

MUH 7938 Music, Politics, and Cultural Identity  
University of Florida, Spring 2021  
Team taught by Drs. Imani Mosley and Silvio dos Santos

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pronouns: she/her/hers

### SEMINAR FOCUS

This seminar focuses on intersections of music and notions of cultural identity, particularly the ways in which music reinforces or reacts to the politics of its time. Addressing topics from musicological and ethnomusicological perspectives, the central questions will be related to the nature and ownership of knowledge and representation as they relate to concepts of identity, selfhood, stereotypes and the Other; nationhood, multiculturalism, and anything in-between. This course addresses the need for musicologists to have a strong theoretical and cross-disciplinary foundation for research. The goal is for seminar members to develop topics and produce a dissertation chapter or a long, publishable article by the end of the semester.

As this course will be delivered both face-to-face and simultaneously online, the following policy will be strictly enforced:

- In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.
- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
  - This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
  - Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
  - Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
  - If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
  - Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

**TEXTBOOK**

No textbook is required for this seminar. Books and articles used in the initial portion of the seminar are available in the Music Library, the various E-storages, or through interlibrary loan.

**REQUIREMENTS AND GRADING**

- Attendance and participation in seminar discussion is expected.
- Seminar participants will lead discussion and produce handouts on assigned readings. As the semester progresses, student will share the processes and results of their research with the group.
- The term paper will be in the format of an article that may be submitted for publication in scholarly journals, a possible dissertation chapter, or any other substantive media.

**Grades will be based on the following**

- Class Participation 30%
- Term Paper and presentation 70%

**Grading scale**

A: 94-100	B+: 88-90	C+: 78-80	D+: 68-70	E: 0-60
A-: 91-93	B: 84-87	C: 74-77	D: 64-67	
	B-: 81-83	C-: 71-73	D-: 61-63	

\* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

**ACADEMIC HONESTY**

The theft of intellectual property is taken very seriously in this class. All student work must be original. Plagiarism or cheating will be dealt with according to the policies outlined in the university bulletin and student handbook (see [www.dso.ufl.edu/judicial/procedures/studenthonorcode.php](http://www.dso.ufl.edu/judicial/procedures/studenthonorcode.php) for more information). See the *Chicago Manual of Style* if you have any questions regarding proper citations in the humanities. All written work must be submitted to Turnitin through the E-Learning system to be graded.

**ADDITIONAL RESOURCES**

1. If you have a documented disability and require accommodations to obtain equal access in this course, please contact me privately to discuss your specific needs. Please visit the Disability Resources Program office for more information. It is located at P202 Peabody Hall, E-mail [accessuf@dso.ufl.edu](mailto:accessuf@dso.ufl.edu); Phone 392-1261; TDD 392-3008.
2. Students are encouraged to use the Campus Writing Center for extra help with the writing assignments. Students who use the Writing Center must submit all drafts of the paper, including the suggestions and revisions from the center. If you are asked to use the writing center, you will be expected to do so and to submit all drafts of your paper. Information about the center is available at [www.at.ufl.edu/r&w/](http://www.at.ufl.edu/r&w/).
3. Resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:
  - University Counseling Center for personal and career counseling; 301 Peabody Hall, 392-1575.
  - Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.

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- Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
- Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.

4. Please do not hesitate to come by during office hours or contact me to schedule appointments. I am interested in your success and hope you will feel free to express any questions, ideas, or concerns you might have.

### Syllabus

Given the nature of this seminar, the schedule of topics will be flexible to accommodate research interests of participants. We will explore topics and bibliographies in the initial weeks, then organize discussions and presentations for the semester. The following topics are meant to introduce students to the most important concepts and organize our fields of inquiry, from both a methodological and theoretical perspectives.

### Weeks 1-3: Defining the terms

#### