussing this semester (e.g. ontology) and write a philosophical argument relating that concept to music (e.g., "The ontology of Metropolitan Opera Live in HD broadcasts is [the same as/different than] live performance, for these reasons.") Draw upon 15 aesthetic or musicological readings to support your argument, write a 10-12-page paper, and present a 10-minute summary informally in class. Include at least one musical example in your presentation. Cite all music and source readings using Chicago 17th edition, notes and bibliography style.

§ Option Two: (see guides in Canvas) Create a virtual museum installation on a concept discussed this semester (e.g., classical music vs. rock or other popular form). Draw upon 15 aesthetic or musicological readings to support your presentation, create a powerpoint or other presentation that begins with your thesis and follows with a map of the installation and a slide for each "destination" in your presentation. Cite all images, music, and source readings using Chicago 17th edition, notes and bibliography style.

Grading Scale:

A+ 97-100.0%	B+ 87-89.9%	C+ 77-79.9%	E 0-59.9%
A 93-96.9%	B 83-86.9%	C 70-76.9%	
A- 90-92.9%	B- 80-82.9%	D 60-69.9%	

Syllabus change disclaimer:

This syllabus other than grade and absence policies may be subject to change with reasonable advance notice.

Networked devices:

Networked devices—computers, tablets, phones, watches—may be used to access course materials or in-class assignments during class. You may not use your networked device during class for any other purpose. I retain the right to ask you to read from the page you're accessing at any time.

Recording devices:

Students must seek permission individually from the professor to record in-class activities.

Attendance Policy for this class:

Penalties accrue after 4th absence. (The first four absences will include any and all audition dates, family weddings, doctor's appointments, car trouble, etc.). For each absence beyond 4, your attendance grade will be lowered one full letter grade; in other words, 5th absence=attendance grade falls from A to B, 6th absence= attendance grade falls from A to C, 7th absence= attendance grade falls from A to D, 8th absence=failure of course.

Exceptions to the above policy include absences relating to University-sanctioned activities, religious practices, documented accommodations from the ASU student Disability Resource Center (see Special Accommodations section below), illness with documentation from physician or other healthcare professional stating that the student cannot attend class, or a documented family emergency.

Late Assignments

- Late assignments resulting from University-sanctioned activities, religious practices, documented accommodations from the ASU student Disability Resource, illness with documentation from physician or other healthcare professional stating that the student cannot attend class, or a documented family emergency are accepted within 1 week of the student's return to class without penalty.
- Late assignments for any reason not listed immediately above will earn ½ of normal grade.

INFORMATION ON UNIVERSITY POLICIES

Accommodation for Religious Practices:

Students may be excused for the observance of religious holidays. Students should notify the instructor at the beginning of the semester about the need to be absent from class due to religious observances. Students will be responsible for materials covered during their absence and should consult with the instructor to arrange reasonable accommodation for missed exams or other required assignments.

Missed Classes Due to University-Sanctioned Activities:

Students required to miss classes due to university-sanctioned activities will not be counted absent. However, absence from class or examinations due to university-sanctioned activities does not relieve students from responsibility for any part of the course work required during the period of the absence. Students should inform the instructor early in the semester of upcoming scheduled absences and immediately upon learning of unscheduled required class absences. Reasonable accommodation to make up missed exams or other required assignments will be made. Consult the instructor BEFORE the absence to arrange for this accommodation.

Accommodation for Active Duty Military

A student who is a member of the National Guard, Reserve, or other U.S. Armed Forces branch who misses classes, assignments or examinations due to line-of-duty responsibilities, shall have the opportunity to make up the coursework in accordance with SSM 20-18 Accommodating Active Duty Military Personnel. This accommodation also applies to spouses who are the guardian of minor children during line-of-duty activities. This policy does not excuse students from course responsibilities during their absence. Students should first notify the Pat Tillman Veterans Center of their activation and then the instructor to discuss options.

Academic Integrity and Plagiarism:

Under the ASU Student Academic Integrity Policy (<http://provost.asu.edu/academicintegrity>), "[e]ach student must act with honesty and integrity, and must respect the rights of others in

carrying out all academic assignments.” This policy also defines academic dishonesty and sets a process for faculty members and colleges to sanction dishonesty. Violations of this policy fall into five broad areas that include but are not limited to,

- Cheating on an academic evaluation or assignments
- Plagiarizing
- Academic deceit, such as fabricating data or information
- Aiding Academic Integrity Policy violations and inappropriately collaborating
- Falsifying academic records

Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement.

I sanction any incidents of academic dishonesty in my courses using University and HIDA guidelines. Should you have any question about whether or not something falls subject to this clause, feel free to contact me or review the university policy on academic integrity at the above link. See **SPECIAL NOTE** below.

Title IX:

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish discuss any concerns confidentially and privately.

Threatening Behavior:

In order to promote a campus environment that is safe and conducive to conducting university-related business, please review ASU’s policy against threatening behavior, per the Student Services Manual, SSM 104–02, “Handling Disruptive, Threatening, or Violent Individuals on Campus.” Threatening or violent behavior will result in the administrative withdrawal of the student from the class. Disruptive behavior may result in the removal of the student from the class.

