



WRITING 230SK: WRITING ACROSS CULTURES.

**Music, Gender, Nationality:
Creating and Expressing
Identity through Listening**

Fall 2015, Session 1 and 2

Dates / contact hours: 2 classes (150 minutes each) per week for 7 weeks

Academic Credit: 1 course

Areas of Knowledge: not coded for AK

Modes of Inquiry: CCI, W

Course format: Seminar

Instructor's Information

Dr. Sarah Elaine Neill

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Prerequisite(s), if applicable

Completion of Writing 101 at Duke or placement during DKU language interview.

Course Description

“Art is the most intense form of individualism that the world has known.”
-Oscar Wilde

“Identity is performativity constituted by the very ‘expressions’ that are said to be its results.”
-Judith Butler

“I don’t even listen to rap. My apartment is too nice to listen to rap in.”
-Kanye West

If we are judged by our choice of clothes, hairstyles, friends, our sexuality, gender, and race, what do our musical preferences convey about ourselves? Stereotypes about musical identities are often so subversive that we believe them to be undeniable truth. We make decisions based on listening patterns that range from the asinine (hipsters drink soy lattes) to the dangerous (rap breeds violence and social discord). In reality, we “perform” self-identification through music in a number of complex ways, as recent literature in sociology, gender studies, psychology and musicology shows.

This course will examine two parameters of self-identification: gender and nationalism. Each module will feature theoretical readings from a range of disciplines, which we will synthesize and negotiate in our own writing exercises. These writings will explore key aspects of each module while allowing students to develop their own interests. Beginning with a self-awareness assignment using multi-media, we will create a series of shorter essays (3-6 pages) and each student will finish the term by writing a short research paper (7pp) on a topic of their choice (with instructor approval). By the end of the course students will have cultivated their skills as writers, thinkers, and scholars able to critique and engage with relevant literature within and outside of academia.

Course Goals / Objectives

By the end of this course students will be able to:

- (1) Paraphrase and identify opinions and points of view expressed in texts
- (2) Compose written material with a clearly articulated position
- (3) Situate writing for various levels of communication and for specific audiences
- (4) Critically evaluate primary and secondary sources
- (5) Compare the relationship between texts and their social and historical contexts
- (6) Engage with the work of others
- (7) Transfer writing knowledge into situations beyond Writing 230SK

Required Text(s)/Resources

Additional readings for each class period will be provided as PDFs on Sakai.

Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. NY: Oxford University Press, 1998.

Graff, Gerald. *They Say/I Say: The Moves That Matter in Academic Writing*. New York: W. W. Norton & Co, 2010.

Zinsser, William. *On Writing Well: The Classic Guide to Writing Nonfiction*. New York: Harper Collins, 2006.

Recommended Text(s)/Resources

Harris, Joseph. *Rewriting: How to Do Things with Texts*. Logan: Utah State University Press, 2006.

Strunk, William. *The Elements of Style*. West Valley, UT: Waking Lion Press, 2009.

Additional Materials

Laptop access to our Sakai site, class blog, and Duke Library resources
Writing materials (pen/pencil and paper, or computer)
Binder or folder

Course Requirements

Students will expand their knowledge of current and seminal literature and develop their skills as academic writers through the following exercises:

- Multimedia self awareness assignment addressing the student's own cultural positioning and sonic environment
- Weekly responses on our class blog to relevant questions and prompts (ca. 200 words)
- A series of short essays (3-5pp)
- A final research essay (7pp)
- Self-assessment writings addressing the student's development as a writer
- Oral presentations to the class (5 minutes)
- Group work and collaboration
- Structured discussion in class

Technology Considerations, if applicable

This course will make use of a number of technological resources, including our Sakai site and class blog. Many readings will be made available as PDFs on our Sakai site, so it is crucial that students have laptop access to site both during and outside of class time. For discussions and assignments, Microsoft Office (Word and PowerPoint) is necessary. Students may also find software or websites such as Canva, Fotor, or others helpful for our media projects or for visualizing new material.

Assessment Information / Grading Procedures

Students are expected to submit a portfolio at the end of the semester, including the following elements:

- 10% Self-reflection assignment
- 10% Responses to weekly questions/prompts
- 30% Short essays
- 20% Final research paper
- 10% Self-assessment of progress throughout the term

The remaining 20% of the final grade will be based on participation in class discussions and exercises and oral presentations given throughout the semester.

A+ = 96-100 / A = 93-95 / A- = 90-92 / B+ = 87-89 / B = 84-86 / B- = 81-83 / C+ = 78-80 / C = 75-77 / C- = 72-74 / D+ = 69-71 / D = 66-68 / D- = 63-65 / F = 0-62

Diversity and Intercultural Learning (see Principles of DKU Liberal Arts Education)

This course is centered on literature that explores the cultural implications and manifestations of identity in music. As such, the majority of our assignments and discussions will address issues of diversity and difference. Our collective experience depends on our ability to create and cultivate a classroom environment in which many voices are heard, even those in opposition of our own. The goal is to not only to expand our understanding of different cultures and their sonic world, but also to delve more deeply into our own.

Self-awareness, respect, and honesty are critical during our discussions and writing practice. Being able to use language – whether spoken or written – to communicate with and appreciate disparate viewpoints is an invaluable skill in our increasingly globalized world. Hateful speech and bullying will not be tolerated.

