

MCAPM2014 Race, Ethnicity and Music



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Liverpool John Moores University

Art and Design Academy

Summer semester 2009/10

MCAPM2014 Race, Ethnicity & Music

Module Leader: Dr Simone Krüger
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Level/ Credits: Year 2 / 12 credits

Pre-requisites: None, just an interest in popular music

Semester/ Year: Summer 2010

Day/ Time: Friday, 10 – 1pm

Venue: Dean Walters, 110



MODULE AIM

In this module, students will examine critical issues surrounding the study of race and ethnicity as they bear upon musical practice and perception. Attention will focus on the ways in which notions of race and ethnicity are constructed and negotiated through music. To develop understanding of the complex processes through which this occurs, the module will be thoroughly grounded with reference to specific contemporary musical examples. The sustained focus on particular empirical examples is intended to encourage students to see the terms 'race' and 'ethnicity' as slippery, ambiguous and entangled concepts that are not related to some essential or biological difference between groups of human beings but are always socially constructed in specific places at specific times.

LEARNING OUTCOMES

By the end of the module, students will be able to:

1. Historicise and critically reflect upon theories of race and ethnicity within the field of popular music studies and other related fields (e.g. ethnomusicology);
2. Apply theories of race and ethnicity to the study of popular music;
3. Connect representations of race and ethnicity in popular music to broader social concepts of identity.

TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials, and as a platform for student-student and student-tutor **online** interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

	Lectures	Seminars	Tutorial	Group work	Other	TOTAL
Contact hours	12	20	N/A	N/A	N/A	32
Non-contact hours				15	73 (self-dir study)	88
TOTAL						120

SYLLABUS

Week 18: 15 January 2010

Theorising Race and Ethnicity, Identity and Music

This first session will introduce students to the challenging concepts of race and ethnicity. We will begin by discussing the ways in which the biological/genetic basis for dividing people into races has been undermined by more recent research across various disciplines. Within popular music studies and ethnomusicology (and indeed cultural studies and the social sciences more generally), race is instead seen as socially constructed, just as 'ethnicity' has become a powerful source of human identification and division in the contemporary world. This lecture will introduce some of the debates involved in thinking about race, ethnicity and music.

Seminar: DVD documentary *Race, the Floating Signifier* (Stuart Hall)

Arguing against the biological interpretation of racial difference, Hall asks us to pay close attention to the cultural processes by which the visible differences of appearance come to stand for natural or biological properties of human beings. Drawing upon the work of writers such as Frantz Fanon, he shows how race is a "discursive construct" and, because its meaning is never fixed, can be described as a "floating signifier."

Consider the following key questions:

- Why is it problematic to define 'race' in biological and generic terms?
- If race doesn't exist, why do some music scholars continue to write about it?
- What are the central characteristics of ethnic identities in the contemporary world?

Reading:

Hyder, Rehan. 2004. 'Music, Culture and Identity' in *Brimful of Asia: Negotiating Ethnicity on the UK Music Scene*. Aldershot: Ashgate, 32-56.

Potter, Russell A. 1999. 'Race' in *Key Terms in Popular Music and Culture*. Eds. Bruce Horner and Thomas Swiss. Oxford: Blackwell, 71-84.

Stokes, Martin. 2003. 'Ethnicity and Race' in *Continuum Encyclopedia of Popular Music of the World Vol 1*.

_____. 1994. 'Introduction: Ethnicity, Identity and Music' in *Ethnicity, Identity and Music: The Musical Construction of Place*. Ed. Martin Stokes. Oxford: Berg, 1-

27.

Race and Ethnicity. <http://race.eserver.org/>

Week 19: 22 January 2010

Music and representation: orientalism and exoticism

This session is concerned with the orientalist representation of race and ethnicity through music. We will begin with discussions on the ways in which people of colour have often been represented through a process of othering, racism and orientalism. We will specifically look at the social construction of cultural-geographical entities such as the Orient (West Asia) that has been constituted by an imagery and vocabulary that have given it a particular kind of reality and presence in the west. Musical examples from world music and world beat, together with semiotic analyses of representations of musicians in magazines like *Songlines* will illustrate the ways in which the music industry is still Orientalising the Orient through music.

In-class discussion: DVD documentary *Edward Said On Orientalism* (1998)

Edward Said's book *Orientalism* has been profoundly influential in a diverse range of disciplines since its publication in 1978. In this engaging and lavishly illustrated interview he talks about the context within which the book was conceived, its main themes, and how its original thesis relates to the contemporary understanding of "the Orient" as represented in the mass media.

Reading:

Dines, Gail. 2003. 'King Kong and The White Woman: Hustler Magazine and the Demonization of Black Masculinity' in *Gender, Race, and Class in Media: A Text-Reader*. Eds. Gail Dines and Jean M. Humez. London: Sage, 451-61.

Locke, Ralph P. 2000. 'On Music and Orientalism' in *Music, Culture and Society: A Reader*. Ed. Derek B. Scott. Oxford: Oxford University Press, 103-9.

Said, Edward (1993) *Orientalism*. London: Penguin.

Sturken, Marita and Lisa Cartwright. 2001. 'Spectatorship, Power, and Knowledge' in *Practices of Looking: An Introduction to Visual Culture*. Oxford: Oxford University Press, 72-108.

Additional recommended viewing:

DVD Documentary *Reel Bad Arabs: How Hollywood Vilifies A People*

This groundbreaking documentary dissects a slanderous aspect of cinematic history that has run virtually unchallenged from the earliest days of silent film to today's biggest Hollywood blockbusters. Featuring acclaimed author Dr. Jack Shaheen, the film explores a long line of degrading images of Arabs--from Bedouin bandits and submissive maidens to sinister sheikhs and gun-wielding "terrorists"--along the way offering devastating insights into the origin of these stereotypic images, their development at key points in US history, and why they matter so much today. Shaheen shows how the persistence of these images over time has served to naturalize prejudicial attitudes toward Arabs and Arab culture, in the process reinforcing a narrow view of individual Arabs and the effects of specific US domestic and international policies on their lives. By inspiring critical thinking about the social, political, and basic human consequences of leaving these Hollywood caricatures unexamined, the film challenges viewers to recognize the urgent need for counter-

narratives that do justice to the diversity and humanity of Arab people and the reality and richness of Arab history and culture.

Week 20: 29 January 2010

Ethnicity and the politics of authenticity. Youssou N'Dour

In this session, we will be concerned with expressions of ethnicity in world music as forms of cultural identity. Particular attention will be paid to questions of authenticity, and whether there is such a thing as an 'authentic' ethnic musical identity by looking at the music of Senegalese international star Youssou N'Dour. We will consider whether musicians face pressures to remain musically and otherwise premodern, or 'authentic' because of essentialism, ethnocentrism and western demands for authenticity. We will draw conclusions as to the ways in which globalisation has instead generated more hybrid identities and syncretic musical forms.

Reading:

Bakan, Michael B. 2007. 'Musical Conversations: Communication and Collective Expression in West African Musics' in *World Music: Traditions and Transformations*. Boston: McGraw, 185-215.

Hatch, David and Stephen Millward. 2000. 'On Black Music and Authenticity' in *Music, Culture and Society: A Reader*. Ed. Derek B. Scott. Oxford: Oxford University Press, 88-91.

O'Flynn, John. 2007. 'National Identity and Music in Transition: Issues of Authenticity in a Global Setting' in *Music, National Identity and the Politics of Location: Between the Global and the Local*. Eds. Ian Biddle and Vanessa Knights. Aldershot: Ashgate, 19-38.

Taylor, Timothy. 1997. 'Strategic Inauthenticity' in *Global Pop: World Music, World Markets*. New York: Routledge, 125-45.

Week 21: 3 February 09

Approaches to Analysing Race and Ethnicity in Media Texts

In this session, we will provide a methodological foundation by examining the key approaches for an analysis of race and ethnicity in media texts, including content analysis; semiotics and structuralism; ideological critique; discourse analysis; Foucaultian approaches. We will also introduce ideas of postmodernism and postcolonialism in regards to studying race and ethnicity in popular music.

Required reading:

Gunaratnam, Y. 2003. *Researching Race and Ethnicity: Methods, Knowledge and Power*. London: Sage.

Stokes, Jane. 2003. *How to do Media & Cultural Studies*. London: Sage. [specifically chapters 3, 4 and 5]

Week 22: 12 February 2010

Music and Representation: Negating Occidentalism at Eurovision

The Eurovision Song Contest (now in its 55th year) is the largest and most-watched international festival of popular music and one of the world's longest-running annual television programmes. With the fall of the Berlin Wall and the EU's eastward

expansion in 2004, the question of a shared European cultural identity arises. Does Eurovision reflect and represent European society that (in idealistic terms) is democratic, peace-loving, sexually-liberated and multi-cultural? This session critically examines selected countries' musical representations (especially in the most Eastern countries of Europe, e.g. Albania, Romania, etc) of national and European identity, which, as I argue, strongly negate Occidentalist (that is, negative and stereotyped) views of the West and instead *celebrate* white, capitalist, gendered and ethnic discourses of a shared Europe.

Readings:

- Bonnett, Alastair, *The Idea of the West: Culture, Politics and History*, Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2004.
- Buruma, I. and Margalit, A., *Occidentalism: A Short History of Anti-Westernism*, Atlantic Books, London, 2004.
- Chen, Xiaomei, *Occidentalism: A Theory Of Counter-Discourse in Post-Mao China*, second ed., rev. and expanded. Lanham, Maryland: Rowman & Littlefield, 2002.
- Heller, D. 2007. 'T.A.T.U. You! Russia, the Global Politics of Eurovision, and Lesbian Pop' in *Popular Music* 26: 195-210.
- McLaughlin, Noel and McLoone, Martin (2000) 'Hybridity and national musics: the case of Irish rock music' In. *Popular Music*. Vol. 19, No.2, pp.181-199
- Raykoff, Ivan and Robert Deam Tobin (2007). *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. Aldershot: Ashgate.
- Rutten, Paul (1999) 'Global Sounds, local brews' *Soundscapes* Vol. 2 <http://www.icce.rug.nl/~soundscapes/>
- Rutten, Paul (1991) 'Local popular music on national and international markets' in *Cultural Studies* Vol. 5

Week 23: 19 February 2010

Context and Discourse in Contemporary English Folk (Dr Simon Keegan-Phipps, University of Sheffield)

This session shall focus on the recent resurgence of interest in English folk music and dance, and how the properties of Englishness are being negotiated through this resurgence; it will look at how multiple English national and cultural identities are being constructed through English folk, and examine their politics in relation to the socio-political context of contemporary England. It will consider, in particular, the movement of folk into "mainstream" performance contexts, and the implications of shifts in discourse (such as the reframing of English folk music as "World Music").

Readings:

- Howes, Frank. 2005. *Sharp, Cecil (James)* ed. L. Macy. Available from <http://www.grovemusic.com>.
- Sutton, Mike. 2000. *England, Whose England? Class, Gender and National Identity in the 20th Century Folklore Revival*. Available from <http://www.mustrad.org.uk/articles/england.htm>
- Arthur, Dave. 2005. *Lloyd, A(lbert) L(ancaster)* ed. L. Macy [cited 14th September 2005]. Available from <http://www.grovemusic.com>.
- Brocken, Michael. 2003. *The British Folk Revival 1944-2002, Ashgate Popular and*

Folk Music Series. Aldershot: Ashgate (p. 43-66).

Questions:

- These readings are introductions to the two “folk revival” periods in England (c.1890-1920 [1&2] and c.1950-70 [3&4]). What were the ideological bases for these movements, and how did they differ? How were they similar?
- In the lecture, we’ll look at the nature and profile of English folk music *today*. Think about your own experiences (whether you’re English or not). Is there an English identity today? If you think there is, of what does it consist? If you think there isn’t, why not?

Further Reading:

Frith, Simon. 2000. The Discourse of World Music. In *Western Music and its Others*, edited by G. Born and D. Hesmondhalgh. London: University of California Press, p. 305-322.

Francmanis, John. 2002. National music to national redeemer: the consolidation of a 'folk-song' construct in Edwardian England. *Popular Music* 21 (1):1-25.

Bryant, Christopher G. A. 2006. *The Nations of Britain*. Oxford: Oxford University Press. P. 191-207.

Aughey, Arthur, 2007. *The politics of Englishness*. Manchester, Manchester University Press.

Dr Simon Keegan-Phipps is a Teaching Fellow in Ethnomusicology in the Department of Music at the University of Sheffield. He specializes in the field of contemporary English folk and traditional music, and has published on the educational institutionalization and recontextualization of traditional music in modern England.

Week 24: 26 February 2010

Music, Nationalism and Diaspora (Dr Ruxandra Trandafoiu, Edge Hill University)

This session maps the relationship between music and race, music and ethnicity. The main focus is the definition of ‘national’ culture, as it evolves in contrast to ‘minority’ or ‘diasporic’ culture. Using the example of Gypsy music in Romania, the lecture will also discuss the institutionalizing attempts of nationalizing states, the appropriation of minority music into mainstream, as well as the maintenance of racial distinctions in relation to music.

Recommended sources:

Burns, Robert (2008) ‘German symbolism in rock music: national signification in the imagery and songs of Rammstein’, *Popular Music* 27(3): 457-472.

Fonseca, Isabel (1996) *Bury Me Standing: The Gypsies and Their Journey*. Vintage.

