

Course Syllabus

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MUSC 11C: Popular Music of the United States

Summer Session 1 2018

June 25 - July 27

MW 1:00 - 4:30PM

Music Center, RM 131

Instructor: Ryan Lambe, Ph.D. Candidate

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Office Hours: Wednesday 11:30 AM McHenry Library Cafe and by appointment

TA: Kira Dralle, Ph.D. Candidate

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Office Hours: By appointment

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Office Hours: By appointment

Course Description

U.S.-based popular music from the 1850s through the 2010s. Emphasizes: narratives of race, ethnicity, gender, class, and immigration in jazz, country, and blues genres; diverse late-20th Century cultural revolutions. Pop music topics are studied through engagement with critical race and ethnicity studies themes including essentialism, cultural appropriation, whiteness, and intersectionality.

Course Outcomes

- Reflect on and question students' own listening practices as culturally and historically situated
- Analyze recorded music and music video using music-discipline specific language
- Recognize and recall prominent genres, artists, record companies, and songs of popular music from the United States

- Outline, consider, and recall scholarly arguments in the fields of popular music and race/ethnicity studies
- Develop a written interpretation of the means by which a given popular music song performs ideologies of race/ethnicity

Teaching Philosophy

Education, in my view, is an ongoing process of liberation in which students develop critical thinking skills and become more self-directed in their learning. To do this, I teach using active and collaborative learning methods where students engage with one another to process and produce course content through structured activities. In this way, students move toward further self-actualization and agency as they take responsibility for their own learning within the cultural system of education.

Method of Instruction: Group discussion of readings and music analysis

Course Website: On Canvas at <https://ucsc.instructure.com/courses/14782>. All readings and media, as well as many assignments will be posted on this website so it is vital that you can make use of Canvas frequently.

Bring to each class

- Something to eat (3.5 hour class periods!)
- Paper and writing utensil (for in-class activities, notes, and quizzes)
- A copy of the session's "Before Class" reading, either digital or paper. Keep in mind that there is no internet or cell phone service in room 131.
- Listening Guide for one of each session's media

Study Schedule Recommendations

To achieve an A, the UCSC Educational Opportunity Program recommends a ratio of 3 hours studying per week for each unit. For a 5-unit course, you would be studying for 15 hours each week. However, summer courses move twice as quickly. Instead of 30h/week, I recommend the following weekly study schedule of 20h/ week.

- Work in class: 7 hours

- Reading: 6 hours
- Listening to and analyzing music: 3 hours
- Work on projects (genre presentation/song interpretations): 3 hours
- Review prior readings and media for quizzes: 1 hour

Attendance Policy

Because this course, like all summer courses, moves quickly, and because much of the content depends on group work, it is necessary for you to be in each of the 9 sessions. Three absences will result in a failing grade. Be sure to be in class so you can work with your colleagues to develop your ideas.

Late Assignments: Except in circumstances involving a death in the family or extreme personal illness, late assignments will not be accepted. In those circumstances, email RLambe@UCSC.edu (<mailto:RLambe@UCSC.edu>)

Emailing Instructor and TAs: If you have a question or concern about the course, please email your instructor or TA. You can expect a reply within 48 hours.

- A-Li: Ryan - RLambe@UCSC.edu (<mailto:RLambe@UCSC.edu>)
- Lin-Tang: Kira - KDralle@UCSC.edu (<mailto:KDralle@UCSC.edu>)
- Tao-Zhu: Sanguk - SKim179@UCSC.edu (<mailto:SKim179@UCSC.edu>)

Important Dates

- Add - Thursday, June 28
- Drop - Monday, July 2
- No Class- Wednesday, July 4th
- Midterm Due - Monday, July 9
- Withdraw - Friday, July 13
- Final Due - Wednesday, July 25

Title IX Disclosure

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831)502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support, (831)459-2462. Reports to law enforcement can be made to UCPD, (831)459-2231 ext.1. For emergencies call 911. Faculty are required under the UC Policy on Sexual

Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

Academic Integrity Statement

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other reports of academic dishonesty in order to ensure that the integrity of scholarship is valued at UCSC. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of the course and disciplinary sanctions imposed either by the provost of his or her college or by the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in the expulsion from the university

and a permanent notation on the student's transcript.

Resources for Students with Disabilities

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu."

***** For students with reading disabilities, English Language Learners, and students with excessive restraints on their time, I offer computer-generated audio files of many of the required readings.

