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Tuesday, May 12: Music in the age of #MeToo

Hi everyone!

For our last week of the semester, and last class content, I have assigned three short (about 5 pages each) readings. Each deal in some way with contemporary discussions about sexual harassment and assault, gender and sexuality, power and politics. All of this is pretty recent scholarship (works from 2011, 2019, and 2020), and while I've just provided brief excerpts from each, I am happy to send the full articles or book chapter to anyone who'd like to read more.

Important Note:

As noted, each of these readings refers in some way to sexual harassment or assault; these are very difficult topics—the Jenny Johnson reading in particular deals with the reemergence of traumatic memories of childhood sexual assaults. While these are important concepts to consider and discuss in the context of this class, I want everyone to be aware of content before sitting down to read. I do **not** want anyone to be triggered by these readings. If you have concerns—or would like to engage with the class topics in some different way—please let me know (confidentially) via email and I am extremely happy to make any accommodations.

Readings:

Reading #1: Cheng, William. Excerpt from *Loving Music Till It Hurts*. Oxford: Oxford University Press, 2020. Excerpt is from Chapter 1, pages 11-14, 17-19.

Reading #2: Rasmussen, Anthony W. “Acoustic Patriarchy: Hearing Gender Violence in Mexico City’s Public Spaces.” *Women & Music* 23 (January 2019): excerpt is pages 15-17, 22-23.

FYI (explained in his methodology): Rasmussen addresses his own positionality as a researcher (as a white, Spanish-speaking male from the US who has lived in Mexico City for 3 years; he explains how he wrote this article through ethnographic research through individual and group interviews, audio documentation, and analysis of contemporary and historical texts published in Mexico. The research, conducted over a period of 2 years, drew on an interview subject pool including both women and men, from young adults to senior citizens, all living in the Mexico City metropolitan area)

Reading #3: Johnson, Jenny. “The Touch of the Violin, the Coldness of the Bell: Synaesthesia, Mimesis, and the Unlocking of Traumatic Memory in Bunita Marcus’s ‘The Rugmaker’ and Andra McCartney’s ‘Learning to Walk.’” *Women & Music* 15 (2011): excerpt is pages 18-22, 37.

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Cheng Excerpt.pdf
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Johnson Excerpt.pdf
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Rasmussen Excerpt.pdf

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◀ Thursday, May 7: Live Meeting via Zoom (link will be provided)—this meeting will consist mostly of discussion, but I may include some lecture components from time to time

Jump to...

Discussion Forum on Music in the era of #MeToo, please post by Wednesday evening, 11:59 pm ►