Molina Guzman, Isabel and Angharad N. Valdivia (2004) ‘Brain, Brow, and Booty: Latina Iconicity in U.S. Popular Culture’, *The Communication Review*, 7: 205–221. (available at www.uky.edu/~addesa01/documents/BrainBrowandBooty.pdf)

Perry, Marc D. (2008) ‘Global Black Self-Fashionings: Hip Hop as Diasporic Space’, *Identities* 15(6): 635-664.

Gypsy music recommendations at: <http://www.cdroots.com/gypsy.shtml>

Week 25: 5 March 2010**Music, Whiteness and Racism: *German Rechtsrock***

This session is concerned with the ways in which right ideologies are represented in popular music. We will begin with a working-definition of 'the right', whilst conceptualising terms like 'racism' and 'whiteness' within the context of 'the right'. Focusing on examples of German *Rechtsrock* or *Nazi-Rock*, we will examine – through semiotic and lyrical analysis – how popular music is used to negotiate, express and model ethnocentric political identities within contemporary youth cultures. We will also assess the dangers of right musical practices and ask questions as to whether *Rechtsrock* should be banned and censored.

In-class discussion: BBC 4 Documentary *A History of Racism*

Students will be expected to listen and take notes, and to think of some questions to ask in the discussion group. The main focus will be on connection between racism and historical background, economic connections, justifications, Social Darwinism/Eugenics (some good examples will look at Tasmania's Aborigines, Blacks in US) and resistance to racism (Haiti).

Readings:

- Burns, Robert G. H. (2008) 'German symbolism in rock music: national signification in the imagery and songs of Rammstein' In. *Popular Music*. Vol. 27, No. 3, pp.457-472
- Hall, Stuart. 1996. 'Racist Ideologies and the Media' in *Media Studies: A Reader*. Eds. Paul Marris and Sue Thornham. Edinburgh: Edinburgh University Press, 271-82.
- Huq, Rupa. 2006. 'White Noise: Identity and Nation in Grunge, Britpop and Beyond' in *Beyond Subculture: Pop, Youth and Identity in a Postcolonial World*. London: Routledge, 135-55.
- Nayak, A. 1999. 'Pale Warriors': Skinhead Culture and the Embodiment of White Masculinities' in *Thinking Identities: Ethnicity, Racism and Culture*. Eds. A. Brah, M. Hickman and M. Mac an Ghaill. London: Macmillan, 71-99.
- Wald, Gayle. 1997. 'One of the Boys? Whiteness, Gender, and Popular Music Studies' in *Whiteness: A Critical Reader*. Ed. Mike Hill. New York: New York University Press, 151-67.

Week 26: 12 March 2010**Music and Blackness: *Hip Hop and the global 'hood***

This lecture continues from the previous discussions on 'whiteness' by exploring the ways in which popular music can establish notions of 'black' ethnicity, and how fluid such identities are in often plural and idiosyncratic ways. Using hip-hop music as a special case study, we will also consider how this music is used in various contexts and countries to fabricate authentic notions of 'black' ethnicity, and the commercial tensions that emerge when hip-hop artists are 'keepin' it real'.

Recommended readings:

- Connell, John and Chris Gibson (2003). 'Music Communities: National Identity, Ethnicity and Place' in *Sound Tracks: Popular Music, Identity and Place*. London: Routledge, 117-43.

- Demers, Joanna (2003) "Sampling the 1970s in hip-hop" In *Popular Music*. Vol. 22, No.1, pp.41-56
- Diner, R. 2006. *The Other White Meat: Princess Superstar, Irony, Sexuality and Whiteness in Hip Hop*. University of Toronto Press.
- Fraley, T. 2009. *I got a Natural Skill...: Hip Hop, Authenticity, and Whiteness*. Routledge.
- McLeod, Kembrew (1999) 'Authenticity Within Hip-Hop and Other Cultures Threatened with Assimilation' in *Journal of Communication*. Vol. 49, No. 4, pp.134-150
- Rodman, G. 2009. *Race... and Other Four-Letter Words: Eminem and the Cultural Politics of Authenticity*. Routledge.
- Stokes, Martin (ed) 1994. 'Introduction: Ethnicity, Identity and Music' In *Ethnicity, Identity and Music: the Musical Construction of Place* Oxford: Berg
- Stratton, Jon. 2008. 'The Beastie Boys: Jews in whiteface' In. *Popular Music* Vol. 27, No. 3, pp.413-432

Recommended viewing: DVD documentary *Hip Hop: Beyond Beats and Rhymes*

Hip-Hop: Beyond Beats & Rhymes provides a riveting examination of manhood, sexism, and homophobia in hip-hop culture. Director Byron Hurt, former star college quarterback, longtime hip-hop fan, and gender violence prevention educator, conceived the documentary as a "loving critique" of a number of disturbing trends in the world of rap music. He pays tribute to hip-hop while challenging the rap music industry to take responsibility for glamorizing destructive, deeply conservative stereotypes of manhood. The documentary features revealing interviews about masculinity and sexism with rappers such as Mos Def, Fat Joe, Chuck D, Jadakiss, and Busta Rhymes, hip-hop mogul Russell Simmons, and cultural commentators such as Michael Eric Dyson and Beverly Guy-Shetfall. Critically acclaimed for its fearless engagement with issues of race, gender violence, and the corporate exploitation of youth culture.

