

# MUCH 495: Music and Disability Studies

## Syllabus, Fall 2019

### Class Time and Location:

Tue/Thu, 9:30-10:45 am, Room C303

### Instructor

Dr. Erin Brooks

Office: Schuette Hall A102

Email: [brooksem@potdam.edu](mailto:brooksem@potdam.edu)

Phone number: x2759

### Office hours:

**Thursday, 12:30 - 2:30 pm**

I am also happy to make office hours by appointment

### Course Description

Disability Studies—there is now a disability studies minor at SUNY Potsdam—is a new interdisciplinary area which studies the cultural dimensions of disability across different chronological eras, places, and cultures. As both a human condition and as a type of identity, disability is shaped by changing perceptions constructed by cultural ideas (from the social to the political). In MUCH 495: Music and Disability Studies, you will learn to employ the interdisciplinary approaches of disability studies to examine social and cultural aspects of disability in relation to music. Through readings in a variety of disciplines (such as musicology, cultural studies, and disability studies), you will explore the ways musicians have identified as disabled, as well as how disability has shaped music and reception. We will likewise explore how disability narratives have been used in discourse about musical style. Listening, viewing, and analysis will also form part of class assignments, and each of you will undertake a final research project on the topic of music and disability.

### Course Objectives

Participants who successfully complete MUCH 495 (Music and Disability Studies) should be able to:

- Demonstrate a critical understanding of music and disability
- Recognize vocabulary and identify larger-scale philosophical debates from our class units on various aspects of music and disability
- Critically consider constructions of disability as it intersects with gender, sexuality, race, ethnicity, nationality, religion, and other identity categories
- Consider, develop, and implement modes of analysis that might be useful in examining relationships between music and disability
- Evaluate and critique a range of issues relevant to the seminar's subject matter, by presenting your ideas orally and engaging actively in group discussion and debate
- Reflect in written form on seminar topics (midterm essay)

- Frame a research question related to the course topic
- Identify appropriate sources for exploring the question & critically read the secondary literature related to your research question
- Communicate your own research appropriately in both written and verbal presentation at a level suitable for an upper-division undergraduate music history course

## **Course Prerequisites:**

Students enrolled in this course should have successfully completed MUCB 201 and MUCB 202 (Music History I and History II).

Students from outside of the Crane School of Music—particularly students interested in the disability studies minor—who do not have the prerequisites may be added by the instructor on a case-by-case basis.<sup>1</sup>

## **Reading/Listening Assignments**

There are **no** required texts for this course. All readings and recordings for this course will be available to you through the Moodle site for this course. Visit <https://moodle.potsdam.edu> for your course resources. You may occasionally be required to visit the Crane music library to check out materials placed on reserve.

**Readings and listening assignments are required, and should be completed prior to each class. For each class, log on to Moodle to access the materials—each day’s module on Moodle will contain PDFs and links for each class.**

It is your responsibility to make sure that you can access the class materials; please let me know as soon as possible if you are having any problems. I cannot troubleshoot issues involving your personal computer. Please understand that if you cannot access course materials through your own computer, you must work with computers on campus. The number to Computing & Technology Services (CTS) helpdesk is (315) 267-4444 or [helpdesk@potsdam.edu](mailto:helpdesk@potsdam.edu)

For additional help with your assignments, the Crane Music library has a vast variety of resources. The url <http://www.libraries.potsdam.edu/resources-subject/music.html> will take you to a page with several resources that will be useful, such as audio/visual resources and reference databases.

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<sup>1</sup> For more information on disability studies minor requirements, please see <https://www.potsdam.edu/disability-studies-minor>

## Course Evaluation

Grading will be based on attendance/participation, discussion leading and online responses, a midcourse essay, and a final research project (which has a number of internal steps).

✦ Online Moodle Commentary	15%**
✦ Class Attendance, Participation, Preparedness	15%
✦ Take-home Midcourse Exam/Essay	15%
✦ Final Project	55%

You will receive a separate handout on the internal divisions of this project at the end of Week 2, but the likely division is:

- Initial Proposal + Bibliography—5%
- Abstract—5%
- Podcast—10%
- Peer Review—7.5%
- Final Draft—20%
- Final Exam Course Wrapup—7.5%

**\*\* Moodle Commentary/Discussion Forum Procedures:** You'll see a discussion forum posted on Moodle for most days of the class (there are a few exceptions). Start early, stay on top of it, and it should just help us start our discussions from a more complex and interesting place!

