Music in the Study of Gender, Race, and Class

Music 7007
Memorial University
Winter 2011

Instructor:	Janice Esther Tulk	Class Time:	Thursdays 3-6pm
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Course Description:

This seminar will explore the intersecting social constructs of gender, race, and class as they relate to the production and consumption of music, with a specific focus on popular culture.

Assigned Readings, Listenings, and Viewings:

There is no one assigned text for this course; rather, required readings will be available on reserve or via the internet. Supplementary audio-visual materials will be similarly made accessible. Assigned readings, listenings, and viewings must be completed by the start of the class during which they will be discussed. Note: As term progresses, changes may be made to the reading list. These will be announced in class and an updated reading list will be uploaded to the website.

Evaluation:

1. Class Participation: 20%

   Students will be required to lead the discussion in one class. Students will choose a topic of interest from the course syllabus for this purpose during the first class. It must be noted, however, that students are expected to come to all classes prepared to discuss readings and audio-visual materials. Periodically, students will also be asked to bring in relevant examples from their own audio-video libraries to share with the class and discuss in relation to the readings.

2. Article Summary & Response: 30% Due: 1 week after class discussion of article

   Over the course of the term, students will submit three short essays (2-3 pages maximum) that present an overview of and response to a reading discussed in class. Each summary and response will be worth 10%. Students will select articles from the reading list provided for the course and must choose one focussed on gender, one on race, and one on class. These essays will be due one week after the chosen article has been discussed in class.

3. Term Paper Proposal with Bibliography: 10% Due: February 3

   Students will propose a paper on a topic of relevance to this course. The proposal will clearly define the topic and scope for the term paper, as well as the methodologies and theoretical approaches to be employed. It must identify and cite relevant scholarly work. A bibliography of no fewer than 15 academic sources should accompany the proposal. Students will be asked to share their topics in class on February 3rd to solicit feedback from their peers.

4. PRESENTATION IN STUDENT SEMINAR: 10% DUE: MARCH 31ST

Students will present their term research to their peers in class on March 31st. This presentation is to be between 15 and 20 minutes long and will be followed by 10-15 minutes of discussion. It is anticipated that feedback provided through this process will be valuable for – and possibly incorporated into – the final version of your paper; therefore, it is advisable to have a well-researched and -structured presentation prepared for this date.

5. TERM PAPER: 30% DUE: APRIL 8TH AT NOON

Students will submit a well-written paper of 15-20 pages on a topic relevant to this course.

SUBMISSION GUIDELINES:

All written assignments must employ 12pt Times New Roman font, 1" margins, and double-spacing, and be submitted in hard copy (double-sided preferred). Sources must be cited according to Turabian author-date references style. All assignments will be graded for content and style (spelling, grammar, punctuation, etc).

READING LIST

JANUARY 6 INTRODUCTION TO MUSIC IN THE STUDY OF GENDER, RACE, AND CLASS

Film: *King of Jazz* (1930)

Reading: Rogin, Michael. 1992. "Making America Home: Racial Masquerade and Ethnic Assimilation in the Transition to Talking Pictures." *Journal of American History* 79, no. 3: 1050-1077. Stable URL: http://www.jstor.org/stable/2080798

JANUARY 13 THE STUDY OF GENDER, RACE, AND CLASS

Reading: Stone, Ruth. 2008. "Gender, Ethnicity, and Identity Issues." In *Theory for Ethnomusicology*, 145-64. Upper Saddle River: Pearson Education Ltd.

Stone, Ruth. 2008. "Marxist Explanations." In *Theory for Ethnomusicology*, 98-110. Upper Saddle River: Pearson Education Ltd.

Storey, John. 2001. "Gender and Sexuality." In *Cultural Theory and Popular Culture: An Introduction*, 113-45. Harlow: Pearson Education Ltd.

Storey, John. 2001. "Marxisms." In *Cultural Theory and Popular Culture: An Introduction*, 82-112. Harlow: Pearson Education Ltd.