Week 27: 19 March 2010

Presentations

In this session, you will be required to present an oral presentation to the rest of the class.

Week 28: 26 March 2010

Presentations

In this session we will continue with the individual presentations.

Week 29 & 30: 2 April & 9 April 2010

Easter break

Happy Easter!

Week 31: 16 April 2010

Module summary and essay advice

In this class, we will discuss the specific requirements of the written assignment, including a critical analysis of the provided questions; possible approaches to answering the question; conventions of good academic writing. Students will also be

provided with some sample essays by students who completed the module in the previous year, whilst identifying the sample features of an 'excellent' essay. You will also receive feedback on your presentation.

Week 32: 23 April 2010

Directed study week

++++++ Essay deadline 23 April 2010 ++++++

ASSESSMENT

The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must pass the following pieces of work (pass mark 40%):

ASSESSMENT COMPONENT	Duration	Timing	% of final mark
Individual presentation	15 minutes	19 & 26 Mar 2010	50%
Analytical essay	1,500 words	23 April 2010	50%

1. Presentation:

Prepare a literature review of 1,500 words (15 minutes when spoken) that you think will help you to prepare for the essay. Deliver an in-class presentation of the review.

Some advice on preparing the presentation:

- Your review should contain **at least** ten sources, of which at least six should be academic resources (e.g. books, journal articles). The others may be materials from newspapers; popular media (magazines, fanzines); websites; images; CD sleeves; or documentaries.
- Present the main points of the literature review in-class, specifically highlighting your thinking about the theoretical position of the literature, as well as your consideration of the sources' reliability, what is excluded from consideration in the sources, and how it contributes to an understanding of the topic in hand.
- Use at least two audio-visual aids to deliver your presentation.
- Advice on writing a literature review will be provided in-class. You can also get useful tips from www.ssdd.uce.ac.uk/learner/New%20page.htm and <http://www.lib.unimelb.edu.au/postgrad/litreview/home.html>.

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- 2. Analytical essay:** Select one of the following questions and write a critical response of 1,500 words length.

- A. How does nationality and national identity impact on the musical practices of specific ethnic groups?
- B. Why do we need to consider concepts like diaspora and migration in examining and understanding musical practices of particular ethnic groups?
- C. What is the role played by orientalism and exoticism in musical practices of particular ethnic groups?
- D. Why is the label 'black' (e.g. black music) a political signifier rather than a natural category?
- E. Why might attention to whiteness be an important addition to studying race and ethnicity in popular music?
- F. How are racisms reproduced in the musical practices of particular ethnic groups?

Some advice on preparing the essay:

- Select the question carefully according to your own interests and available resources.
- Your submitted essay should contain (at the start) your chosen essay question, from which you should develop a clear thesis statement in response to the question.
- Prepare a mind-map of your argumentation, e.g. the issues/arguments you wish to address to support/contradict your thesis statement.
- Your bibliography should contain relevant resources from your literature review and other sources you found.

FEEDBACK ON ASSESSMENT

Feedback is a very important part of your learning, as it is our mechanism to let you know whether you are on the right track in your work, and where and how your learning and performance can be improved. The feedback on this module will be provided in the form of formal feedback on assessment, both formative and summative.

Formative feedback seeks to improve your work in the future, which will be provided as follows:

- **Generic feedback** in-class during lectures and seminars on what you appear to be struggling with, without reference to individual assessments. This feedback will be provided verbally to the whole class.
- **Individual feedback** in-class on your own ethnographic research project during/after the individual presentation.
- **Self assessment** of your own achievement in assessed work that will be returned at various times throughout the module (see below). The self-assessment is a written exercise and will be completed in-class against a checklist of assessment criteria. Your tutor will then provide individual feedback on your self-assessment via email.
- **Peer feedback** on sample work by students from previous years. Against clear assessment criteria, you will be asked to mark sample work and provide full written feedback. Your tutor will comment on your feedback verbally in-class.