### **Discussion Leader Guidelines (2x a semester): Signup for topics will be on Week 2**

If you're one of the assigned discussion forum leaders for that topic or day, please post (on the Moodle discussion forum) a comment and two questions based on the day's reading and listening. Please don't post your comments *\*before\** we've started the week in question (i.e., not before we've finished the previous week—anytime after that is fine). As a discussion leader, **your comments must be posted by 9pm** the day before the class in question in order to count towards your grade.

### **General Discussion Commentary (8x a semester) Guidelines:**

You are required to respond to the discussion forums 8 times a semester (this is separate from your discussion leader posts).

A "response" will consist of at least 3 full sentences (you may write more). I will track these throughout the semester. You only get credit for one response per forum (but feel free to post followup comments in order to make the conversation better!)

You are not required to wait to comment until the discussion leader posts, but please don't post your comments \*before\* we've started the topic in question (i.e., not before we've finished the previous week, but anytime after that is fine).

I will accept general commentary posts until 9am the day of the class in question (so for a Tuesday class, you can post until 9am that Tuesday).

(Guidelines on how to create a discussion post are contained on Moodle as well).

On the days on which you are not assigned to post Moodle commentary, you are still expected to complete the course readings and come to class having read your colleague's online commentary and be ready to carefully participate in class discussions.

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Individual class sessions will combine lecture, listening, and discussion, overall MUCH 495 will only succeed based on the amount of effort that you invest in it. Our limited in-class time should focus on our group discussion of the concepts in the assigned reading and listening; it is imperative, therefore, that you have carefully read the assigned materials before coming to class and come prepared with questions and concerns. For selected classes, your forum posts will serve as a launching point for some of your discussion questions. You should *always* come to class having taken notes on the assigned materials and ready to respond and ask questions. I will assess your participation grade based on your preparation and thoughtful participation in class discussions. If participation in spoken class conversations is difficult for you—based on personality types, learning styles, access, etc—please come see me and we can find additional ways to make you feel more comfortable as you participate.

## **Course Policies**

### **Office Hours / Emails**

I will respond to emails in a timely manner (generally within 24 hours of receipt). I do not always have time to respond to emails over the weekend, so weekend emails may potentially only be answered on Monday morning. Please feel free to come to office hours to discuss papers and questions, or to talk through general problems or concerns. I suggest you schedule an appointment to maximize the use of your time. Please make sure to check your email regularly—I often send updates or class comments via email.

### **Note-taking/Course Materials/Slides**

You should come to class with your own notes on the assigned reading and listening assignments for each class. I strongly encourage that you take notes during each class meeting, particularly on verbal content, points that emerge from class discussion, and musical concepts from scores and listening. If I present images and information on slides, I will post the slides on Moodle. Please do not record class lectures unless you have received permission to do so.

• **Technology:** I encourage you to use pen and paper to jot down notes for the most part, particularly when writing on printed music. You are welcome to use electronic devices to take notes or access readings, but be aware that you will have to skillfully manage your attention to both your device and classroom discussion—I reserve the right to ask you to keep all devices put up when we are having class discussions. Anyone who abuses the technology policy —texting during class is particularly frowned upon—may be asked to speak with me and revise their approach or access.

• **Classroom conduct:** Active participation in this class involves taking notes, contributing questions and commentary, and challenging each other to think more deeply. Indeed, critical engagement—which should include reasoned debate, critique, and questions—is one of the best ways to learn. It is essential, however, that we be considerate in the ways we conduct these discussions; have an open mind, respect for different viewpoints, and hone your ability to listen thoughtfully and compassionately to each other and the instructor. Anyone abusing this policy will be asked to meet with the instructor.

• **Attendance:** You receive points for attendance and participation in class—this includes being punctual and staying engaged until class is dismissed. You may miss **two** classes without penalty. You are also welcome to come to office hours to discuss missed material. In fairness to all students, there are no automatic deadline extensions for students who miss a regular class meeting (regardless of reason for the absence). If you miss more than two classes, you will lose 5% from your participation grade. 2 unexcused absences (beyond the three classes you are allotted without penalty) will lose you a letter grade.

Per New York State Law, any student with a conflict between an academic requirement and any religious observance should be given an alternative for meeting the academic requirement. If you have a conflict with a class meeting or exam date due to a religious observance, please let me know well in advance (at least two weeks). You will not be penalized for missing class material, but you will have to make up your class material or take the exam at an alternate time. I will not reschedule any exams after the exam date has passed.