Discrimination, Harassment, and Retaliation:

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community. In accordance with the Academic Affairs Manual ACD 401, ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status:

race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

About Course Content:

Some course content may be deemed offensive by some students. If you are uncomfortable with any of the content, it is your responsibility to bring this to the attention of the instructor to request an alternative assignment. You may contact the professor, area coordinator (Prof. Kay Norton), or Director (Prof. Heather Landes) if you have concerns.

Special Accommodations:

Any student needing a special course-related accommodation due to a physical and/or learning impairment must bring this to the attention of the instructor with appropriate documentation within the first week of class so that learning needs can be addressed effectively.

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center <https://eoss.asu.edu/drc> (Phone: 480-965-1234; TDD: 480-965-9000). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, please let the instructors know no later than the end of the first week of the semester so we can discuss the accommodations that you might need in this class. Check the [DRC website](https://eoss.asu.edu/drc) for eligibility and documentation policies (<https://eoss.asu.edu/drc>. Phone: 480-965-1234; TDD: 480-965-9000)

Rights and Reporting:

Arizona State University is committed to providing an environment free of discrimination, harassment, or retaliation for the entire university community, including all students, faculty members, staff employees, and guests. ASU expressly prohibits discrimination, harassment, and retaliation by employees, students, contractors, or agents of the university based on any protected status: race, color, religion, sex, national origin, age, disability, veteran status, sexual orientation, gender identity, and genetic information.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling>, is available if you wish to discuss any concerns confidentially and privately.

Academic calendar:

Please check <http://students.asu.edu/academic-calendar> for important dates regarding drop, add, and withdrawal. You are responsible for withdrawing from the class, should you wish to do so.

Copyright: Students must refrain from uploading to any course shell, discussion board, or website used by the course instructor or other course forum, material that is not the student's original work, unless the students first comply with all applicable copyright laws; faculty members reserve the right to delete materials on the grounds of suspected copyright infringement. A statement that the course content, including lectures and other handouts, is copyrighted material. Students may not share outside the class, upload, sell, or distribute

course content or notes taken during the conduct of the course (see [ACD 304-06](#), “Commercial Note Taking Services” for more information). THIS CONTENT IS PROTECTED AND MAY NOT BE SHARED, UPLOADED, SOLD, OR DISTRIBUTED.

Please refer to the academic calendar and make note of important dates this semester. If you wish to withdraw from this course, it is your responsibility to do so by the deadline. Course registration changes are processed through My ASU: <http://my.asu.edu>.

SPECIAL NOTE:

Do not copy information from a source and paste it into an assignment. That is **plagiarizing**. Do not memorize exact sentences from a source and write it into an exam or assignment. That is **plagiarizing**.

Proposed Course Schedule (subject to change with notice)

- Read assigned articles prior to the day first mentioned; bring a copy of the reading and your answered questions to class.
- Sign up for a **Friday Music** team. On the 4 Fridays devoted to your team, choose a recording that allows you to apply some philosophical concepts explored during the week, email a link to that recording to Dr. Norton before class. Be ready to lead a class discussion in your chosen music and the principles it illustrates.

Week 1 Course intro, Intro to course concepts, accessing *Grove Online* via Oxford Online, expectations for assignments and class discussion.

Week 2 “Philosophy of Music,” by Tiger C. Roholt. *Grove Music Online*, ed. L. Macy. Analytical, Continental, Bourdieu

Week 3 T. GRACYK: The Aesthetics of Popular Music, *Internet Encyclopedia of Philosophy*, ed. J. FIESER and B. DOWDEN (2008) <http://www.iep.utm.edu/music-po/>>

MUSICAL EXPERIENCE

Continued read Stubley, review of Scruton (analytical), *Aesthetics of Music* (refer back to Roholt reading, above)

Week 4 Bourdieu (continental, from Roholt reading, above) and Gracyk on Bourdieu

Cont. Shusterman Hip-Hop, contra autonomy

Week 5 Synthesize and develop ideas

ONTOLOGY

Cont. Levinson (analytical)

Week 6	Goehr (continental)
Cont.	Davies, Classical Vs Rock
Week 7	Synthesize and develop ideas
Friday of Week 7	Midterm Exam I in class

EMOTION

Week 8	Kivy, Matravers (analytical)
Cont.	Bowie, (continental)
Week 9	Spring Break

POPULAR MUSIC VS CLASSICAL MUSIC

Week 10	Norton, review of Kant on genius, Hanslick on Autonomy, Gurney on emotion as distraction, Dewey on education
Cont.	Topic of final project due to Dr. Norton Adorno: Read “Adorno and Marx: music and art as commodity or social fact” to the end of the entry in the Routledge Companion to Philosophy and Music https://search-proxys1.lib.asu.edu/content/entry/routpm/adorno/0

Week 11	Baugh on Aesthetics of Rock
Cont.	Kania, summary of arguments about ontology of recorded music
Week 12	Rudinow on appropriation
Cont.	Bicknell and Davies
Week 13 (Monday)	<u>Midterm Exam II in class</u>
Week 13, (Weds)	Citation workshop in class (footnotes, bibliography)
Week 14-15	Final Presentations in class to end of semester