JANUARY 20 GENDER, RACE, AND CLASS IN RESEARCH

Reading: Babiracki, Carol M. 1997. "What's the Difference? Reflections on Gender and Research in Village India." In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, eds. Gregory F. Barz and Timothy J. Cooley, 121-36. New York: Oxford University Press. [Available through QEII as electronic resource]

Shelemay, Kay Kaufman. 1991. "In a Beta Israel Village." In *A Song of Longing: An Ethiopian Journey*, 32-50. Champaign: University of Illinois Press.

Tang, Patricia. 2007. "You Will Be Griot In Another Way: The Ethnomusicologist's Story." In *Masters of the Sabar: Wolof Griot Percussionists of Senegal*, 13-24. Philadelphia: Temple University Press. [Available through QEII as electronic resource]

JANUARY 27 REPRESENTATION: LISTENING TO FILM

Reading: Kassabian, Anahid. 2001. "How Film Music Works." In *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 15-36. New York: Routledge.
[Available through QEII as electronic resource]

Kassabian, Anahid. 2001. "How Music Works in Film." In *Hearing Film: Tracking Identifications in Contemporary Hollywood Film Music*, 37-60. New York: Routledge.
[Available through QEII as electronic resource]

Tulk, Janice Esther. 2010. "An Aesthetic of Ambiguity: Musical Representation of Indigenous Peoples in Walt Disney's Brother Bear." In *Drawn to Sound: Animation Film Music and Sonicity*, ed. Rebecca Coyle, 120-37. London, South Wales: Equinox Publishing Ltd.

Viewing: Students are asked to bring in film clips (on DVD, VHS, YouTube link, jump drive, etc) to share and discuss with the class.

FEBRUARY 3 REPRESENTATION: THE SMALL SCREEN & PAPER PROPOSAL PRESENTATIONS

Reading: Donnelly, K. J. 2002. "Tracking British Television: Pop Music as Stock Soundtrack to the Small Screen." *Popular Music* 21, no. 3: 331-343.
Stable URL: http://www.jstor.org/stable/853722

Taylor, Timothy D. 2000. "World Music in Television Ads." *American Music* 18, no. 2: 162-192.
Stable URL: http://www.jstor.org/stable/3052482

Lowe, Melanie. 2002. "Claiming Amadeus: Classical Feedback in American Media." *American Music* 20, no. 1: 102-119.
Stable URL: http://www.jstor.org/stable/3052244

Viewing: Students are asked to bring in television clips (on DVD, VHS, YouTube link, jump drive, etc) to share and discuss with the class.

FEBRUARY 10 FEMINIST PERSPECTIVES: RE-READING OPERA, RETHINKING THE ACT OF LISTENING

Reading: Blackmer, Corinne E. and Patricia Julianna Smith. 1995. "Introduction." In *En Travesti: Women, Gender Subversion, Opera*, eds Corinne E. Blackmer and Patricia Juliana Smith, 1-19. New York: Columbia University Press.

Locke, Ralph P. 1995. "What Are These Women Doing in Opera?" In *En Travesti: Women, Gender Subversion, Opera*, eds Corinne E. Blackmer and Patricia Juliana Smith, 1-19. New York: Columbia University Press.

Cusick, Suzanne. 1994. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, 67-83. New York: Routledge.

Viewing: clips from *Porgy and Bess*, *Carmen*, and *Salome*

FEBRUARY 17 GENDER, CLASS, AND TIMBRE

Reading: Olwage, Grant. 2004. "The Class and Colour of Tone: An Essay on the Social History of Vocal Timbre." *Ethnomusicology Forum* 13, no. 2: 203-226.
Stable URL: http://www.jstor.org/stable/20184481

McCracken, Allison. 1999. "'God's Gift to Us Girls': Crooning, Gender, and the Re-Creation of American Popular Song, 1928-1933." *American Music* 17, no. 4: 365-395.
Stable URL: http://www.jstor.org/stable/3052656

Dame, Joke. 1994. "Unveiled Voices: Sexual Difference and the Castrato." In *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Philip Brett, 138-151. New York: Routledge.