Summative feedback will be given to sum up the final judgement of the quality of your work, which will be provided by your tutor **in writing** on each assessment item as follows:

ASSESSMENT COMPONENT	Summative feedback by:
Presentation	16 April 2010
Essay	14 May 2010

MARKING CRITERIA

0-20%: No command of key technological and musicological terminology; lacks ability to communicate effectively; No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little command of key technological and musicological terminology; little ability to communicate effectively; Little evidence of reading, and/or an entirely inadequate writing style.

30%-39%: Some evidence to use key; Some evidence to articulate knowledge and understanding; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40%-49%: Some attempts evident in using key terminology; adequate writing style; Some attempts evident to use theoretical knowledge; poor grammar, spelling and punctuation, as well as poor referencing.

50%-59%: A good attempt to apply key terminology. While some evidence of effective communication, the work displays some problems with academic writing conventions; A good attempt to apply theoretical and methodological perspectives. Some problems with grammar, spelling and punctuation. Inadequate referencing within the body of your text can also prevent essays from receiving a mark of more than 59%.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation. A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique. Good referencing.

70%-79% An intelligent critical analysis which shows a thorough apprehension of theoretical and musicological key terminology. Excellent style of communication with no or very few errors in the writing. An immaculately referenced essay. No or very few errors of punctuation, grammar or spelling.

80%+ A highly original and critically rigorous analysis that breaks new ground in the analysis of world music. Excellent written communication.

RESOURCES

IASPM ONLINE BIBLIOGRAPHY - database

<http://iismc.cini.it/>

Theorising race and ethnicity

- Barker, Chris. 2000. 'Ethnicity, Race and Nation' in *Cultural Studies: Theory and Practice*. London: Sage, 247-78.
- Croteau, David and William Hoynes. 1997. 'Social Inequality and Media Representation' in *Media/ Society: Industries, Images and Audiences*. London: Pine Forge Press, 133-61.
- _____. 1997. 'Media and Ideology' in *Media/ Society: Industries, Images and Audiences*. London: Pine Forge Press, 163-83.
- Dines, Gail and Jean M. Humes (eds.) 2003. *Gender, Race and Class in Media: A Text Reader*. London: Sage.
- Dissanayake, Wimal. 2005. 'Introduction: Race, Ethnicity, and Nation' in *Internationalizing Cultural Studies: An Anthology*. Eds. Ackbar Abbas and John Nguyet Erni. Malden: Blackwell, 385-89.
- Downing, John and Charles Husband. 2005. 'Race' and Ethnicity: Definitions and Issues' in *Representing 'Race': Rasicms, Ethnicities and Media*. London: Sage, 1-24.
- Hall, Stuart 1992. 'New Ethnicities' in *'Race', Culture and Difference*. Eds. J. Donald and A. Rattansi. London: Sage, 252-59.
- Hutchinson, J. and A. Smith (eds.) 1996. 'Introduction' in *Ethnicity*. Oxford: Oxford University Press, 1-17.
- Hyder, Rehan. 2004. 'Music, Culture and Identity' in *Brimful of Asia: Negotiating Ethnicity on the UK Music Scene*. Aldershot: Ashgate, 32-56.
- Kidd, Warren. 2002. 'Ethnicity and Identity' in *Culture and Identity*. Hampshire: Palgrave, 190-97.
- Malik, K. 1996. 'The Making of a Discourse of Race' in *The Meaning of Race: Race, History and Culture in Western Society*. Basingstoke: Macmillan, 71-100.
- Malik, Sarita. 2002. 'Race and Ethnicity: The Construction of Black and Asian Ethnicities in British Film and Television' in *The Media: An Introduction*. Eds. Adam Biggs and Paul Cobley. Harlow: Pearson/Longman, 357-68.
- O'Shaughnessy, Michael and Jane Stadler. 1999. 'Ethnicity, Ideology, and the Media' in *Media and Society: An Introduction*. Oxford: Oxford University Press, 260-83.
- Potter, Russell A. 1999. 'Race' in *Key Terms in Popular Music and Culture*. Eds. Bruce Horner and Thomas Swiss. Oxford: Blackwell, 71-84.
- Shepherd, John. 2003. 'Music and Social Categories' in *The Cultural Study of Music: A Critical Introduction*. Eds. Martin Clayton, Trevor Herbert and Richard Middleton. New York: Routledge, 69-79.
- Song, M. 2003. *Choosing Ethnic Identity*. Cambridge: Polity.
- Stokes, Martin. 2003. 'Ethnicity and Race' in *Continuum Encyclopedia of Popular Music of the World Vol 1*.
- _____. 1994. 'Introduction: Ethnicity, Identity and Music' in *Ethnicity, Identity and Music: The Musical Construction of Place*. Ed. Martin Stokes. Oxford: Berg, 1-27.