• **Formatting and Writing Guidelines:** I will provide you a wordcount for all assignment. As a matter of policy, the typical style required by many journals is double-spaced, 12-point Times New Roman font, and one-inch margins (although I will not be policing acceptable font alternatives). Footnotes and bibliographies should be in Chicago Manual of Style; if you have another citation style you would like to use, you would need to discuss this with me in advance. Assignments must be free of spelling, grammar, and punctuation errors. Minor problems will result in deductions; major writing issues may result in a request to redo the assignment. I am happy to read drafts.

## Grading

All grades will be determined on the following scale:

<b>4.0:</b> 95-100	<b>2.7:</b> 82-84	<b>1.3:</b> 68-71
<b>3.7:</b> 92-94	<b>2.3:</b> 78-81	<b>1.0:</b> 65-67
<b>3.3:</b> 88-91	<b>2.0:</b> 75-77	<b>0.0:</b> 0-64
<b>3.0:</b> 85-87	<b>1.7:</b> 72-74	

Please note that passing grade for an upper division course is 75% or above.

## Grade Appeals

If you have questions about a grade, please speak with me (in person) first. Please note that the undergraduate course catalogue includes the specific criteria upon which you are allowed to appeal a course grade. If we cannot come to an informal resolution, you would then complete a formal Grade Appeal Form and we would consider if additional resolution is necessary. Details about the specific steps and timelines for this process are located in the undergraduate catalogue.

## Notes About Timeliness

### Late Written Work

No late work will be accepted without penalty. **Late written assignments will lose 5% for each day they are late. Assignments will not accepted more than three days late.** If you believe you will have difficulty meeting a particular deadline, you must talk with me at least *three days in advance of the due date*.

## Accessibility

In order to fully include all students in this course, it is essential to provide reasonable accommodations or program modifications for anyone with a disability. Please let me know **during the first week of classes** if you need any accommodations in curriculum, instruction, or evaluation. Any accommodations or modifications require advance notice, so make sure to work out these details with me well in advance.

## Academic Integrity

This class will strictly follow SUNY Potsdam's policies on academic integrity. Please consult the Student Conduct & Community Standards Academic Honor Code website (<http://www.potsdam.edu/studentlife/studentconduct/honorcode>) for more information regarding your responsibilities as a student. In general, academic misconduct includes acts in which a student seeks to claim credit for the work or efforts of another without authorization or citation. Examples include (but are not limited to):

1. Cutting and pasting text from the web without quotation marks or proper citation.
2. Paraphrasing from the web or written texts without crediting the source.
3. Using notes in an exam when such use is not allowed.
4. Using another person's ideas, words, or research and presenting it as one's own.

I encourage you to to discuss class readings and listening with each other inside and outside of class. For writing assignments, however, no consultation with other students is permitted. Using classmates' responses during the exam, consulting notes without permission, or disguising words written by others as your own undermines the academic community here at SUNY Potsdam. If you have any questions about this, don't hesitate to ask me. For specific questions on intellectual property and proper citation techniques, advice is available both at SCCS and the Writing Center.

Cheating, plagiarism, fabrication, falsification and other academic honor code violations are taken very seriously. Any suspicious situations will be dealt with through proper judicial channels and may result in serious consequences.

# Course Schedule

(subject to change—see Moodle for the complete reading and listening assignments)

## Week 1: Introduction

- **Tuesday, August 26:** Syllabus, Introductory Ideas, Howe

**Reading:** Howe, Blake. "Disability Studies for Musicians: An Introduction." Blog post from the website "Music and Disability at the Society for Music Theory and American Musicological Society."

**Repertoire:** In-class

- **Thursday, August 29: Introductory Ideas on Disability**

**Readings:** Garland-Thomson, Rosemarie. "Disability and Representation." *PMLA* 120, no. 2 (March 2005): 522-527.

Howe, Blake, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus. "Introduction: Disability Studies in Music, Music in Disability Studies," in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford University Press, 2016).

**Viewing:** Stella Young, "I'm Not Your Inspiration, Thank You Very Much." TEDx Sydney, April 2014.

## Week 2: Disability in the Early Modern Era

- **Tuesday, September 3: Music and Senses in the late Middle Ages**

**Reading:** Singer, Julie. "Playing by Ear: Compensation, Reclamation, and Prosthesis in Fourteenth-Century Song." In *Disability in the Middle Ages: Reconsiderations and Reverberations*, ed. Joshua R. Eyler, 39-52. (Burlington, VT: Ashgate, 2010).