FEBRUARY 24 "PARKING LOT"

This class will be reserved for issues and topics that arise during the first half of the term, but for which there is not sufficient time to discuss them given the schedule. Should no "parking lot" topics and issues arise, this class will be converted to a research class.

MARCH 3 CLASS AND GENDER IN SONG

Reading:

Moss, Pamela. 1992. "Where is the 'Promised Land'?: Class and Gender in Bruce Springsteen's Rock Lyrics." *Geografisks Annaler. Series B. Human Geography* 74, no. 3: 167-187.
Stable URL: http://www.jstor.org/stable/490860

Fox, Aaron. 2004. "Voicing Working-Class Culture." In *Real Country: Music and Language in Working-Class Culture*, 20-45. Durham: Duke University Press.

Fox, Aaron. 2004. "'The Women Take Care of That': Engendering Working-Class Culture." In *Real Country: Music and Language in Working-Class Culture*, 249-271. Durham: Duke University Press.

Stewart, Polly. 1993. "Wishful Willful Wily Women: Lessons for Female Success in the Child Ballads." In *Feminist Messages: Coding in Women's Folk Culture*, ed. Joan Radner, 54-73.

Greenhill, Pauline. 1997. "'The Handsome Cabin Boy': Cross-dressing Ballads, Sexualities, and Gendered Meanings." In *Undisciplined Women: Tradition and Culture in Canada*, eds. Pauline Greenhill and Diane Tye, 113-130. [Available through QEII as electronic resource]

MARCH 10 RAP AND MUSIC VIDEOS

Reading:

Keyes, Cheryl L. 1993. "'We're More Than a Novelty, Boys': Strategies of Female Rappers in the Rap Music Tradition." In *Feminist Messages: Coding in Women's Folk Culture*, ed. Joan Radner, 203-220.

Lewis, Lisa A. 1995. "Form and Female Authorship in Music Video." In *Gender, Race, and Class in Media: A Text-Reader*, eds. Gail Dines and Jean McMahon Humez, 499-507. Sage Publications.

Roberts, Robin. 1996. "'Ladies First': Queen Latifah's Afrocentric Video." In *Ladies First: Women in Music Videos*, 163-189. University Press of Mississippi.

Viewing:

"Ladies First" by Queen Latifah

MARCH 17 GUITARS AND GEAR: MASCULINE TERRAIN?

Reading:

Bayton, Mavis. 1997. "Women and the Electric Guitar." In *Sexing the Groove: Popular Music and Gender*, ed. Sheila Whiteley, 37-49. London: Routledge.

Clawson, Mary Ann. 1999. "When Women Play the Bass: Instrument Specialization and Gender Interpretation in Alternative Rock Music." *Gender and Society* 13, no. 2: 193-210.
Stable URL: http://www.jstor.org/stable/190388

Diamond, Beverley. 2006. "Local Logics and the Gendering of Music Technology: A Newfoundland Case Study." *Intersections* 26, no. 2: 49-68. [Available through QEII as electronic resource]

Clawson, Mary Ann. 1999. "Masculinity and Skill Acquisition in the Adolescent Rock Band." *Popular Music* 18, no. 1: 99-114.
Stable URL: http://www.jstor.org/stable/853570

MARCH 24 TRANSGRESSING BOUNDARIES

Reading:

McLeod, Ken. 2001. "Bohemian Rhapsodies: Operatic Influences on Rock Music." *Popular Music* 20, no. 2: 189-203.
Stable URL: http://www.jstor.org/stable/853651

Walser, Robert. 1992. “Eruptions: Heavy Metal Appropriations of Classical Virtuosity.” *Popular Music* 11, no. 3: 263-308.
Stable URL: http://www.jstor.org/stable/931311

Valentine, Gill. 1995. “Creating Transgressive Space: The Music of kd lang.” *Transactions of the Institute of British Geographers*, New Series 20, no. 1: 474-485.
Stable URL: http://www.jstor.org/stable/622977

Rodger, Gillian. 2004. “Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox.” *Popular Music* 23, no. 1: 17-29.
Stable URL: http://www.jstor.org/stable/3877623

MARCH 31 STUDENT SEMINARS