COURSE DESCRIPTION:

What is the sound of California? The state has always loomed large in the nation’s political economy and cultural imagination. For successive waves of disenfranchised and subordinated groups, California has represented the good life, a place of freedom and opportunity. Yet from the dawn of the Gold Rush to the rise of Silicon Valley, the specter of inequality has haunted the promise of triumph in the Golden State.

This General Education course considers narratives of utopia and dystopia through a wide range of music, film and other cultural texts produced about the state, centered on themes of migration, violence, racial identity, production and consumption. It pays close attention to an array of musical forms and traditions—from blues to Banda, country to K-Pop, and bebop to hip hop—to consider the ways
that success and failure, boom and bust, have been central to the cultural and political identity of the state.

This course will challenge students to identify, analyze, and compare the ways that music and politics are co-productive and co-dependent. We will discuss music’s relationship to histories of social inequality and injustice. Students will learn about the experiences and challenges faced by a variety of ethnic and racial groups, including Latinos, African Americans, Jews, Asian Americans, and Native Americans. While no previous background in music is required, students will be expected to listen closely to music and lyrics and come to understand the relationship between sounds and the social forces that motivate them. Guest speakers include artists, writers, and social justice activists.

**STUDENT LEARNING OUTCOMES:**

1. **Music and politics as co-productive and co-dependent**  
   (a) Students should be able to discuss music’s political relevancy and politics’ aesthetic dimensions in a variety of historical and cultural contexts.  
   (b) Students should be able to identify and compare the ways that music and politics interact to produce knowledge about California.

2. **Inequality and hierarchy as central themes in California history and contemporary culture**  
   (a) Students should be able to discuss the historical forces responsible for social inequality and hierarchy in California, and be able to identify and compare the experiences and challenges faced by a variety of ethnic and racial groups.  
   (b) Students should be able to give numerous examples of how music comments on or documents histories of inequality and struggle.

3. **Identity and intersections**  
   (a) Students should be able to discuss the ways that ethnic and racial identities intersect with gender, sexuality, and class.  
   (b) Students should be able to discuss the way that identities are actively constructed through music and political discourse.
ABOUT ES 100 / MUS 100:

ES 100 / MUS 100 is a new General Education (GE) course intended primarily for 1st and 2nd year students. As a GE course, it encourages students to acquire a breadth of knowledge through a variety of modes of inquiry. How we learn is as important to this course as what we learn.

Requirements satisfied by ES 100 / MUS 100: As a multidisciplinary course that draws primarily from the social sciences, this course satisfies a social science group requirement (>2). Students may also be able to apply retroactively to have the course count toward meeting the American Cultures multicultural study requirement (AC) after completing the course.

Justice, Inequality and Difference GE Cluster: ES 100 / MUS 100 is linked to a series of other GE courses examining social, economic and political inequality in the US. Many of the resources we will use in the class will be accessed through the cluster website blogs.uoregon.edu/jedi. We encourage you to consider taking other courses in the cluster.

Accessible Education/Students with Disabilities: The University of Oregon is working to create inclusive learning environments. If there are aspects of the instruction or design of this course that result in disability related barriers to your participation, please notify us as soon as possible. You may also wish to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 346-1155 or uoaec@uoregon.edu or http://aec.uoregon.edu/

Prohibited Discrimination and Sexual Harassment: The UO is committed to providing an environment free of all forms of discrimination and sexual harassment, including sexual assault, domestic and dating violence, and gender or sex based bullying and stalking. Any UO employee who becomes aware that such behavior is occurring has a duty to report that information to their supervisor or the Office of Affirmative Action and Equal Opportunity.

The University Health Center and University Counseling and Testing Center can provide assistance and have a greater ability to work confidentially with students. If you wish to speak to someone confidentially, you can call 541-346-SAFE, UO’s 24-hour hotline, to be connected to a confidential counselor to discuss your options as
confidential counselors are not deemed mandatory reporters. You can also visit the SAFE website at safe.uoregon.edu.

**E-MAIL ETIQUETTE:** As a rule, you should understand your relationships to GTFs and professors as professional relationships. When corresponding by e-mail, always include a salutation (“Dear Prof. HoSang” or “Dear Ms. Rondot”) and a closing that identifies who you are (“Sincerely, María Rodríguez”). Please also note that we might not check our e-mail more than once per day, or at all on weekends or in the evening, and we might not have time to reply immediately. Please have patience and do not hesitate to follow up with a second e-mail or in person during office hours or before, during, or after class if we have not replied to e-mail.

If you have questions about the course, please address your emails to both Professor HoSang and Professor Kajikawa.

**ELECTRONIC DEVICES:** Cell phones must be turned off prior to class and put away. **PLEASE DO NOT TEXT IN CLASS.** We strongly prefer that laptops not be used during class. You must see us personally if you would like to be exempted from this rule and you will be required to sit in the first two rows of class with the wireless switch turned off.

**ACADEMIC HONESTY AND PLAGIARISM:** All work submitted in this course must be your own and produced exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly acknowledged and documented. Violations will be taken seriously and are noted on student disciplinary records. Please review the University’s policies at: [http://uodos.uoregon.edu/StudentConductandCommunityStandards/tabid/68/Default.aspx](http://uodos.uoregon.edu/StudentConductandCommunityStandards/tabid/68/Default.aspx)

**STUDENT CONDUCT AND CLIMATE:** The topics covered in this course are often emotionally charged and are not always easy to discuss openly. You are expected to engage the issues in a reflective and respectful manner, and to show respect for other students, the GTFs, and the professor at all times. We are all accountable to create a climate of mutual respect in the classroom. While differences of opinion are vital and will be encouraged, common courtesy as well as University policy prohibits personal attacks and discriminatory conduct.