Nationalism and regionalism in music

- Appadurai, Arjun. 2005. 'Patriotism and Its Futures' in *Internationalizing Cultural Studies: An Anthology*. Eds. Ackbar Abbas and John Nguyet Erni. Malden: Blackwell, 413-17.
- Biddle, Ian and Vanessa Knights (Eds.) 2007. *Music, National Identity and the Politics of Location: Between the Global and the Local*. Aldershot: Ashgate.
- Biddle, Ian and Vanessa Knights (Eds.) 2007. 'National Popular Musics: Betwixt and Beyond the Local and Global' in *Music, National Identity and the Politics of Location: Between the Global and the Local*. Aldershot: Ashgate, 1-15.
- Bohman, Philip V. 2004. *The Music of European Nationalism: Cultural Identity and Modern History*. Santa Barbara: ABC Clio. [specifically chapter 1 'Music and Nationalism: Why Do We Love to Hate Them?' pp. 1-34.
- Bohman, Philip V. 2004. *The Music of European Nationalism: Cultural Identity and Modern History*. Santa Barbara: ABC Clio. [specifically chapter 2 'The European Nation-State in History' pp. 35-80; chapter 3 'National Music' pp.81-116]
- Burns, Robert G. H. (2008) 'German symbolism in rock music: national signification in the imagery and songs of Rammstein' In. *Popular Music*. Vol. 27, No. 3, pp.457-472
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ADDITIONAL RESOURCES

Books on race/ethnicity in the media

Bird, S. Elizabeth, ed. *Dressing in Feathers: The Construction of the Indian in American Culture*. Boulder, CO: Westview Press, 1996.

Essays range over two centuries and many forms, from “wild west” shows to *Pocahontas*.

Bogle, Donald. *Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretive History in American Films*. New York: Viking Press, 1973.

Classic study (updated in 1998 edition) of African American stereotypes, from the era to late 20th century.

Churchill, Ward. *Fantasies of the Master Race: Literature, Cinema and the Colonial American Indians*. Monroe, ME: Common Courage Press, 1992.

Blunt, often incisive, critique of issues ranging from genocidal Westerns to sports movies to New Age wannabe Indians.

Diawara, Manthia, ed. *Black American Cinema*. New York: Routledge, 1993.

Excellent collection of essays on aesthetics, history, and reception of African American

Fregoso, Rose Linda. *The Bronze Screen: Chicana and Chicano Film Culture*. Minneapolis: University of Minnesota Press, 1993.

The best study yet of Chicanas as subjects in and creators of film.

Gaspar de Alba, Alicia. *Chicano Art Inside/Outside the Master's House: Cultural Politics at the CARA Exhibition*. Austin: University of Texas Press, 1998.

Brilliant interpretation of a major Chicano art retrospective that raises key questions about the construction of high art vs. popular art among marginalized ethno-racialized groups.

Gray, Herman. *Watching Race: Television and the Struggle for “Blackness”*. Minneapolis: University of Minnesota Press, 1995.

Brilliant interpretation of the evolution of representations of African Americans in news and fiction programming, from the 1980s to the present.

Guerrero, Ed. *Framing Blackness: The African American Image in Film*. Philadelphia: University Press, 1993.

Among the very best general works on African Americans and film.

Hamamoto, Darrell Y. *Monitored Peril: Asian Americans and the Politics of TV Representation*. Minneapolis: University of Minnesota Press, 1994.

Wide-ranging study that includes issues of internment, and the war in Southeast Asia in addition to ongoing, everyday stereotypes of TV orientalism.

Jhally, Sut. *The Codes of Advertising: Fetishism and the Political Economy of Meaning in Consumer Society*. New York: St. Martin's Press, 1987.

Strong study of how advertising texts shape racial, gender, and class beliefs and “consumer” consciousness.

Jhally, Sut and Justin Lewis. *Enlightened Racism: The Cosby Show, Audiences, and the American Dream*. Boulder: Westview Press, 1992.

Combines audience surveys and textual analysis to look at how confusions of race and class in the US are reflected in and reinforced by Cosby's mid-80s show.

Lee, Robert G. *Orientalism: Asian Americans in Popular Culture*. Philadelphia: Temple University Press, 1999.

The most comprehensive study to date on Asian Americans in pop culture, covering two centuries and many different cultural forms.

Lipsitz, George. *Time Passages: Collective Memory and American Popular Culture*. Minneapolis: University of Minnesota Press, 1990.