Course Policies and Guidelines

Academic integrity

Students should familiarize themselves with both the DKU and the Duke academic standards. All students are expected to adhere to the standards of the Duke University Academic Honor Code in all assignments and examination procedures. Suspected cases of plagiarism (including copying or quoting without attribution, submitting the same assignment as another student, and/or turning in another person's work as your own) will be reported to the Duke University Office of Conduct. Plagiarism can result in failure of the assignment, failure of the course, and/or suspension from Duke University.

Duke University holds its students to the highest standards of academic integrity and honesty. Academic dishonesty of any kind is not tolerated and might result in failure of the assignment, and/or course, and/or expulsion from the university. Plagiarism on written assignments will result in a zero for the assignment and might result in further disciplinary action through the university. As a Duke student you pledge to uphold the Duke Community Standard:

- I will not lie, cheat, or steal in my academic endeavors;
- I will conduct myself honorably in all my endeavors; and
- I will act if the Standard is compromised.

For more information on academic integrity and the Duke Community Standard see:

http://judicial.studentaffairs.duke.edu/resources/community_standard/cs_more.html

Attendance

Regular attendance is mandatory. This course is structured as a workshop seminar, requiring consistent, thoughtful participation from students. Your attendance is crucial not only for your own success, but for the quality of your classmates' experiences as well. Arriving more than 10 minutes late or unprepared to participate (i.e. half-asleep, without materials, etc.) qualifies as an absence. Repeated tardy arrivals disrupt the class; three late arrivals equal one absence.

A maximum of three (3) absences (or absence equivalents) are permitted during the semester, including illnesses. Each absence beyond the three allowed results in a lowering of your final course grade by one increment (e.g. A becomes A-), and your dean will be notified after your fourth absence.

In the event that you must be absent, send a short explanatory email **before** the missed class. You will be responsible for getting missed information and assignments from classmates.

Late Submissions

Late work may be subject to grade penalties. If you anticipate needing an extension, contact me ahead of time. Extensions are not guaranteed.

Technology

No laptop or phone use, unless part of an approved in-class exercise. Students using laptops or cell phones for non-permitted activities will be asked to leave the classroom and considered absent for that day.

Tentative Course Outline

Week 1: Introduction to Identity Studies; Where Music and Identity Meet

Readings: Excerpts from the following texts.

Connell, John and Chris Gibson. *Sound Tracks: Popular Music, Identity and Place*. London: Routledge, 2003.

Madell, Geoffrey. *The Essence of the Self*. NY: Routledge, 2015.

Nancy, Jean-Luc. *Identity: Fragments, Frankness*. NY: Fordham University, 2015.

Piazza, Roberta, ed. *Marked Identities: Creating Self-Narratives*. NY: Palgrave, 2015.

Tajfel, Henri. *Social Identity and Intergroup Relations*. Cambridge: Cambridge University Press, 1982.

Turner, John C. *Rediscovering the Social Group: Self-Categorization Theory*. Oxford: Blackwell, 1987.

Widdop, Paul. "Music Consumption: Networks and Omnivorism." In *Social Networks and Musical Worlds*, 89-103. Edited by Nick Crossley, Siobhan McAndrew and Paul Widdop. New York: Routledge, 2015.

Assignments:

1) Self reflection writing (2pp) and visual component (collage, graphic design, video). How do you define yourself and what role does music play in your self-identity?

2) Response paper (3pp).

Weeks 2-4: Music and Gender Identity; Is Expression also Creation?

Readings: Excerpts from the following texts.

Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. NY: Routledge, 1999.

_____. *Undoing Gender*. NY: Routledge, 2004.

Harris, Rachel. *Gender in Chinese Music*. NY: University of Rochester, 2013.

Johnson, Allan. *The Gender Knot: Unraveling Our Patriarchal Legacy*. Philadelphia: Temple University Press, 2014.

Magowan, Fiona. *Performing Gender, Place, and Emotion in Music*. NY: Rochester, 2013.

Assignments:

1) Considering criticism from other scholars, assess the strengths and shortcomings of Butler's theory of gender as a performative act that is simultaneously created and expressed. (4pp)

2) Using specific musical evidence, analyze how gender identity interacts with musical choices and listening patterns. Situate your argument within the field of theoretical (sociological, psychological) works that we have studied. (6pp)

Weeks 5-7: We, the People: Music and National Identity in America and China

Readings: Excerpts from the following texts.

Citrin, Jack. "The End of American Identity?" In *One America?: Political Leadership, National Identity, and the Dilemma of Diversity*. D.C.: Georgetown University Press, 2001.

Donaldson, Rachel. *I Hear America Singing: Folk Music and National Identity*. Philadelphia: Temple, 2014.

Guo, Yingjie. *Cultural Nationalism in Contemporary China: The Search for National Identity Under Reform*. London: Routledge, 2004.

Gunaratna, Rohan. *Ethnic Identity and National Conflict in China*. New York: Palgrave, 2010.

Han, Enze. *Contestation and Adaptation: The Politics of National Identity in China*. Oxford: Oxford University Press, 2013.

Huntington: *Who Are We? Challenges to America's National Identity*. NY: Simon and Schuster, 2004.

Özkirimli, Umut. *Theories of Nationalism: A Critical Introduction*. NY: Palgrave, 2010.

Spencer, Philip. *Nationalism: A Critical Introduction*. London: Sage, 2002.

Assignments:

- 1) Considering theories of nationalism studied in this module, explore how music can represent political and national identity on an individual level. Give specific musical examples and engage with the literature on nationalism as a phenomenon. (4pp)
 - 2) Craft your own short research paper exploring an aspect of self-identification and music that we have not explored this term. See syllabus and assignment sheet for further information. (7pp)
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