Classical Music Seminar
Postmodern Enlightenment

MUH 6673; MUH 4930
Thursday, Periods 9–11 • MUB 146 • Spring 2020

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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, video essay, blog, 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.
necessary, order books several weeks in advance through UBorrow or Inter-Library-Loan. The instructor will administer a film screening if there is enough interest.

❖ **Writing**
Starting with Week 2, each week you will write a short response paper (500–700 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. The professor may assign alternatives to response papers.

❖ **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. The professor may assign additional activities to aid discussion, such as guiding questions for the readings.

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

**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 & Course 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.

The professor reserves the right to amend the syllabus.

Reading List

Week 1: Two Enlightenments

❖ Reading


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: Enlightenment Orpheus

- Reading


- Listening

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

Week 4: Postmodern Musicology


Week 5: Transatlantic Music

- Reading


- Listening


Week 6: Music in the Global Eighteenth Century

- Reading


- **Listening**

To be decided

**Week 7: Spain’s Legacy**

**Week 8: Majismo in Madrid**
- **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**
- **FICTION**

Sofia Coppola’s *Marie Antoinette* (2006) **UF DVD (2 copies)**


- **NONFICTION**


**Week 11: Writing Week**
Individual meetings with the professor. Work on developing your capstone project.

**Week 12: Don Giovanni in a Postmodern Age**
This week’s readings and viewings contain sexually explicit material, including references to sexual assault. You are free to propose alternate viewings/readings for yourself without further explanation.

- **READING**
  
  

- **VIEWING & LISTENING**
  View the first ca. 20 minutes of Peter Sellars’s production. [YouTube](#)
  We will view the following production in full, available by UF subscription through the resource Opera in Video. Will writes about this production in the required reading for this week.
  

**Week 13: Alternative Formats**

- **PODCAST**
  
  McMaster & Sundaram, above in Week 2.

  **BLOG**
  Brown-Montesano, above in week 12


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

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