Overview
Have you ever wondered about Marie Antoinette’s Converse All-Stars as expressions of post-punk adolescence? How about reckoning #MeToo with the apparent glorification of sexual assault in Mozart’s Don Giovanni? In this Seminar on Classical Music you will hear the Enlightenment with postmodern ears and add your own voice to contemporary debates surrounding eighteenth-century music and culture. Podcasts, films, and political thinkpieces occupy the syllabus alongside academic books and journal articles, nearly all published in the past decade. Following the seminar’s theme, the capstone project will take an alternative format of a podcast, blog post, or new media article.

Expectations
❖ Reading
You’re expected to come to class having completed all reading, listening, and viewing on the syllabus for that week. You must be ready to engage with the materials. Have a hard copy or digital copy available. Take thorough notes for each assigned text so you can easily reference arguments, course themes, and striking details.

You can access all course materials without commercial services. While many texts are available digitally through UF’s library, some are limited to hard copies. Check at least one week in advance. Use the VPN service to access library materials off-campus. If
necessary, order books several weeks in advance through UBorrow or Inter-Library-Loan. The instructor will administer film screenings if there is enough interest.

❖ **Writing**
Starting with Week 2, each week you will write a short response paper (ca. 500 words). This is not a research paper. Its purpose is twofold: (1) to help you organize your thoughts (2) for the instructor to keep tabs on your preparation. You should treat the response paper like a candid reaction to the readings, addressing salient issues as you see fit. Each paper will be assigned a letter grade.

❖ **Discussion**
Our meetings will be devoted to discussion and deep reading/listening/viewing of course material. Each person will take turns leading discussions for half of each weekly meeting. You should supply the class with discussion questions by 5pm on Wednesday, so that we have an idea of what you’re planning. The discussions need not follow a specific format. You could play media (recorded or live music, film scenes), ask questions, direct us to passages, or prepare worksheets. The leader is exempted from that week’s response paper. Class members not leading the discussion are expected to participate meaningfully.

**Evaluation**
Weekly response papers: 25%
Capstone project: 25%
Capstone presentation: 10%
Participation and preparation: 40%

**Course Objectives**
Students should gain:

- Familiarity with contemporary debates surrounding the Enlightenment
- Skills in critiquing historiographies and historical narratives
- An understanding of critical race theory and its applicability to music and culture
- A perspective on European music and culture in the eighteenth century
- Ability to express critical perspectives in a modern medium

**University Policies**
Class attendance and makeup work conforms with [university policy](#).
Accommodations for students with disabilities conforms with [university policy](#). Contact the [Disability Resource Center](#) for more information.
Grading conforms with university policy.

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations here. Summary results of these assessments are available here.

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. The Honor Code is available here.

**Reading List**

*=optional

**Week 1: Two Enlightenments**

- **Reading**
  
  
  Jann Pasler, “Postmodernism,” Grove Music Online UF subscription

**Week 2: Race & Silence**

- **Reading**
  
  
  
  
  
  
  **Listening**
  
  Aven McMaster & Mark Sundaram, “Us and Them in the Ancient World,” Episode 44 of The Endless Knot Podcast. 13 October 2017. 0:00 to 25:04

**Week 3: Charles Burney, Captain Cook, & Music Historiography**

- **Reading**
  
  Greg Afinogev & Michael Vincent, “How to Read a History Book”


❖ Listening

Ludwig van Beethoven, Piano Concerto no. 4, movement ii. Recording: Mitsuko Uchida & Bavarian Radio Symphony Orchestra

**Week 4: Transatlantic Music**

❖ Reading


❖ Listening


**Week 5: Music in the Global Eighteenth Century**

❖ Reading


❖ Listening

To be decided
Week 6: The Black Legend
❖ Reading


❖ Listening


Week 7: Spain’s Legacy


Week 8: The Fandango & Spanish Identity
❖ Reading


❖ Listening


Christoph Gluck, Fandango from *Don Juan*. Any recording.

Antonio Soler, Fandango. Performance by Andreas Staier.

Week 9: Boccherini

Week 10: The Teen Queen Who Rocked Versailles
Sofia Coppola’s *Marie Antoinette* (2006) UF DVD (2 copies)


Week 11: Cyberpunk Mozart, Capitalist Dystopia


Other readings to be announced.

Week 12: Writing Week
Work on developing your capstone project. Email your topic proposal by Thursday evening.

Week 13: Alternative Formats

❖ PODCAST

McMaster & Sundaram, above in Week 2.

❖ BLOG


❖ NEW MEDIA ARTICLE

Hanlon, Bouie, & Young, above in Weeks 1 & 2.

Week 14: Thanksgiving Break
Week 15: Capstone Projects
In-class presentations