**IF YOU ARE HAVING DIFFICULTY IN THE CLASS:** If you find yourself struggling in the class, it is best to take immediate steps to address the situation; your grade cannot be
adjusted at the end of the term because of extenuating circumstances. Consider instead:

A. Coming to the office hours of the professors or your GTF with questions or issues to discuss
B. Meeting with classmates in a regular study group to review readings or prepare for exams
C. Taking advantage of the many on-campus resources intended to support students: Student Support Services, the Teaching and Learning Center, the Writing Lab, etc. accessed through the Teaching and Learning Center at 68 PLC.

REQUIRED TEXTS:

A course reader containing all assigned articles is available at Copy Shop, which is located at 539 East 13th Ave (near Patterson). All students are required to purchase the reader ($67) and bring it to every class and discussion section. There will also be two copies of the reader held in reserve at the Knight Library after Week 2.

ATTENDANCE / PARTICIPATION:

Attendance is required in your discussion section. Absences will count against your participation and attendance grade. Earning credit for participation will require active engagement in discussion activities. Merely showing up for every meeting will not earn you full credit. If you are a “listener” and not a “talker,” please see your GTF early in the term to arrange other ways in which you can demonstrate active participation.

You are expected to attend all lectures, and you will be responsible—within reason—for material from in-class videos, lectures and other assignments. If you miss a class, it is your responsibility to catch up on assigned listening and reading. We suggest reviewing missed lectures with a classmate and meeting with GTFs and instructors during office hours if you have specific questions about course content.

ASSIGNMENTS / QUIZZES:

There will be six short assignments and quizzes given during the term. These assignments will be announced in lecture. You will complete them in class or at home and then turn them in to your GTF at discussion section each week. No make-ups for these assignments are possible, but your lowest assignment grade will not count toward your final grade in the course.
FINAL PROJECT:

Each student will choose a music recording to analyze. Students will create a Prezi presentation (using free software available at prezi.com) that situates the chosen song in a historical and political context, explaining its significance with respect to course themes. Students will present their Prezi assignments in discussion sections beginning Week 7. Further instructions will be given Week 2, and Prof. Kajikawa and Prof. HoSang will demonstrate Prezi assignments to give you a better idea of what is expected.

EXAMS:

Take home midterm exam: The take home mid-term exam will include a series of short essay questions. It will be distributed in class (and posted on Blackboard) on Thursday February 5 and will be due in class on Tuesday February 10.

Final oral exam: Students will be assigned to a faculty member or GTF for an individual 15 minute oral exam during finals week based on questions distributed in advance. More details about the format of the oral exam will be announced in class.

GRADING:

Final grades will be determined as follows:

- Attendance / Participation: 10%
- Assignments / Quizzes: 20%
- Midterm Exam: 20%
- Final Exam: 25%
- Final Project: 25%
**COURSE AND READING SCHEDULE**—Additional readings will be announced during the term. All readings for the week should be completed before Tuesday’s lecture.

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**WEEK 1: California Dreaming / Imagining California**

**READINGS (for Thursday, 1/8—available online):**


**WEEK 2: Immigration and the Politics of Belonging**

**READINGS:**


**Thursday, 1/16, guest speaker Faron McClurin**
WEEK 3: Asian American Jazz and Creative Music

Tuesday, 1/20, guest speaker, Jon Jang

Concert Assignment: Attend concert by pianist Jon Jang at 7:30p.m. at UO Beall Hall (see instructors for an alternative assignment if you a scheduling conflict prevents you from attending).

READINGS:
- Sucheng Chan. Asian Americans: An Interpretive History (Chapter 3)
- Loren Kajikawa. “The Sound of Struggle: Black Revolutionary Nationalism and Asian American Jazz.” Jazz/Not Jazz

WEEK 4: Comparative and relational identities

READINGS:

WEEK 5: The Making of Black and Brown Los Angeles

Take home mid term distributed 2/5

READINGS:
- Gary Marmorstein, “Central Avenue Jazz: Los Angeles Black Music of the Forties,” Southern
California Quarterly Vol. 70, No. 4 (1988), pp. 415-426


WEEK 6: San Francisco Counterculture and Gay Liberation

Tuesday, 2/10--Take home midterm due

Thursday, 2/12--Guest Lecture: Allison Gash

**READINGS:**

- **Benjamin Shepard**, “Play as World Making: From the Coquettes to the Germs, Gay Liberation to DIY Community Building” in Dan Berger, edited *Hidden History of the 1970s* (Rutgers University Press)
- TBA

WEEK 7: Black Exclusion and Resistance

**READINGS:**

WEEK 8: Polyculturalism & Multiracial Alliances

READINGS:
• TBA

WEEK 9: Labor, Gender and Resistance

READINGS:
• TBA

WEEK 10: Conclusion / Re-Imagining California

Thursday 3/12, Guest Speaker, Jeff Chang

Friday, March 13 3-4:30 pm, “Hands Up & Breathe: A Conversation About Racial Justice and Hip Hop Culture with Jeff Chang and James Peterson” Gerlinger Lounge

READINGS TO BE ANNOUNCED