Respect for Diversity

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, ability, age, socioeconomic status, ethnicity, race, and prior learning. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of this course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious or cultural events, please let me know so that we can make arrangements for you. Please commit to fostering a collaborative and inclusive environment in this classroom, to learning from one another, and to bringing your own skills, knowledge and experience to the table with sincerity and care.

Graded Activities

Song Interpretation (4)	50%	96-100	A
		90-95	A-
Genre Presentation (1)	15%	87-89	B+
		83-86	B
Listening/Reading Quizzes (3)	20%	80-82	B-
		76-79	C+
Listening Guides (8)	15%	70-75	C
		65-69	D
Total:	100%	0-64	F

Song Interpretation - 50%

Write a 900-1100 word paper in which you propose an interpretation of the means by which a given popular music song performs ideologies of race/ethnicity. You will be asked to submit portions of this assignment for review and feedback. See the assignment description on the Canvas website for more information.

1. Song Choice (5%) Due 7/2
2. Song Listening Guide (5%) Due 7/9
3. Song Interpretation Draft with Assessments (20%) Due 7/16
4. Song Interpretation Final (20%) Due 7/25

Genre Presentations - 15%

In groups of 4, choose a genre of popular music from a list, research, it, and present it to the class. Genre Presentations are due sometime between session 3-10 depending on your genre. See the assignment description on the Canvas website for more information.

Listening/Reading Quizzes - 20%

Each week, you will take a short quiz to help you recall and rehearse information about the readings and listening examples. We will have quizzes every Wednesday starting session 4. Content for the quizzes will be drawn from the compiled sentences we write in class in response to the readings and listening samples. You can find those sentences in [this google doc](#).

Listening/Reading Guides - 15%

Before each class, complete a listening guide for the song that corresponds to **the first letter of your last name**. These guides are work spaces to develop your critical listening skills so they will be graded only on a complete/incomplete basis. You will be working in small groups each class to **compare listening guides** and **write one sentence** connecting the song to one of the course readings. Many of the songs come from the reading directly so this sentence could come from the reading. Also before class, you are asked to **find the thesis of** that session's **'Before class' reading**.

Course Schedule				
Week	Session	Date	Topic	Work Due
1	1	6/25	Categories: Race/Ethnicity, Pop Music	
	2	6/27	Crossover/Hybridity: Genre, Race, and Michael Jackson	<ul style="list-style-type: none">• Listening Guide 1
2	3	7/2	Essentialism in Pop and the African Diaspora	<ul style="list-style-type: none">• Listening Guide 2• Genre Presentations 1-2• Song Choice
		7/4	No Class: 4th of July	
3	4	7/9	Cultural Appropriation in Blues, Hip-Hop, and Soul	<ul style="list-style-type: none">• Listening Guide 3• Genre Presentations 3-4• Song Listening Guide

	5	7/11	Racial Privilege, Whiteness, and the Legacy of Blackface Minstrel Songs	<ul style="list-style-type: none"> • Listening Guide 4 • Genre Presentations 5-6 • Listening/Reading Quiz 1
4	6	7/16	Racial and Gender Respectability in Motown	<ul style="list-style-type: none"> • Listening Guide 5 • Genre Presentations 7-8 • Song Interpretation Draft
	7	7/18	Intersectionality and Third Wave Feminism in Riot Grrrl and Hip-Hop	<ul style="list-style-type: none"> • Listening Guide 6 • Genre Presentations 9-10 • Listening/Reading Quiz 2
5	8	7/23	Race and Sexuality in Blues	<ul style="list-style-type: none"> • Listening Guide 7 • Genre Presentations 11-12
	9	7/25	Queer Dance, Place, and Utopian Resistance	<ul style="list-style-type: none"> • Listening Guide 8 • Genre Presentations 13-14 • Song Interpretation Final • Listening/Reading Quiz 3

Session 1: Categories: Race/Ethnicity, Pop Music

Learning Objectives:

1. Activate your prior knowledge about Popular Music using a K/W/L Chart
2. Locate course expectations on the syllabus
3. Create a list of class agreements for discussion
4. Compare and contrast the terms race and ethnicity
5. Analyze a song using a listening guide and music terminology

Readings in Class:

1. Yu, Henry. "Ethnicity," In *Keywords for American Cultural Studies*, 100-103. (2014).
2. Roderick A. Ferguson, "Race," In *Keywords for American Cultural Studies*, 207-211 (2014).

