

MUS 235, Critical Studies Seminar, Fall 2007
Michael Dessen, University of California, Irvine
Syllabus

Course meets: Wednesdays, 1:00-2:50, Room 202, Music and Media Building

Course webpage: <http://music.arts.uci.edu/mdessen/mus235>

My office: 105 Music and Media

Phone: (949) 824-0386

Office hours: Thursday 11am-1pm, and by **appointment**

Email: mdessen@uci.edu

Course description

For this course, you are invited to explore new ways of thinking about music and culture. Rather than emphasize a single scholarly discipline or musical form, we will study writings by a wide range of researchers, philosophers and artists, and highlight questions that have shaped interdisciplinary discourses of music and cultural studies. Assignments will center around the readings, and will include presentations, brief written responses and take home essay exams.

Assignments and tests

Reading and responses: Each week, you will submit (using the Dropbox feature on **MyEEE**) informal response to the week's readings. The responses should only be between 1 and 2 pages double-spaced, and uploaded by 10 am Wednesday. Please use RTF, plain text, or MSWord format. You may address any issues you wish that came up for you in relation to one or more of the readings. These are not formal papers, but opportunities for you to process your ongoing reactions to the material and prepare for in-class discussions. They will be graded pass/fail.

In-class presentations and abstracts: Each week, some readings will be presented to the class by students, in a short (5 to 10 minute) presentation. I will provide more details about this in class. We will schedule these as we go, and each student will complete several presentations over the course of the quarter. For certain presentations, you will also be asked to write a 250 word abstract of the article.

Exams: Both the midterm and final exams will be take-home writing assignments. They may make reference to some of the material we have read and/or new material, and may also involve using library resources to explore topics relevant to your own interests. Each test will be handed out at least one week before the due date.

Required materials

There is one required book to purchase, available in the UCI Bookstore: *Introducing Cultural Studies*, by Ziauddin Sardar and Borin Van Loon. The bulk of the course readings will be individual essays, which you can download through the DropBox feature on your **MyEEE** page.

Grading

Participation in class discussions: 25%

Reading responses and in-class presentations: 25%

Midterm take-home exam: 25%

Final take-home exam: 25%

Late/makeup/absence policy

Presentation makeups, exam extensions, or late assignment submissions are only acceptable in cases of severe illness or emergency. Repeated absences or failure to come to class prepared will naturally lower your participation grade.

Special needs

If you have a disability that affects your ability to complete the assignments or tests on time, you must come see me at the beginning of the semester to make advance arrangements.

Office hours and getting help

If you have any trouble with the course, it is important to seek help early rather than wait until the end of the quarter. If you want to meet but cannot make my office hours, please **email me** some times you are free.

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Schedule

October 3

Course introduction

October 10: Theory, authority, power, difference

Reading response due by 10am

Readings due:

1. *Introducing Cultural Studies*, pp. 3-39
2. hooks, bell. "Theory as Liberatory Practice." In *Teaching to Transgress*, 59-75. New York: Routledge, 1994.
3. Koskoff, Ellen. "What Do We Want to Teach When We Teach Music? One Apology, Two Short Trips, Three Ethical Dilemmas, and Eighty-Two Questions." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 545-59. Oxford, New York: Oxford University Press, 1999.
4. Baraka, Imamu Amiri. "Jazz and the White Critic." In *Black Music*, 11-20. New York: W. Morrow, 1970.
5. McClary, Susan. "Introduction: A Material Girl in Bluebeard's Castle." In *Feminine Endings: Music, Gender, and Sexuality*, 3-34. Minneapolis: University of Minnesota Press, 1991.
6. Kramer, Lawrence. "Classical Music and Its Values." In *Why Classical Music Still Matters*, 1-34. Berkeley: University of California Press, 2007.

