

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number MUS HST 98T
 Course Title Live Through This: Women, Aging, and Popular Music
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis X

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

In looking at the factor of age in genres often associated with youth, in conjunction with gender, we will consider the ways in which performers are valued or not as they reject or submit to cultural stereotypes and conceptions of appropriate aging. We will also consider examples of not-aging as one of the ways in which the performance of gender is still most closely controlled. We will examine recorded musical and live performances, interviews, journalism, and critical theory in order to evaluate and parse ideas of social value and cultural history.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Tiffany Naiman, Teaching Fellow; Professor Olivia Bloechl, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2014-2015	Fall	_____	Winter	_____	Spring	_____
	Enrollment	_____	Enrollment	_____	Enrollment	_____
2015-2016	Fall	_____	Winter	<u>X</u>	Spring	_____
	Enrollment	_____	Enrollment	<u>18</u>	Enrollment	_____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

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|--|---|
| <input type="checkbox"/> General Knowledge | I am increasing the knowledge of practices and attitudes in and around popular music and the performance of identity. |
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| <input type="checkbox"/> Integrative Learning | Students will learn to listen to performances more critically and be able to integrate what they hear with social and cultural theory. For their paper projects they will need to engage with case studies. |
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|---|--|
| <input type="checkbox"/> Ethical Implications | The students will learn to understand how factors of aging, gender, and race affect their perception of and engagement with popular music. |
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|---|---|
| <input type="checkbox"/> Cultural Diversity | While my principal focus is on aging it is with the understanding of how race, sexual orientation, gender and class effect the standards and value and appreciation of popular music. |
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| <input type="checkbox"/> Critical Thinking | Students will apply concepts that they have learned in the class to case studies in their written assignments and final project. |
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| <input type="checkbox"/> Rhetorical Effectiveness | Students will learn how to construct an argument about aging and popular music in their final paper. Since this is a seminar students will be expected to present and discuss material in class. |
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| <input type="checkbox"/> Problem-solving | |
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- | | |
|---|---|
| <input type="checkbox"/> Library & Information Literacy | Students will have to conduct research on their topic using library and online resources. |
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(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|----------|---------|
| 1. Lecture: | <u>3</u> | (hours) |
| 2. Discussion Section: | _____ | (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|----------|---------|
| 1. General Review & Preparation: | <u>2</u> | (hours) |
| 2. Reading | <u>6</u> | (hours) |
| 3. Group Projects: | _____ | (hours) |
| 4. Preparation for Quizzes & Exams: | _____ | (hours) |
| 5. Information Literacy Exercises: | <u>1</u> | (hours) |
| 6. Written Assignments: | <u>2</u> | (hours) |
| 7. Research Activity: | <u>1</u> | (hours) |

(B) TOTAL Out-of-class time per week 12 **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week 15 **(HOURS)**

MUS HST: Live Through This: Women, Aging, and Popular Music

Instructor: Tiffany Naiman
Schoenberg Music Building
Email: tnaiman@ucla.edu
Office hours:

COURSE DESCRIPTION:

Aging is a growing theme in current feminist writing and is receiving increased recognition in popular music studies. Even artists themselves have begun to speak out about growing older in the music business. We commence the class by working to answer three questions: what is culture?; what does it mean to be aged by culture?; how do women in popular music invest in or refute norms around aging?

The process of ageing in public poses particular challenges for women in popular music, whose bodies are constantly sexualized and critiqued (that's what red carpets are for, right?). Despite often being discussed as synonymous with youth culture, popular music and its various genres are often created by artists who are not necessarily young, and we are seeing singers continue as public figures and performers into their middle age and even their golden years more and more frequently. The class will investigate the works of such artists as their careers intersect with theories of cultural aging while touching on the biological issues that affect the voice when growing older. We will also compare and contrast the ways in which audiences and music journalists relate to older male performers versus female artists of the same age within the same genres.

The course will cross generations of performers and audiences, and will consider the ways in which these performers are valued or not as they reject or submit to cultural stereotypes and conceptions of aging appropriately. We will also examine performances of not-aging as one of the ways in which the performance of gender is still most closely controlled and monitored. Critical here is the way in which not-aging involves purchasing and consuming everything from skin products to surgical body enhancements. Thus not-aging has the ability to be sold and packaged in a way that aging cannot. Aging can be done naturally without any market involvement; so in popular music, specifically pop, there is little room for aging, as there is no money in it.

Expect to participate in in-depth class discussions, debates, and group work engaging with the week's texts and musical performances.