3. Philip Tagg, "Figure 3.1 Folk music, art music, popular music: an axiomatic triangle." In *Reading Pop Music*, 76. (2000).
4. Roberts, Tamara. 'Michael Jackson's Kingdom Music, Race, and the Sound of the Mainstream.' *Journal of Popular Music Studies* 23-1 (2011.) 19–39.

Media:

1. Something from the Billboard top 100: Ella Mai. "Boo'd Up." *READY*. 10 Summers (2017)
[Link](https://www.youtube.com/watch?v=6YNZIXfW6Ho) [_\(https://www.youtube.com/watch?v=6YNZIXfW6Ho\)](https://www.youtube.com/watch?v=6YNZIXfW6Ho)



[_\(https://www.youtube.com/watch?v=6YNZIXfW6Ho\)](https://www.youtube.com/watch?v=6YNZIXfW6Ho)

Session 2: Crossover/Hybridity: Genre, Race, and Michael Jackson

Learning Objectives:

1. Outline differences in approaches to the study of genre
2. Explain some racial/ethnic influences on the boundaries of Pop Music as a distinct genre
3. Plan a presentation of a genre of popular music
4. Research a given genre of popular music

Readings:

1. Before class: Roberts, Tamara. 'Michael Jackson's Kingdom Music, Race, and the Sound of the Mainstream.' *Journal of Popular Music Studies* 23-1 (2011) 19–39.
2. In Class: [Removed]
 1. Holt, Fabian. "Introduction." In *Genre in Popular Music*, 1–29. Chicago, IL: University of Chicago Press, 2009.
 2. Lena, Jennifer C. "Chapter 2 - Three Musics, Four Genres: Rap, Bluegrass, and Bebop Jazz." In *Banding Together: How Communities Create Genres in Popular Music*, 30–58. Princeton, NJ: Princeton University Press, 2012.
 3. Scaringella, Nicolas, Giorgio Zoia, and Daniel Mlynek. "Automatic genre classification of music content: a survey." *IEEE Signal Processing Magazine* 23, no. 2 (2006): 133-141.

Media:

1. A-G: Michael Jackson. "Beat it." *Thriller*. Epic Records (1982) <https://tinyurl.com/bkbx42r>
[_\(https://tinyurl.com/bkbx42r\)](https://tinyurl.com/bkbx42r)

2. H-P: Michael Jackson. "Dirty Diana." *Bad*. Epic Records (1987) <https://tinyurl.com/lpgzssq> (<https://tinyurl.com/lpgzssq>)
3. Q-Ts: Music Video: Michael Jackson and John Landis. "Black or White." *Dangerous*. Epic Records. (1991) <https://tinyurl.com/j29jpuv> (<https://tinyurl.com/j29jpuv>)
4. Tu-Z: Music Video: Michael Jackson and David Kellogg. "Jam." *Dangerous*. Epic Records (1991). <https://tinyurl.com/o23u9az> (<https://tinyurl.com/o23u9az>)

Session 3: Essentialism in Pop and the African Diaspora

Learning Objectives:

1. Reflect on students' experiences with essentialism
2. Give examples of differing uses of essentialism inside and outside popular music
3. Analyze a music video using music and film terminology

Readings:

1. Before class: Paul Gilroy, "Sounds Authentic: Black Music, Ethnicity, and the Challenge of the Changing Same," *Black Music Research Journal* 11 (1991): 111-36.
2. In Class: Williams, Juliet. "'Same DNA, but Born this Way': Lady Gaga and the Possibilities of Postessentialist Feminisms." *Journal of Popular Music Studies* 26, no. 1 (2014): 28-46.

Media:

[Listening Guide Group Assignments](#)

https://docs.google.com/document/d/17LV2RwQgVisdDCp04D_bp_6ko0Ozre37IjLrsIQFK6w/edit

