

Basic information about the subject ( independent of the cycle)

<b>Module name</b>	<b>Music, propaganda and power</b>
Erasmus code	
ISCED code	
Language of instruction	English
Website	
Prerequisites	none
ECTS points hour equivalents	<b>Contact hours (work with an academic teacher) 30</b>  <b>Total number of hours with an academic teacher 32</b>  <b>Number of ECTS points with an academic teacher 1</b>  <b>Non-contact hours (students' own work)</b> Study literature 30 Preparing project 25 Preparing final presentation 10 Final test 10  <b>Total number of non-contact hours 75</b>  <b>Number of ECTS points for non-contact hours 3</b>  <b>Total number of ECTS points for the module: 4</b>
Educational outcomes verification methods	Short test, final presentation, group project
Description	The goal of our class is to present connections between music and politics. Our meetings will be devoted to ways of appropriation and manipulation of art by different systems of government such as fascism, communism and democracy. It is important because music could become a dangerous and cruel tool and serve as a form of violence and intimidation. Forms of defending the autonomy and independence of art by individual creators, composers, conductors and performers will constitute the subject of our interests.
Reading list	Dossy, L. 2003. Altern Ther Health Med. Taking note: music, mind, and nature, Jul-Aug; 9(4): 10-4, 94-100. Horten, G. 2003. Radio Goes to War: The Cultural Politics of Propaganda During World War II, University of California Press, Berkeley, CA.. Nietzsche, F. 2008. The Case Of Wagner, Nietzsche Contra Wagner. Dodo Press. Piore, A. 2003. The Love's Not Mutual. Newsweek, May 26 Stanley, J. 2015. How Propaganda Works. Princeton University Press Taruskin, Richard 2009. On Russian Music. University of California Press Taruskin, R. 2001. Music's dangers and the case for control. New York Times, Dec, 9. Volkov, S. 2004. Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator. Knopf. Wilson, E. 1994. Shostakovich: A Life Remembered. Princeton University Press.
Educational outcomes	<b>KNOWLEDGE:</b> Students will have knowledge about connections between music, propaganda, psychology and politics. Students will gain knowledge of how music used in rhetoric,

	<p>myth and symbol.</p> <p><b>SKILLS</b> Students will recognize, analyze, and critically evaluate musical persuasive messages. Student differentiate between types of tools of musical propaganda in historical contexts</p> <p><b>ATTITUDES</b> Student presents an attitude of curiosity, involvement and openness.</p>
Practice	

#### Information about classes in the cycle

Website	
Educational outcomes verification methods	Short test, final presentation
Comments	
Reading list	<p>Dossy, L. 2003. Altern Ther Health Med. Taking note: music, mind, and nature, Jul-Aug; 9(4): 10-4, 94-100.</p> <p>Horten, G. 2003. Radio Goes to War: The Cultural Politics of Propaganda During World War II, University of California Press, Berkeley, CA..</p> <p>Nietzsche, F. 2008. The Case Of Wagner, Nietzsche Contra Wagner. Dodo Press.</p> <p>Piore, A. 2003. The Love's Not Mutual. Newsweek, May 26</p> <p>Stanley, J. 2015. How Propaganda Works. Princeton University Press</p> <p>Taruskin, Richard 2009. On Russian Music. University of California Press</p> <p>Taruskin, R. 2001. Music's dangers and the case for control. New York Times, Dec, 9.</p> <p>Volkov, S. 2004. Shostakovich and Stalin: The Extraordinary Relationship Between the Great Composer and the Brutal Dictator. Knopf.</p> <p>Wilson, E. 1994. Shostakovich: A Life Remembered. Princeton University Press.</p>
Educational outcomes	<p><b>KNOWLEDGE:</b> Students will have knowledge about connections between music, propaganda, psychology and politics. Students will gain knowledge of how music used in rhetoric, myth and symbol.</p> <p><b>SKILLS</b> Students will recognize, analyze, and critically evaluate musical persuasive messages. Student differentiate between types of tools of musical propaganda in historical contexts</p> <p><b>ATTITUDES</b> Student presents an attitude of curiosity, involvement and openness.</p>
A list of topics	<p>Myth and ritual (connections between music and archaic and contemporary religion)</p> <p>Watershed: Cult of Wagner – source of totalitarianism</p> <p>Fascism – degenerate music</p> <p>Stalinism – between idea and hell</p> <p>War and music</p> <p>The role of music in concentration camps and death camps</p> <p>Democracy and committed music</p> <p>Torture and music</p> <p>Advertisement – seduction through word and music</p>
Teaching methods	Classes

Assessment methods	Activity during classes, homework and presentations, final presentation Activity during classes, homework and presentations, final presentation
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