This seminar is designed to explore the ways in which the concept of culture has emerged as a focal point for interdisciplinary scholarship in music studies in both the humanities and the social sciences. We will explore the ways in which contemporary scholars study culture as social practice, the social relations of knowledge, and the roles of symbolic, subjective, and expressive practices in constituting as well as reflecting social relations. At the same time, we will examine the ways in which contemporary scholars connect cultural texts to social and historical contexts, trace the origins and evolution of cultural practices as social forces, and relate the aesthetic properties and the uses and effects of culture to social structures. Finally, we will address global displacements of social relations in the present era to examine how they affect the past, present, and future of music scholarship.

**Required Books** (available for this course at the Pitt bookstore, except for Foucault and Butler; all books also on reserve at the Music library):


Supplementary Texts (Introductory)

Hillman Library Reference (Ground Floor) (Non-circulating) CB430 .D52 1999
   Athens: The University of Georgia Press.
Hall, Stuart, David Held, Don Hubert, and Kenneth Thompson, eds. Modernity: An
    Introduction to Modern Societies Cambridge, MA: Blackwell Publishers Inc.
    and Littlefield.
Hall, Stuart, ed. 1997. Representation: Cultural Representations and Signifying
Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. 2001. The Post-Colonial Studies
Stokes, Martin. 2001. “Ethnomusicology (IV): Contemporary Theoretical Issues.” In The
   http://www.grovemusic.com/shared/views/article.html?section=music.52178.4

Topics, Readings, and Assignments
All readings are due on the date for which they are listed.
Schedule changes and additional recommended readings will be announced in class.

7 Jan: Introduction
Overview of the course; What are “keywords”? What is theory and what does it do? How
to use theory (examples)

14 Jan: Raymond Williams (culture and ideology)

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21 Jan: Michel Foucault (discursive practice)

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28 Jan: Edward Said (orientalism)


Choose and report on an article or book about music that articulates an orientalist mode of discourse.


4 Feb: Louis Althusser (interpellation)


11 Feb: Antonio Gramsci (hegemony)


18 Feb: Pierre Bourdieu (habitus)


25 Feb: Roland Barthes (semiotics; mythologies)


4 March: Jacques Derrida (deconstruction)


11 March: Spring Break

18 March: TBA

25 March: Benedict Anderson (imagined communities)


1 April: Arjun Appadurai (globalization)


[available online through ULS]


Requirements

Etiquette
1. Full and complete attendance, attention, participation, listening and reading. I expect the very best you can give.
2. Good faith and good humor toward your colleagues in the classroom and on the mailing list. Disagreements are expected and encouraged, but please keep nitpicking to a minimum; personal attacks are not acceptable under any circumstance. Follow the Golden Rule.

Journal of Keywords
Compile a list of theoretical concepts from the readings and class discussion. Define the terms, cite your sources, and note their possible relevance to your work. Make a point to use these concepts and terminology in discussion. I will collect journals periodically.

Weekly Reflections
For each assigned reading you will be asked to answer a set of questions about the week's reading and related issues. These assignments (3-5 pages each) will be the basis for each week's discussion, so they must be completed before the class in which the readings are discussed. All assignments must be typed or printed.

Grading
1. If your performance on any assignment is not satisfactory, I may ask you to do it again.
2. Late papers will not be accepted.
3. Activities for which you must be present (presentations, helping to lead discussion) cannot be made up. If you know you will be absent on a day for which you are obligated, trade with one of your colleagues.
4. Final grades may be reduced for unsatisfactory performance in any of the categories listed under “requirements.”
5. I will not give incompletes except in truly extraordinary personal circumstances that can be documented. Students may, however, elect to take an “F” for the course and have their grades for the course changed upon satisfactory completion of all course requirements.

Grading
Attendance, participation, in-class presentations (25%); Journal of Keywords (15%)
weekly reflections (60%).

Reserve List


Hamessley, Lydia and Elaine Barkin, eds. Audible Traces: Gender, Identity, and Music. CD 2369 Shelved at Music Lib (B-28 Music Building) Sound (restricted circ) ML82 A93 1999