MATERIALS:

All course materials will be placed on the CCLE website for the course

(<http://cclle.ucla.edu>). You will need your UCLA logon ID and password to access the site. If you are registered for full credit, the course should appear when you log in.

Sound and video files for most listening/viewing assignments are available on e-reserve through the Music Library. To access e-reserves for the course, go to the Music Library website, at

<http://www.library.ucla.edu/libraries/music/> then click on "Digital Listening Reserves." Scroll down to "Music History ??," and click the

link. Enter the password (TBA in the first class meeting) and click on the appropriate link to listen to the music as streaming media.

All course materials, including personal recordings or photographs of lectures or lecture materials, are the personal intellectual property of the instructors and may not be reproduced or shared (physically or electronically) under any circumstances.

REQUIREMENTS and HOMEWORK:

Students will each present on **one reading** and **one case study** during class meetings, TBD the first week.

By week four, each member of the class will select an artist whose relationship to aging they would like to examine more deeply. You then will write a **12 – 15 page research paper** analyzing the work or works of the artist using one or more methods learned in class. The students will turn in thesis statements, outlines, and a draft along the way in order for me to help them become better writers with the goal that each may produce an undergraduate research paper of the highest caliber.

The assignments consist of reading and listening, both of which are required to be completed by the start of seminar each week. These assignments will be posted under the corresponding weeks on the course website. Participation during all seminar meetings is required.

No late assignments will be accepted, no exceptions.

ASSIGNMENTS, SCHEDULE, and GRADING WEIGHTS:

Participation	10%
Reading Presentation	20%
Case Study Presentation	20%
Thesis statement (week 5)	5%
Research Paper Outline (week 6)	5%
Rough Draft of Research Paper (week 8)	10%
Final Research Paper (Finals week day 4 by noon)	30%

Letter grades will be assigned at the end of the course and pluses and minuses will be assigned. Grades will not be changed unless there has been a calculation error.

WEEK 1: Introduction to Music, Culture, and Aging

course basics, music vocabulary, listening strategies

Reading:

Cusick, Suzanne. "On Musical Performances of Gender and Sex." *Audible Traces: Gender, Identity, and Music*. ed. Elaine Barkin and Lydia Hamessley, 25-43. Zurich: Carciofoli, 1999.

Raymond Williams, "The Analysis of Culture" in *Cultural Theory and Popular Culture* pp. 32-41

Frith, Simon. "Towards an Aesthetic of Popular Music." *Music and Society: The Politics of Composition, Performance and Reception* Ed. R. Leppert and S. McClary. Cambridge:1987. 133–51.

Barthes, Roland. "The Grain of the Voice." *Sound Studies Reader*. Ed. Jonathan Sterne. New York: Routledge, 2012.

Bennet, Andy, and Jodie Taylor. "Popular Music and the aesthetics of Ageing" *Popular Music* Vol. 31, No. 2, As Time Goes By: Music, Dance and Ageing (May 2012) (pp. 231-243)

Listening:

Fleetwood Mac/Stevie Nicks: “Rhiannon,” “Gold Dust Woman,” “Ghosts are Gone”
 Chrissie Hynde/Pretenders: “Precious,” “Stop Your Sobbing,” “Don’t Loose Your Faith in Me,”
 Joan Jett: “Takeover,” “Bad Reputation,” “Hard to Grow Up”

WEEK 2: Continued Introduction to Music, Culture, and AgingReading:

Said, Edward W. “Introduction” *On Late Style: Music and Literature Against the Grain*. New York: Vintage, 2007.

Forman, Murray. “How We Feel the Music: Popular Music by Elders and for Elders” *Popular Music*. Vol. 31, No. 2, As Time Goes By: Music, Dance and Ageing (May 2012) (pp. 245-260)

Hutcheon, Linda and Michael Hutcheon. “Late Style(s): The Ageism of the Singular,” *Occasion: Aging, Old Age, Memory, Aesthetics*, Volume 4, June 14, 2012.

Butler, Judith. “Introduction: Acting in Concert” and “Gender Regulations” from *Undoing Gender*, 2004.

Woodward, Kathleen. “Performing Age, Performing Gender” *NWSA Journal*, Vol. 18, No. 1 (Spring, 2006), pp. 162-189.

Listening:

Debbi Harry/Blondie: “In The Flesh,” “Rip Her to Shreds,” “Sugar on the Side,” “Make a Way”
 Patti Smith “Gloria,” “Horses,” “Banga,” “Constantine’s Dream”

WEEK 3: The Aging Musical MarketplaceReadings:

Shuker, Roy. “My Generation: Identity and Consumption, Audiences, Fans and Social Networks” 2008.