Innovative study of relations between mass-produced pop culture and the realities of communal memory dimly present in those commodified productions.

———. *Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*. London; New York: Verso, 1994.

Incisive study of various musical ethnic subcultures and their complex negotiations with the dominant culture and their co-resisters in a global/local struggle over meaning.

Lutz, Catherine and Jane L. Collins. *Reading National Geographic*. Chicago: University of Chicago Press, 1993.

Two visual anthropologists study the racial, gender, and international politics of this influential journal.

McNair, Brian. *Mediated Sex: Pornography and Postmodern Culture*. UK: Arnold Publishers, 1996.

Sociology-based analysis weighing various arguments about the production and consumption of pornography; focused primarily on the US and Britain.

Pratt, Ray. *Rhythm and Resistance: The Political Uses of Popular Music*. Washington, DC: Smithsonian Books, 1994.

Examines the political impact of spirituals, gospel, the blues, and rock 'n' roll in American culture.

Reid, Mark. *Redefining Black Film*. Berkeley: University of California Press, 1993.

Important history of the black independent film industry that has long sought to counter and complicate mainstream Hollywood representations of African Americans.

Rose, Tricia. *Black Noise: Rap Music and Black Culture in Contemporary America*. Hanover, NH: Published by University Press of New England for Wesleyan University Press, 1994.

Arguably the best book yet on rap, this study analyses both the political economic cultural roots of rap, and its textual meanings.

Ross, Andrew, Tricia Rose, and Andrew Rose, eds. *Microphone Fiends: Youth Music and Youth Culture*. New York: Routledge, 1994.

Excellent collection of essays on rock, rap, heavy metal, dance scenes, and the youth cultures that surround them.

Tomlinson, John. *Cultural Imperialism: A Critical Introduction*. Baltimore, MD: Johns Hopkins University Press, 1991.

A fine, brief survey of issues surrounding the ways in which US pop culture may or may not be overwhelming other world cultures.

Online resources:

- [Art Crimes](#). A visually rich graffiti art site.
- [Asian American Filmography](#).
- [Black Cultural Studies Web Site](#). Compiled by Tim Haslett, Nimmy Abiaka, and Paula Lee. Includes information about Manthia Diawara and Arthur Jafa.
- [Black Film Center](#).
- [Gender, Race and Ethnicity in Media](#). Several web pages compiled by Karla Tonella, University of Iowa.
- [Hispanic Experience Filmography](#).
- [The Movies, Race and Ethnicity](#). Excellent general resource from the University of California, Berkeley library, with sections on different ethnic/racial groups, bibliographies and links to online articles.
- [Race and Ethnicity](#). A collection of works (articles, fiction, non-fiction, links, etc.) pertaining to issues of race and ethnicity.

ONLINE ARTICLES

- [Black Masculinity and Visual Culture](#). An article by Herman Gray that discusses jazz men, rappers, the Cosby Show and Clarence Thomas.
- [Cleopatra Jones: 007: Blaxploitation, James Bond and Reciprocal Co-optation](#). An article by Chris Norton exploring race and gender politics in the spy genre.
- [Do Violent Films Shape or Reflect?](#) An article from Christian Science Monitor on role of popular films in depicting Arabs to American audiences.
- [Fear of the White Unconscious: Music, Race, and Identification in the Censorship of "Cop Killer."](#) An excellent study of the issues of violence vis-a-vis rap by Barry Shank.
- [Media Blackface: "Racial Profiling" in News Reporting](#). An article by Mikal Muharrar, for EXTRA!
- [Morphing Out of Identity Politics: Black or White and Terminator 2](#). An article by Ron Alcalay.
- [The Portrayal of Race, Ethnicity and Nationality in Televised International Athletic Events](#). A very interesting study by Don Sabo, et al. of American TV coverage of international games.
- [Race Matters, Media Matters](#). An essay by Chon Noriega on the importance of understanding race in visual culture in contemporary US.
- [Rap, Black Rage, and Racial Difference](#). An article by Steven Best and Doug Kellner.
- [The Representation of the Black Male in Film](#). A critique by Christopher Miller of the cinema industry's exclusion and stereotyping of black males: there aren't enough good role models for black youths in films.
- [Savages, Swine, and Buffoons: Hollywood's Selective Stereotypical Representations of Japanese, Germans, and Italians in Films Produced during World War II](#). An article by Ralph Donald.

FURTHER REFERENCE

[Gender, Ethnicity and Class in Mass Media](#). from the "Media and Communication Studies" site.

Note: Access the online version of the module handbook in Blackboard in order to get the URLs for these online resources.