

MUSC293Z/AMST294: MAPPING CULTURE WINTER SESSION 2024

Instructor: Eric Charry, MS201, ext. 2579, echarry@wesleyan.edu
Course hours: January 9, 11, 13, 15, 17, 19, 21, 23; 10:00am-12:00pm, 1:00pm-4:00pm
Office hours: TBA and by appointment
Course website: <https://musc293.blogs.wesleyan.edu/>

SYLLABUS (11/2/2023, subject to change)

Course Description: What is a culture, how can it be intimately wrapped up in a location, and how can that be mapped out to better understand its inner workings? In the face of globalization and pervasive online communities, what can conventional wisdom—“Location, location, location” and “All politics is local”—tell us about the importance of actual places in cultural formations? We will first orient ourselves with a wide range of music mapping projects, as well as projects that directly address the significance of a location (Nile Project, Playing for Change). From a base in the interdisciplinary field of ethnomusicology, we will then examine how scenes and subcultures can congeal in particular places and times, mapping them in New York City’s Lower East Side (punk), Greenwich Village (urban folk revival), and South Bronx (early hip hop). Deploying a broad conception of culture, we will cover other art forms (e.g., graffiti and other street art) and social formations. Haight Ashbury (SF) 1960s counterculture, Laurel Canyon (LA) 1970s singer-songwriters, Chicago 1980s post-disco house, and London 1980s post-punk goth and early 2000s grime will provide complementary case studies. These examples will provide models before students embark on their own to map out a culture of their choice as their final project, using either Google maps or Story Maps. Readings on theories of place and of subcultures will provide blueprints for issues to be explored, including how group identity and a sense of community can be locally constructed and the significance of physical in-person contact in a world of increasingly virtual relationships.

Course Requirements

Reading: Reading the required articles and chapters (online at E-Res) is required as indicated in the syllabus and announced in class.

Listening: Class Spotify playlists (under user echarry) contain the required listening for each of the case studies. Additionally, audio and video links will be used extensively on the course blog. Students should listen to and study the pieces discussed in each class.

Assignments:

- 1) Regular Moodle forum responses to the readings.
- 2) A final project mapping out a culture of the student’s choice (in consultation with the instructor).

Oral Presentation: Students will give one solo presentation on their project to the class.

Attendance and Other Policies: Consistent class attendance is required and students are expected to arrive on time. Any problems should be discussed with the instructor as unexcused absences will result in a lowered grade. Laptops should be closed unless being used for research that is directly relevant to the class discussion.

Honor Code

For papers and similar written work:

In accordance with the Honor Code, I affirm that this work is my own and all content taken from other sources has been properly acknowledged.

For tests and other academic exercises:

In accordance with the Honor Code, I affirm that this work has been completed without improper assistance.

Violations of the Honor Code:

1. The attempt to give or obtain assistance in a formal academic exercise without due acknowledgement.
2. Plagiarism - the presentation of another person's words, ideas, images, data or research as one's own.
3. The submission of the same work for academic credit more than once without permission.

4. Willful falsification of data, information, or citations in any formal exercise.
5. Deception concerning adherence to the conditions set by the instructor for a formal academic exercise.

<https://www.wesleyan.edu/studentaffairs/studenthandbook/honor-code.html>

For humanities courses like this one, which stresses direct personal engagement with musical expression, the use of **AI writing tools (e.g., ChatGPT)** can be counterproductive. Any unauthorized use of such tools will be considered as a violation of the honor code. For all Moodle Forum response posts, which should reflect the student's own personal reactions, the use of AI writing tools is clearly not appropriate. For the same reason, reports reviewing recordings and live events should not use AI writing tools. That leaves a *very* narrow range of other writing projects. Any use of AI tools for those projects must be explicitly cited, including how it informed the final submission.

Grades: Your grade will be determined as follows:

- 30%: Moodle forum posts
- 60%: final project
- 10%: class participation and presentations

Conversion from a numerical to letter grade will be done according to the following chart:

- A: 93-96.9
- A-: 90-92.9
- B+: 87-89.9
- B: 83-86.9
- B-: 80-82.9
- etc.