Gullett, Margaret Morganroth. “Introduction: The New Regimes of Decline” *Agewise: Fighting the New Ageism in America*. pp. 1-17.

Katz, Stephen. “Growing Older Without Aging? Postmodern Time and Senior Markets” *Cultural Aging: Life Course, Lifestyle, and Senior Worlds*, Brodview Press, 2003 pp. 188-202.

Listening:

Sinead O’Connor “Troy,” “Just Like You Said it Would Be” “How About I Be Me,” “Harbour”
 Kate Bush: “Wuthering Heights,” “Symphony in Blue,” “Running Up that Hill,” “50 Words for Snow”

WEEK 4: OPERATIONS OF AGINGReadings:

Gardner, Aigail. “Grit, Glitter and Glamour: Tracing Authenticity in the Aging Artifice of

Dolly Parton," *Aging Femininities: Troubling Representations*, eds. Josephine Dolan and Estella Tincknell. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012.

Morris, Mitchell. "Cher's 'Dark Ladies'" *The Persistence of Sentiment*, Los Angeles: University of California Press, 2013.

Williams, Mary Elizabeth. "Cher, Jane Fonda: The art of aging ungracefully" *Salon*. 2010.

Slevin, Kathleen. "If I had lots of money... I'd have a body makeover: Managing the Aging Body: Social Forces, Vol. 88, No. 3 (March 2010), pp. 1003-1020

Listening:

Cher: "If I Could Turn Back Time," "Believe," "Woman's World"

Dolly Parton: "Rockin' Years," "Jolene," "Backwoods Barbie," "Romeo," "Dumb Blonde"

WEEK 5: MADONNA vs. PRINCE GROWING OLD AS THE KING AND QUEEN OF POP

Reading:

McClary, Susan. "Living To Tell: Madonna's Resurrection of the Fleshly" *Feminine Endings*, pp.148-157.

Railton, Diane and Paul Watson. "She's so Vein": Madonna and the Drag of Aging," *Aging Femininities: Troubling Representations*, eds. Josephine Dolan and Estella Tincknell. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012.

O'Brien, Lucy. "Madonna: Like A Crone" 2012.

Watson, Paul and Dian Railton. "The Continuity of Controversy in Madonna's Contemporary Music Videos" 2012.

Queenan, Joe. "Time to Take a Bow" *The Guardian* 2008.

Listening:

Madonna: "Holiday," "Like a Virgin," "Joan of Arc," "Living For Love," "Express Yourself"

Prince: "Just as Long as We're Together," "Kiss," "Sign O'the Times," "Want to Be with You," "Funknroll," "Breakfast Can Wait"

WEEK 6: VOICES AND THE CREATION OF SELF

Readings:

Abbate, Carolyn. "Music's Voices," *Unsung Voices*, Princeton: Princeton University Press: 1991.

Auslander, Philip. "Musical Persona: The Physical Performance of Popular Music" Ed.Scott, Derek B. *The Ashgate Research Companion to Popular Musicology*

Eidfsheim, Nina. "Introduction" *Voice as a Technology of Selfhood: Towards an Analysis of Racialized Selfhood*, 2008, pp. 1-19 Cambridge Opera Journal 16:3 (2004)

Frith, Simon. "The Voice." In *Performing Rites: On the Value of Popular Music* 1996
Harvard University Press: Cambridge

Rodger, Gillian. "Drag, Camp and Gender Subversion in the Music and Videos of Annie Lennox" *Popular Music*, v23 n1 (20040101): 17-29.

Listening:

Annie Lennox "I Put a Spell On You," "Georgia On My Mind" "Sweet Dreams"
Siouxsie Sioux: "Metal Postcard," "Playground Twist," "Into A Swan"
Tina Turner "Proud Mary," "Nutbush City Limits," "You Better Be Good To Me" "Private Dancer" "Complicated Disaster"
Yoko Ono "Touch Me," "Mrs. Lennon," "Take Me to the Land of Hell" "Moonbeams"

WEEK 7: TECHNOLOGIES OF MUSIC AND AGING

Reading:

Dyson, Francis. "Embodying Technology: From Sound Effect to Body Effect"
Sounding New Media pp. 136-158.

Krims, Adam. "The Changing Functions of Music Recordings and Listening Practices" A. Bayley, ed. *Recorded Music: Performance, Culture and Technology*, Cambridge University Press: 2009.

Mills, Mara. "Media and Prosthesis: The Vocoder, the Artificial Larynx, and the History of Signal Processing, *qui parle* 21, 1 (Fall/Winter 2012): 107-149.