October 17: Race, ethnicity, representation, innovation

Reading response due by 10am

Readings due:

1. *Introducing Cultural Studies*, pp. 40-89 and pp. 106-137
2. Brown, Michael K., et al. "Introduction: Race Preferences and Race Privileges." In *Whitewashing Race : The Myth of a Color-Blind Society*, 1-33. Berkeley: University of California Press, 2003.
3. Radano, Ronald, and Philip Bohlman. "Introduction: Music and Race, Their Past, Their Presence." In *Music and the Racial Imagination*, 1-56. Chicago: University of Chicago Press, 2000.
4. Lewis, George E. "Improvised Music after 1950: Afrological and Eurological Perspectives." *Black Music Research Journal* 16, no. 1 (1996): 91-122.
5. Hisama, Ellie. "Postcolonialism on the Make: The Music of John Mellencamp, David Bowie and John Zorn." *Popular Music* 12, no. 1 (1993): 91-104.
6. Also, please review the brief statistics publication: "Out of Tune: The Status of Black Faculty in the Music Departments of the Nation's Highest-Ranked Universities." *The Journal of Blacks in Higher Education* 39, no. Spring (2003).

October 24: Gender, sexuality, hegemony, pleasure

Reading response due by 10am

Readings due:

1. *Introducing Cultural Studies*, pp. 138-171
2. Shepherd, John. "Music and Male Hegemony." In *Music and Society*, edited by Richard Leppert and Susan McClary, 151-72. Cambridge: Cambridge University Press, 1990.
3. Davis, Angela Y. "I Used to Be Your Sweet Mama: Ideology, Sexuality and Domesticity." In *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie*

- Holiday*, 3-41. New York: Pantheon Books, 1998.
4. McClary, Susan. "This Is Not a Story My People Tell: Musical Time and Space According to Laurie Anderson." In *Feminine Endings: Music, Gender, and Sexuality*, 132-47. Minneapolis: University of Minnesota Press, 1991.
 5. Cusick, Suzanne G. "Toward a Lesbian Relation to Music: A Serious Effort Not to Think Straight." In *Queering the Pitch : The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood and Gary Thomas, 67-84. New York: Routledge, 1994.

October 31: Ritual, ideology, identity, performance

Note: Midterm take-home exam assignment will be handed out today.

Reading response due by 10am

Readings due:

1. *Introducing Cultural Studies*, pp. 90-105
2. Bourdieu, Pierre. "The Production of Belief: Contribution to an Economy of Symbolic Goods." In *The Field of Cultural Production*, 74-111. New York: Columbia University Press, 1983.
3. Small, Christopher. "Introduction and Chapter 2, on the Ritual of Performance." In *Music of the Common Tongue : Survival and Celebration in African American Music*, 1-16, 49-80. Hanover, NH: University Press of New England, 1998.
4. Subotnik, Rose Rosengard. "Individualism in Western Art Music and Its Cultural Costs." In *Developing Variations : Style and Ideology in Western Music*, 239-64. Minneapolis: University of Minnesota Press, 1991.
5. Wong, Deborah. "Listening to Local Practices: Performance and Identity Politics in Riverside, California." In *Speak It Louder : Asian Americans Making Music*, 117-38. New York: Routledge, 2004.

November 7

Midterms due (in Dropbox) today by 12 noon.

In class: Special topic presentation TBA

November 14: Technology, repetition, cyborgs, noise

Reading response due by 10am

Readings due:

1. Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*, 215-51. New York: Schocken Books, 1986.
2. Haraway, Donna. "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century." In *Simians, Cyborgs, and Women: The Reinvention of Nature*, 149-81. New York: Routledge, 1991.
3. Attali, Jacques. "Repeating." In *Noise: The Political Economy of Music*, 87-132. Minneapolis: University of Minnesota Press, 1985.
4. Gray, Herman. "Music, Identity and New Technology." In *Cultural Moves: African Americans and the Politics of Representation*, 148-84. Berkeley: University of California Press, 2005.

November 21: Value, ethics, embodiment, listening

Writing assignment due by 10am. NOTE: Class will not meet today but instead there will be an added section to the writing assignment, to be discussed in class.

Readings due:

1. Adorno, Theodor. "Opera." In *Introduction to the Sociology of Music*, 71-84. New York: Seabury Press, 1976.
2. Meyer, Leonard B. "Some Remarks on Value and Greatness in Music." In *Music, the Arts, and Ideas: Patterns and Predictions in Twentieth-Century Culture*, 22-41. Chicago, :

- University of Chicago Press, 1967.
3. Cleage, Pearl. "Mad at Miles." In *Deals with the Devil: And Other Reasons to Riot*, 36-43. New York: Ballantine Books, 1993.
 4. Oliveros, Pauline. "Quantum Improvisation: The Cybernetic Presence." *Musicworks*, Fall 1999, 14-20.