1. Fisk Jubilee Singers. "Little David." Victor Talking Machine Co. (1909) MP3 from Vinyl from Wax Cylinder. <https://tinyurl.com/yda4jm4b> (<https://tinyurl.com/yda4jm4b>)
2. LL Cool J. "ARound the Way Girl." *Mama Said Knock You Out*. Def Jam. (1990) Cassette. <https://tinyurl.com/yda2rac9> (<https://tinyurl.com/yda2rac9>)
3. Music Video: Lady Gaga and Nick Knight. "Born this way." *Born This Way*. Germano Studios (2011). <https://tinyurl.com/3wzt7oh> (<https://tinyurl.com/3wzt7oh>)
4. Music Video: Beyonce and Hype Williams. "Video Phone." *I Am . . . Sasha Fierce*. Columbia Records (2009). <https://tinyurl.com/jxdkl8z> (<https://tinyurl.com/jxdkl8z>)
5. Music Video: Lady Gaga and Jonas Åkerlund. "Telephone." *The Fame Monster*. Darkchild Studios (2009) <https://tinyurl.com/c7h7w9q> (<https://tinyurl.com/c7h7w9q>)

July 4th: No Class

Session 4: Cultural Appropriation in Blues, Soul, Disco, and Hip-Hop

Learning Objectives:

1. Create a graphic organizer demonstrating an understanding of relationships between cultural appropriation, social power dynamics, and essentialism
2. Identify the thesis of Kehrer's 2017 chapter and discriminate between possible theses
3. Identify examples of cultural appropriation in Blues, Soul, Rock, and Soul
4. Outline the development of the genres Cool Jazz and Country Pop
5. Peer-assess listening guides for the Song Interpretation project

Readings:

1. Before Class: Kehrer, Lauron Jockwig. "Chapter 2, White Women Rappers Get Ratchet: Iggy Azalea, White Girl Mob, and Cultural Appropriation in Hip-Hop." In *Beyond Beyoncé Intersections of Race, Gender, and Sexuality in Contemporary American Hip-Hop ca. 2010-2016.*, 58–104. Rochester, NY: Diss., 2017.
2. In Class: [Removed] Randall, Annie J. "Dusty's Hair." In *Dusty!: Queen of the Postmods*, 13–34. Oxford University Press, 2009.

Media:

[Listening Guide Assignments Session 4](#)

https://docs.google.com/document/d/1_muZihjjLF2ieC4GVeU09A7uzGelLo6_eMEOxymYthA/edit?usp=sharing

1. Music Video: Beyonce ft. Chimamanda Ngozi Adichie . "****Flawless." *Beyonce*. Columbia Records (2013). <https://tinyurl.com/lqf5mhs> [. \(https://tinyurl.com/lqf5mhs\)](https://tinyurl.com/lqf5mhs)
2. Music Video: Lil Debbie. "Ratchets." *Queen D*. Give N Go Sounds (2013). <https://tinyurl.com/nhu6aue> [. \(https://tinyurl.com/nhu6aue\)](https://tinyurl.com/nhu6aue)
3. Music Video: Iggy Azalea and Jonas & Francois. "Work." *The New Classic*. Def Jam (2014). <https://tinyurl.com/mngbn4h> [. \(https://tinyurl.com/mngbn4h\)](https://tinyurl.com/mngbn4h)
4. Big Mama Thornton, "Hound Dog," Peacock Records (1952). <https://tinyurl.com/y74jsmel> [. \(https://tinyurl.com/y74jsmel\)](https://tinyurl.com/y74jsmel)
5. Elvis Presley . "Hound Dog." RCA Records (1956) <https://tinyurl.com/ycqxjqww> [. \(https://tinyurl.com/ycqxjqww\)](https://tinyurl.com/ycqxjqww)
6. Video: Aretha Franklin. "Won't Be Long." *Aretha: With the Ray Bryant Combo*. Columbia (1961) On the Steve Allen Show. <https://tinyurl.com/yceqbndg> [. \(https://tinyurl.com/yceqbndg\)](https://tinyurl.com/yceqbndg)
7. Video: Dusty Springfield. "Won't Be Long." *Ev'rything's Coming Up Dusty*. Philips Records (1965) <https://tinyurl.com/y7knpeyp> [. \(https://tinyurl.com/y7knpeyp\)](https://tinyurl.com/y7knpeyp)

Session 5: Racial Privilege, Whiteness, and the Legacy of Blackface Minstrel Songs

Learning Objectives:

1. Examine students' own racial privilege by creating a list of racialized social expectations about their lives
2. Outline historical changes to the concept of whiteness
3. Connect the changing concept of whiteness to racial privilege by considering possible motivations
4. Summarize the ways the legacy of minstrelsy makes use of racial privilege to construct whiteness

Readings:

1. Before Class: Crawford, Richard and Larry Hamberlin. "The Ethiopian Business': Minstrelsy and Popular Song through the Civil War." In *An Introduction to America's Music*, 132-145. (2013).
2. In Class:
 1. McIntosh, Peggy. "White Privilege: Unpacking the Invisible Knapsack." In *White Privilege*, 123-128. (2002) & Ignatiev, Noel. "Introduction." In, *How the Irish Became White*, 1-4. Routledge (1995)
 2. Rogin, Michael. "Blackface, White Noise: The Jewish Jazz Singer Finds His Voice." *Critical Inquiry* 18/3 (1992): 417-421, 429-437, 449- 453.