**Repertoire:** Guillaume de Machaut, "Plourez, dames, plourez vostre servant" (ballade for 3 voice parts) from *Le Voir Dit*

- **Thursday, September 5: Sensory Disruption? Music, Madness, and Disability**

**Reading:** Deaville, James. "Sounds of Mind: Music and Madness in the Popular Imagination." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus, 640-644. (Oxford: Oxford University Press, 2016).



Bassler, Samantha. "Madness and Music as (Dis)ability in Early Modern England." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus, 529-538. (Oxford: Oxford University Press, 2016).

Leonard, Kendra Preston. *Shakespeare, Madness, and Music: Scoring Insanity in Cinematic Adaptations*, 55-60. (Toronto: Scarecrow Press, 2009)

**Repertoire:** None assigned: you might get started, however, by thinking of which Shakespeare adaptations you know of. Have you seen the plays? Read them? Watched movies or TV shows based on them? Operas?

### **Week 3: Disability in the Early Modern Era**

- **Tuesday, September 10: Summaries—see Moodle instructions**
- **Thursday, September 12: 17th-Century Opera and Disability**

**Reading:** Oster, Andrew. "Melisma as Malady: Cavalli's *Il Giasone* (1649) and Opera's Earliest Stuttering Role." In *Sounding Off: Theorizing Disability in Music*, ed. by Neil Lerner and Joseph N. Straus, 157-171 (New York: Routledge, 2006).

**Repertoire:** Cavalli, *Il Giasone* (1649): Demo's aria, Act II, scene 7; Demo's recitative, Act II, scene 10

### **Week 4: The Eighteenth Century**

- **Tuesday, September 17: Madness; Castrati**

**Reading:** Law, Hedy. "A Cannon-Shaped Man with an Amphibian Voice: Castrato and Disability in Eighteenth-Century France." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, 329-344.

**Repertoire:** In-class, *da capo* arias from Handel and 18th century French composers

- **Thursday, September 19: Melancholy in the 18th Century—C.P.E. Bach and Beethoven**

**Reading:** Sisman, Elaine. "Music and the Labyrinth of Melancholy: Traditions and Paradoxes in C.P.E. Bach and Beethoven." In *The Oxford Handbook of Music and*

*Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, 590-617.

**Repertoire:** Carl Philip Emanuel Bach, *Trio Sonata in C Minor*;  
Ludwig van Beethoven, *String Quartet Op. 18, no. 6*, fourth movement (La Malinconia)

## **Week 5: The Nineteenth Century**

### **• Tuesday, September 24: Beethoven's Deafness and Late Style**

**Reading:** Knittel, K.M. "Wagner, Deafness, and the Reception of Beethoven's Late Style." In *Journal of the American Musicological Society* 51, no. 1 (Spring 1998): 49-82.

**Repertoire:** Beethoven, *String Quartet No.15 in A minor, Op.132* - Movement 3: Heiliger Dankgesang e.Genesenden an die Gottheit, in der lydischen Tonart.Molto adagio  
In-class excerpts from *Immortal Beloved*

### **• Thursday, September 26: Race and Disability—Thomas [Blind Tom] Wiggins**

**Reading:** Jensen-Moulton, Stephanie. "Finding Autism in the Compositions of a 19th-Century Prodigy": Reconsidering 'Blind Tom' Wiggins." In *Sounding Off: Theorizing Disability in Music*, ed. Neil Lerner, Joseph N. Straus, 199-215. New York: Routledge, 2006.

**Repertoire:** Wiggins, "Blind Tom." "The Battle of Manassas" (1861)

## **Week 6: Disability in the 19th Century United States**

### **• Tuesday, October 1: Race and Disability [continue Thomas Wiggins]; Disability and Minstrelsy**

**Reading:** Henderson, Clayton W. "American Minstrelsy." *Grove Music Online*.

Murray, Sean. "That 'Weird and Wonderful Posture': Jump 'Jim Crow' and the Performance of Disability." In *The Oxford Handbook of Music and Disability Studies*, ed. by Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, 357-370. Oxford: Oxford University Press, 2016.