Accommodation Statement

Wesleyan University is committed to ensuring that all qualified students with disabilities are afforded an equal opportunity to participate in, and benefit from, its programs and services. Since accommodations may require early planning and generally are not provided retroactively, please contact Accessibility Services as soon as possible.

If you have a disability, or think that you might have a disability, please contact [Accessibility Services](#) in order to arrange an appointment to discuss your needs and the process for requesting accommodations. Accessibility Services is located in North College, rooms 021/022, or can be reached by email (accessibility@wesleyan.edu) or phone (860-685-5581).

SCHEDULE OF CLASS WORK

(Subject to change, 11/2/2023)

Day 1

Mapping Cultures Large and Small; Location

Bacchieri, *Street Music Map* (<http://www.streetmusicmap.com>)

Epstein, *Musical Geography* (<https://musicalgeography.org/the-maps/>)

The Nile Project (<http://nileproject.org/>)

Playing for Change (<https://playingforchange.com/>)

DUE: Moodle post

Day 2

NYC: LES, Greenwich Village

Charry, *Four Cultural Vanguard*s (pages TBA)

Byrne, *How Music Works*, “How to Make a Scene” (269-287)

Charry, *Downtown New York Music, 1950s-60s*, v.2.0. (<http://bit.ly/2iW91dZ>)

DUE: Moodle post

Day 3

NYC: Bronx (early hip hop); Chicago house

Chang, *Can't Stop Won't Stop* (10-18, 72-85, 109-125)

Brewster and Broughton, *Last Night a DJ Saved My Life* (140-164, 268-289)

Arnold, “The Warehouse: The Place House Music Got Its Name”

Arnold, “Importes, Etc.: The Chicago Record Store that Popularized House”

Chalfant and Silver, *Style Wars*

DUE: Moodle post

Day 4

SF, LA, and London

Hill, *San Francisco and the Long Sixties* (1-17, 25-30, 39-51, 61-74, 115-129, 301-314)

Walker, *Laurel Canyon: The Inside Story of Rock-and-Roll's . . .* (ix, xi-xx, 3-22, 141-153)

Hodkinson, *Goth: Identity, Style and Subculture* (1-8, 24-33, 35-48)

Hancox, *Inner City Pressure* (pages TBA)

Bove, *Haight Ashbury in the Sixties!*

Neville, *Troubadors* (22:00-37:00. 42:15-)

DUE: Moodle post

Day 5

Place Theory

Thornton, *Club Cultures: Music, Media and Subcultural Capital* (14-25)

Cresswell, *Place: An Introduction* (1-22, 144-150)

Charry, *Four Cultural Vanguard*s (pages TBA)

DUE: Moodle post; Project proposal

Day 6

Map Workshop 1

Google maps and Story Maps

Day 7

Map Workshop 2/Project Presentations

Peer workshops

Day 8

Project Presentations

All Projects DUE: January 24, 2024

REFERENCES

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<https://www.residentadvisor.net/features/1597>
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- Bacchieri, Daniel
2018 *Street Music Map*. <http://www.streetmusicmap.com>
- Bove, Tony (prod., dir.)
1996 *Haight Ashbury in the Sixties!* CD-ROM.
<http://www.rockument.com/blog/haight-ashbury-in-the-sixties/haight-ashbury-videos/>
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2012 *How Music Works*. San Francisco: McSweeney's.
- Chang, Jeff
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- Chalfant, Henry (prod.) and Tony Silver (prod., dir.)
1983 *Style Wars*.
- Charry, Eric
in prog. *Four Cultural Vanguard: Music and Downtown New York in the 1950s and 60s*. Manuscript in progress.
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2018 *Musical Geography: Mapping Place and Movement Throughout Music History*. St. Olaf College.
<https://musicalgeography.org/the-maps/>
- Hill, Sarah
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- Walker, Michael
2006 *Laurel Canyon: The Inside Story of Rock-and-Roll's Legendary Neighborhood*. New York: Faber and Faber.