Dibben, Nicola. "Vocal Performance and the Projection of Emotional Authenticity"
Ed.Scott, Derek B. *The Ashgate Research Companion to Popular Musicology*

Listening:

Madonna "Rebel Heart," "Girl Gone Wild"
Lady Gaga "Paparazzi"
B52's/Kate Pierson: "Planet Claire," "Dance This Mess Around," "Mister Sister,"
"Crush Me with Your Love"

WEEK 8: THE AGE OF COUNTRY

Reading:

Mockus, Martha. "Queer thoughts on Country Music and K.D. Lang" *Queering the Pitch* ed. Brett, Wood and Thomas. Routledge, 2006.

Morris, Mitchell. "Crossing Over With Dolly Parton" *The Persistence of Sentiment*, Los Angeles: University of California Press, 2013.

Cohen-Shalev, Amir. "Old Age Style: Developmental Changes in Creative Production from a Life-Span Perspective," *Journal of Aging Studies* 3, no. 1 , 1989.

Listening:

K.D. Lang "Tune into My Wave" "Honkey Tonk Angels" "Constant Craving," "The Water's Edge" "Sorrow Nevermore"

Loretta Lynn "The Girl That I Am Now," "Two Steps Forward," "Honkey Tonk Angels,"
 "Van Lear Rose," "Story of My Life"
 Tammy Wynette "I Wound Easy (But I Heal Fast)" "If It's the Last Thing I Do", "Girl
 Thing", "Womanhood"

WEEK 9: DECLINING and DAMAGED VOICES

Reading:

Stras, Laurie "The Organ of the Soul: Voice, Damage, and Affect" In *Sounding Off: Theorizing Disability in Music*

Strong, Catherine. "I'd Stage-dive, but I'm far too elderly': Courtney Love and Expectations of Femininity and Aging" 2012.

Apolloni, Alexandra. "I Can't Sing, but I'm Young: On Voice, Femininity, and Age"
Wishin' and Hopin': Femininity, Whiteness, and Voice in 1960s British pop. pp. 94-114.

Listening:

Courtney Love/Hole "Pretty On the Inside," "Live Through This," "Malibu," "Nobody's Daughter," and "You Know My Name"

Marianne Faithful: "As Tears Go By," "Come Stay With Me," "Broken English," "Guilt," "Mother Wolf," "Give My Love to London"

WEEK 10: RACE and AGING

Reading:

Dolar, Mladen. "The Object Voice" *The Gaze and Voice as Love Objects.* Ed. Renata Seleci and Slavoj Žižek, Duke University Press: 1996.

Burns, Lori: "Revisiting the Sexual Gaze: Musical Attributions of Power in Me'Shell Ndegeocello's 'Mary Magdaline'"

Abigale Gardner: "Framing Grace: Shock and Awe at the Ageless Black Body" 2012.

Poey, Delia. "Long Live the Queen!: Celia Cruz's Longevity as a Counterpoint of Tradition and Change" 2014.

Listening:

Grace Jones: "La Vie en rose," "Sorry," "Pull Up to the Bumper," "Corporate Cannibal," "Hurricane"

Me'Shell Ndegeocello: "I'm Diggin You (Like an Old Soul Record)," "If That's Your Boyfriend (He Wasn't Last Night)," "Mary Magdaline," "Choices"

Celia Cruz "Latinos en Estados Unidos" "La Cumbanchera de Belen" "La Pachanga"



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New Course Proposal

Music History 98T

Live Through This: Women, Aging, and Popular Music

Course Number Music History 98T

Title Live Through This: Women, Aging, and Popular Music

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

Course Description Aging in public poses challenges for women in popular music whose bodies are constantly sexualized and critiqued. This class will examine and challenge the many ways female singers are valued as they refute or submit to cultural stereotypes of aging.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [Naiman syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Professor Olivia Bloechl is the faculty mentor for this course

Grading Structure 10% participation; 20% reading presentation; 20% case study presentation; 5% thesis statement; 5% research paper outline; 10% rough draft of research paper; 30% final research paper

Effective Date Winter 2016

Discontinue Date Summer 1 2016

<u>Instructor</u>	Name	Title
	Tiffany Naiman	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department Musicology

<u>Contact</u>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

Routing Help

ROUTING STATUS

Role: FEC Chair or Designee - Castillo, Myrna Dee Figuracion (MCASTILLO@COLLEGE.UCLA.EDU) - 45040

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Status: Approved on 6/26/2015 2:31:47 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, chair of the CUTF Faculty Advisory Committee

Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

Role:

Status: Submitted on 6/26/2015 11:20:55 AM

Comments: Initiated a New Course Proposal



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