Media:

[Listening Guide Group Assignments - Session 5](#)

(https://docs.google.com/document/d/1UauSr8oRaYkSLtOgz-UnJ9_tymwRVcUoyPPfdhHRM/edit?usp=sharing)

1. Daniel Emmet. "De Boatman Dance." (1843) Performed by Robert Winans et. al. *The Early Minstrel Show*. New World Records (1980) <https://tinyurl.com/y7r59kgv> (<http://www.dramonline.org/albums/early-minstrel-show>)
2. Video: Stephen Foster. "Camptown Races." (1850). Performed by Al Jolson <https://tinyurl.com/y7mdvffc> (<https://tinyurl.com/y7mdvffc>)
3. Video: Judy Garland. "Swing Low Sweet Chariot." From Edwing L. Marin's *Everybody Sing* (1938) [Link](#) (<https://tinyurl.com/y9972m8q>)
4. Stephen Foster. "Oh Susanna." Performed by The Eton Boys. Complete Hit of the Week Recordings (1931) <https://tinyurl.com/y9updgwm> (<http://www.dramonline.org/albums/complete-hit-of-the-week-recordings-vol-3-1931>)

Session 6: Race and Gender Respectability in the 1960s

Learning Objectives:

1. Define the term 'Double Consciousness' and connect it to students' own experiences

2. Read scholarship on Motown, Identify the thesis, and connect the ideas of 'double consciousness' and 'respectability' to the readings
3. Peer- and Self- Assess student writing for the Song Interpretation Draft using a rubric
4. Outline the history and stylistic traits of genres 7: Indie and 8: Soul
5. Make observations about Motown and 1960s girl groups connecting them to the ideas of double consciousness and respectability

Readings:

1. Before Class:

1. Excerpt from W.E.B. DuBois. *The Souls of Black Folks*, 10-11 (1903/1999)
2. Caliendo, Stephen M. and Charlton D. McIlwain, "Double Consciousness." In *The Routledge Companion to Race and Ethnicity*, 134-5.

2. In Class

1. Warwick, Jacqueline. "Chapter 5 Uniformity and Masquerade." In *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 77–87. Routledge, 2013.
2. Warwick, Jacqueline. "Chapter 9 Respectability Versus Rock'n'Roll." In *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 141–51. Routledge, 2013.
3. Warwick, Jacqueline. "Chapter 10 Motown and The Politics of Crossover Success." In *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 153–62. Routledge, 2013.

Media:

[Listening Guide Group Assignments](#)

https://docs.google.com/document/d/1fQ_HmErt0l4dDE2GChK_GCp4q8LAcFtVkjPp26xPe9o/edit?usp=sharing

1. Video: The Shirelles. "Will You Still Love Me Tomorrow." *Tonight's the Night*. Scepter Records (1960) <https://tinyurl.com/j3wnhzn> [_ \(https://tinyurl.com/j3wnhzn\)](https://tinyurl.com/j3wnhzn)
2. The Shirelles. "What Does a Girl Do?" Scepter Records (1963). <https://tinyurl.com/y7jbyat6> [_ \(https://tinyurl.com/y7jbyat6\)](https://tinyurl.com/y7jbyat6)
3. The Ronettes. "I Saw Mommy Kissing Santa Claus." *A Christmas Gift For You From Phil Spector*. Philles Records (1963) <https://tinyurl.com/jnpqzvy> [_ \(https://tinyurl.com/jnpqzvy\)](https://tinyurl.com/jnpqzvy)
4. Video: The Supremes. "Baby Love." *Where Did Our Love Go*. Motown (1964) <https://tinyurl.com/qx58368> [_ \(https://tinyurl.com/qx58368\)](https://tinyurl.com/qx58368)
5. Video: Martha and the Vandellas. "Dancing in the Street." *Dance Party*. Motown Records (1964) <https://tinyurl.com/ybcx4f27> [_ \(https://tinyurl.com/ybcx4f27\)](https://tinyurl.com/ybcx4f27)