**Repertoire:** In-class excerpts of minstrelsy songs

- **Thursday, October 3: The Civil War, Trauma, and Disability**

**Reading:** Burke, Devin. "Good Bye, Old Arm: The Domestication of Veteran's Disabilities in Civil War Era Popular Songs." In *The Oxford Handbook of Music and Disability Studies*, ed. by Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, 423-446. Oxford: Oxford University Press, 2016.

**Repertoire:** George Cooper and S.L. Coe's "Old Arm, Good Bye"  
Frank Ray, "Dear Wife I'm With You Once Again"  
Henry Badger, "The Empty Sleeve"

## **Week 7: The 19th Century—Madness and Manias in Western Europe**

- **Tuesday, October 8: Monomanias in the 19th Century—Composers**

**Reading:** Deaville, James. "Excerpt on Schumann" from "Sounds of Mind: Music and Madness in the Popular Imagination." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, Joseph Straus, 644-646. (Oxford: Oxford University Press, 2016).

Brittan, Francesca. Excerpt from "Berlioz and the Pathological Fantastic: Melancholy, Monomania, and Romantic Autobiography." *19th-Century Music* XXIX/3, (2006): 211-227.

**Repertoire:** Excerpts from Berlioz, *Symphonie fantastique*

- **Thursday, October 10: Going Mad in Vocal Excess?**

**Reading:** Smart, Mary Ann. "The Silencing of Lucia." *Cambridge Opera Journal* 4, no. 2 (July 1992): 119-141.

**Repertoire:** Donizetti, *Lucia di Lammermoor*; "Regnava nel silenzio"  
Donizetti, *Lucia di Lammermoor*; "Mad Scene"

## **Week 8: The Early Twentieth Century**

- **Tuesday, October 15: No class, Fall Break**

- **Thursday, October 19: Early 20th Century Song in the United States**

**Reading:** Goldmark, Daniel. "Stuttering in American Popular Song, 1890-1930." In *Sounding Off: Theorizing Disability in Music*, ed. Neil Lerner, Joseph N. Straus, 91-105.

**Repertoire:** McCarron, Chas. R and Morgan, Carey. "Oh Helen!" (1919)  
Billy Murray's performance of "K-K-Katy" (1918 recording)  
Billy Murray's performance of "You Tell Her I Stutter" (1923 recording)

## **Week 9: The Early 20th Century**

- **Tuesday, October 22: Stravinsky's Aesthetics of Disability**

**Reading:** Straus, Joseph. "Stravinsky's Aesthetics of Disability," in *Broken Bodies: Musical Modernism and the Representation of Disability* (New York: Oxford University Press, 2018).

**Repertoire:** Igor Stravinsky, *Three Pieces for String Quartet*, No. 2  
Igor Stravinsky, *Petroushka*, "Russian Dance"  
Igor Stravinsky, *The Rite of Spring*, "Dance of the Young Girls"

- **Thursday, October 24: Representing Disability in Modernist Opera**

**Reading:** Lee, Sherry D. "Modernist Opera's Stigmatized Subjects." In *The Oxford Handbook of Music and Disability Studies*, ed. Blake Howe, Stephanie Jensen-Moulton, Neil Lerner, and Joseph Straus, 681-683.

**Repertoire:** Excerpts from Richard Strauss and Hugo von Hofmannthal, *Die Frau ohne Schatten* (1911-1917):  
Excerpts from Franz Schreker, *Der Schatzgrüber* (1916-1918).  
Excerpts from Alexander Zemlinsky, *Der Zwerg* (1922)

## **Week 10: The Twentieth Century**

- **Tuesday, October 29: Paul Wittgenstein and Piano for the Left Hand**

**Reading:** Howe, Blake. "Paul Wittgenstein and the Performance Of Disability." *The Journal of Musicology* 27, no. 2 (Spring 2010): 135-180.

**Repertoire:** Maurice Ravel, *Piano Concerto for the Left Hand*

- **Thursday, October 31: Review, topics for term papers**

## **Week 11: Performing Disability in the 20th Century?**

- **Tuesday, November 5: Glenn Gould and Autism?**

**Reading:** Maloney, S. Timothy. "Glenn Gould, Autistic Savant." In *Sounding Off: Theorizing Disability in Music*, ed. Neil Lerner and Joseph N. Straus, 121-135.

**Repertoire:** Choice! Please bring a recording/interview/or video of Glenn Gould to class

- **Thursday, November 7: Stevie Wonder and Compositional Aesthetics**

**Reading:** Fulton, Will. "Stevie Wonder's Tactile Keyboard Mediation, Black Key Compositional Development, and the Quest for Creative Autonomy," in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford, 2016).