November 28: Globalization, mass/media, exoticism, the intercultural

Reading response due by 10am

Readings due:

1. Agawu, V. Kofi. "Introductory Chapter, and Chapter 1: Colonialism's Impact." In *Representing African Music: Postcolonial Notes, Queries, Positions*, 1-22. New York: Routledge, 2003.
2. Meintjes, Louise. "Paul Simon's Graceland, South Africa, and the Mediation of Musical Meaning." *Ethnomusicology* 34, no. 1 (1990): 37.
3. Stanyek, Jason. "Transmissions of an Interculture: Pan-African Jazz and Intercultural Improvisation." In *The Other Side of Nowhere : Jazz, Improvisation, and Communities in Dialogue*, edited by Daniel Fischlin and Ajay Heble, 87-130. Middletown, Conn.: Wesleyan University Press, 2004.
4. Taylor, Timothy. "Introduction to Part 2, and Chapter 4: Consumption, Globalization and Music in the 1980s and After." In *Beyond Exoticism : Western Music and the World*, 113-39. Durham: Duke University Press, 2007.

December 5:

Book presentations due today. For this week you will pick a book, from a **list** given out on November 7, to read and give a brief in-class presentation (including a handout, one page maximum).

The take-home final exam will also be handed out and discussed in class today. It is due on Wednesday, December 12, by noon, through Dropbox.

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November 7 handout

For the final week of this quarter, the assignment will be to read a book and give a 10-minute presentation about it (including a handout, one page maximum) to the class on December 5th. Please choose a book from the list below. If you have another suggestion then please talk to me right away about it. Also, make sure you locate your book ahead of time. They are NOT on reserve.

I will briefly introduce the books in class, and help each of you choose one based on your interests.

- Adorno, Theodor W., Richard D. Leppert, and Susan H. Gillespie. *Essays on Music: Selected, with Introduction, Commentary, and Notes by Richard Leppert; New Translations by Susan H. Gillespie*. Berkeley, Calif.: University of California Press, 2002.
- Agawu, V. Kofi. *Representing African Music: Postcolonial Notes, Queries, Positions*. New York: Routledge, 2003.
- Aparicio, Frances R. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Hanover, NH ; London: University Press of New England for Wesleyan University Press, 1998.
- Attali, Jacques. *Noise: The Political Economy of Music*, Minneapolis: University of Minnesota Press, 1985.
- Born, Georgina. *Rationalizing Culture: Ircam, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley: University of California Press, 1995.
- Brett, Philip, and George E. Haggerty. *Music and Sexuality in Britten: Selected Essays*. Berkeley: University of California Press, 2006.
- Chernoff, John Miller. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press, 1981.
- Goehr, Lydia, and Oxford University Press. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Oxford University Press, 1994.
- Griffin, Farah Jasmine. *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*. New York: Free Press, 2001.
- Hisama, Ellie M. *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Cambridge; New York: Cambridge University Press, 2001.
- Kramer, Lawrence. *Music as Cultural Practice, 1800-1900*. Berkeley, CA: University of California Press, 1990.
- McClary, Susan. *Conventional Wisdom: The Content of Musical Form*. Berkeley: University of California Press, 2000.
- Monson, Ingrid T. *Saying Something: Jazz Improvisation and Interaction*. Chicago: University of Chicago Press, 1996.
- Perlman, Marc. *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. Berkeley: University of California Press, 2004.
- Porter, Eric. *What Is This Thing Called Jazz?: African American Musicians as Artists, Critics, and Activists*. Berkeley: University of California Press, 2002.
- Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*: Wesleyan University Press: Published by University Press of New England, 1994.
- Subotnik, Rose Rosengard. *Developing Variations: Style and Ideology in Western Music*. Minneapolis: University of Minnesota Press, 1991.
- Wong, Deborah Anne. *Speak It Louder: Asian Americans Making Music*. New York: Routledge, 2004.