Session 7: Intersectionality and Third Wave Feminism in Riot Grrrl and Hip-Hop

Learning Objectives:

1. Diagram the ways intersectionality acts as an intervention in pre-existing social justice movements
2. Reflect on the ways students' own intersectional positions influence their music listening and consumer practices
3. Analyze recorded music for the ways that it demonstrates intersectionality

Readings:

1. Before Class: Keenan, Elizabeth K. "Intersectionality in Third-Wave Popular Music." *Oxford Handbooks Online* (November 12, 2015): 1–31.
2. In Class: Crenshaw, Kimberle. "Demarginalizing the intersection of race and sex: A Black feminist critique of antidiscrimination doctrine, feminist theory, and antiracist politics [1989]." In *Feminist legal theory*, 57-80. Routledge, 2018.

Media:

[Listening Guide Group Assignments](https://docs.google.com/document/d/1MEfdkwJItVk6mqvlezbh-VaEdoAVGKyV2W7AoFBLbnA/edit?usp=sharing) [_\(https://docs.google.com/document/d/1MEfdkwJItVk6mqvlezbh-VaEdoAVGKyV2W7AoFBLbnA/edit?usp=sharing\)](https://docs.google.com/document/d/1MEfdkwJItVk6mqvlezbh-VaEdoAVGKyV2W7AoFBLbnA/edit?usp=sharing)

1. Video: En Vogue. "Free Your Mind." *Funky Divas*. EastWest (1992) <https://tinyurl.com/9srpua4> (<https://tinyurl.com/9srpua4>)
2. Video: TLC. "Ain't 2 Proud to Beg." *Ooooooohhh . . . On the TLC Tip*. Doppler (1992). <https://tinyurl.com/kglgvbt> (<https://tinyurl.com/kglgvbt>)
3. Video: Queen Latifah. "U.N.I.T.Y." *Black Reign*. Motown (1993). <https://tinyurl.com/ctjb3mg> (<https://tinyurl.com/ctjb3mg>)
4. Bikini Kill. "White Boy." Yeah yeah yeah yeah. *Kill Rock Stars* (1993) <https://tinyurl.com/ya4maenx> (<https://tinyurl.com/ya4maenx>)
5. Bikini Kill. "Rebel Girl." Pussy Whipped. *Kill Rock Stars* (1993) <https://tinyurl.com/y7tajc5y> (<https://tinyurl.com/y7tajc5y>)
6. Heavens to Betsy. "White Girl." *Calculated*. *Kill Rock Stars* (1994) <https://tinyurl.com/ydz5tv7c> (<https://tinyurl.com/ydz5tv7c>)

Session 8: Race and Sexuality in Blues

Learning Objectives:

1. Connect Crenshaw's "Intersectionality" to Davis's observations about the gendered and sexual performances in the songs of blues women in the 1920's-1940s
2. Outline Davis's chapter by identifying the thesis, conclusion, and supporting evidence
3. Compare and contrast the tactics used by Ma Rainey/Bessie Smith and Josephine Baker to resist racist misogyny
4. Analyze recorded examples of Blues Women, making observations about race, gender, and sexuality

5. Outline the history, literature, and culture of genres 11: Folk Revival and 12: Riot Grrrl

Readings:

1. Before Class: Davis, Angela. 'Mama's Got the Blues - Rivals, Girlfriends, and Advisors.' In, *Blues Legacies and Black Feminism*, 42-65. Pantheon Books (1998).
2. In Class: [Removed] Johnson, Maria V. "'Jelly Jelly Jellyroll': Lesbian Sexuality and Identity in Women's Blues." *Women and Music: A Journal of Gender and Culture* 7 (2003): 31.