**Repertoire:** Stevie Wonder, "Superstition"  
Stevie Wonder, "I Wish"  
Stevie Wonder, "Higher Ground"  
Stevie Wonder, "Love Having You Around"

## **Week 12: The Twentieth Century**

- **Tuesday, November 12: Music, Disease, the Aids Epidemic**

**Readings:** McRuer, Robert. "Introduction: Compulsory Able-Bodiedness and Queer/Disabled Existence," in *Crip Theory: Cultural Signs of Queerness and Disability* (New York: New York University Press, 2006).

Attinello, Paul "Fever/Fragile/Fatigue: Music, AIDS, Present, and..." in *Sounding Off: Theorizing Disability in Music*, eds. Neil Lerner and Joseph Straus (New York: Routledge, 2006).

**Repertoire:** TBA

- **Thursday, November 14: Guest lecturer (likely will focus on *The Who*)**

## **Week 13: The 21st Century–Contemporary Questions**

### **• Tuesday, November 19: Musical Prosthesis?**

**Reading:** Selections from—

Sterne, Jonathan. “Machines to Hear for Them,” in *The Audible Past: Cultural Origins of Sound Reproduction* (Durham, NC: Duke University Press, 2003), 31-86.

Mills, Mara. “Media and Prosthesis: The Vocoder, the Artificial Larynx, and the History of Signal Processing,” *Qui Parle* 21, no. 1 (Fall/Winter 2012): 107-149.

Straus, Laurie. “Subhuman or superhuman? (Musical) assistive technology, performance enhancement, and the aesthetic/moral debate,” in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford University Press, 2016).

**Repertoire:** TBA

### **• Thursday, November 22: Disability and the Voice**

**Reading:** Laurie Stras, “The Organ of the Soul: Voice, Damage, and Affect,” in *Sounding Off: Theorizing Disability in Music*, eds. Neil Lerner and Joseph Straus (New York: Routledge, 2006).

Schwartz, Jessica A. “Vocal Ability and Musical Performances of Nuclear Damages in the Marshall Islands,” in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford, 2016).

**Repertoire:** TBA

## **Week 14: Contemporary Questions**

### **• Tuesday, November 26: Music and Trauma**

**Reading:** Cizmice, Maria. “Music of Disruption: Collage and Fragmentation as an Expression of Trauma in Alfred Schnittke’s Concerto for Piano and Strings,” in *Performing Pain: Music and Trauma in Eastern Europe* (New York: Oxford University Press, 2012).

**Repertoire:** Alfred Schnittke, *Concerto for Piano and Strings*

### **• Thursday, November 28: No class, Thanksgiving Break**

# **Week 15: The 21st Century–Contemporary Questions**

## **Tuesday, December 3: Deaf Cultures**

**Reading:** Jones, Jeanette DiBernardo. “Imagined Hearing: Music-Making in Deaf Culture,” in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford, 2016).

Maler, Anabel. “Musical Expression among Deaf and Hearing Song Signers,” in *The Oxford Handbook of Music and Disability Studies*, eds. Howe, Jensen-Moulton, Lerner, and Straus (New York: Oxford, 2016).

Holmes, Jessica A. “Singing beyond Hearing,” in “Colloquy: On the Disability Aesthetics of Music,” eds. Blake Howe and Stephanie Jensen-Moulton, *Journal of the American Musicological Society* 69, no. 2 (2016): 525-563; 542-547.

**Repertoire:** From the Companion Website for *the Oxford Handbook of Music and Disability Studies*:

Beethoven’s Nightmare, “Turn It Up Louder!”

Sean Forbes, “I’m Deaf”

Sean Forbes, “Bob Dylan (Was the First Rapper)”

Signmark, “Smells Like Victory”

Rosa Lee Timm, “ASL Music Video: All I Want by Damon Timm” Rosa Lee

Timm, “Blown Away”

## **Thursday, December 5: Hip Hop**

**Reading:** Bailey, Moya. “‘The Illest’: Disability as Metaphor in Hip Hop Music,” in *Blackness and Disability: Critical Examinations and Cultural Interventions*, ed. Christopher M. Bell (Lansing, MI: Michigan State University Press, 2011).

**Repertoire:** TBA

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**Final Exam Week: In-class presentations, Discussion, Wrap-Up**