Media:

Session 8: Listening Guide Group Assignments

<https://docs.google.com/document/d/1bnZO81N6lkbuR8CEgcaPBjBB5XIJ8ycUvG7T4AgRgO8/edit?usp=sharing>

1. Ma Rainey. "Prove it on me blues." Paramount Records (1928) <https://tinyurl.com/y9hal95c>
(<https://tinyurl.com/y9hal95c>)
2. Bessie Smith and Clara Smith. "My Man Blues." Columbia Records <https://tinyurl.com/y8s2aqzn>
(<https://tinyurl.com/y8s2aqzn>)
3. Ma Rainey. "Trust No Man." Paramount Records (1926) <https://tinyurl.com/y7r4nv4j>
(<https://tinyurl.com/y7r4nv4j>)
4. Bessie Smith. "St. Louis Blues" (1925) <https://tinyurl.com/ppozuvt> (<https://tinyurl.com/ppozuvt>)
5. Faith Nolan. "Jellyroll." Freedom to Love. Redwood Records. (1989) (available on Canvas: Files>Session 8)
6. Bessie Jackson. "B.D. Women's Blues." Okeh Records (1935) <https://tinyurl.com/y9djxqhv>
(<https://tinyurl.com/y9djxqhv>)
7. In-Class: Christene Dall's *Wild Women Don't Have the Blues* (1989) <https://tinyurl.com/ycvhe65u>
(<https://tinyurl.com/ycvhe65u>)

Session 9: Queer Dance, Place, and Utopian Resistance

Learning Objectives:

1. Make observations about dance, music, and queer performance
2. Describe the role of dance in music to perform place
3. Outline historical events in the life of Bounce music
4. Reflect on what students' have learned about race and popular music in writing

Readings:

1. Before Class:
 1. Groups 1-3: Muñoz, José Esteban. "Chapter 4: Gesture, Ephemera, and Queer Feeling: Approaching Kevin Aviance." In *Cruising Utopia: The Then and There of Queer Futurity*, 65–82.

New York: New York University Press, 2009.

2. Groups 4-6: Kehrer, Lauron Jockwig. "Chapter 5 'Bounce It, Biggity Bounce It': Sissy Bounce and the Politics of Twerking." In *Beyond Beyoncé Intersections of Race, Gender, and Sexuality in Contemporary American Hip-Hop ca. 2010-2016.*, 186–228. Rochester, NY: Diss., 2017.






Listening:

[Listening Guide and Reading Group Assignments for Session 9](#)

https://docs.google.com/document/d/1TAw1mXO4jO5ahKS3gdiCb_tPozpInUwIDZvcmK8cdJM/edit?usp=sharing

1. Video: Kevin Aviance, composed by George Kranz. "Din Da Da." *Box of Chocolates*. Wave Music (1997) <https://tinyurl.com/jfwbxo8> (<https://tinyurl.com/jfwbxo8>)
2. Video: Kevin Aviance. "Cunty." *Box of Chocolates*. Wave Music (1999). <https://tinyurl.com/y7uljlhx> (<https://tinyurl.com/y7uljlhx>)
3. Video: AB Soto. "Crunchy." *Fag Out, V. 2*. (2013) <https://tinyurl.com/y86f5asb> (<https://tinyurl.com/y86f5asb>)
4. HaSizzle and DJ LilMan. "Bounce it Biggity Bounce it." *The Sizzles* (2005) <https://tinyurl.com/yc49vmx5> (<https://tinyurl.com/yc49vmx5>)
5. Video: Miley Cyrus. "We Can't Stop." *Bangerz*. RCA Records (2013) <https://tinyurl.com/nv4us84> (<https://tinyurl.com/nv4us84>)
6. Video: Big Freedia. "Na Who Mad." *Asylum Records* (2010) <https://tinyurl.com/y9n859uv> (<https://tinyurl.com/y9n859uv>)

Course Summary:

Date	Details	
Mon Jul 2, 2018	 Song Interpretation - Song Choice (https://ucsc.instructure.com/courses/14782/assignments/42402)	due by 1:05pm
Mon Jul 9, 2018	 Song Interpretation - Listening Guide (https://ucsc.instructure.com/courses/14782/assignments/43801)	due by 11:59pm
Mon Jul 16, 2018	 Song Interpretation - Draft with Assessments (https://ucsc.instructure.com/courses/14782/assignments/43805)	due by 11:59pm
Wed Jul 25, 2018	 Genre Presentation (https://ucsc.instructure.com/courses/14782/assignments/44432)	due by 11:59pm
Thu Jul 26, 2018	 Song Interpretation - Final (https://ucsc.instructure.com/courses/14782/assignments/43831)	due by 11:59pm

Date

Details

Fri Jul 27, 2018



Extra Credit Short Essay - Learning Reflection
<https://ucsc.instructure.com/courses/14782/assignments/45541>

due by 11:59pm
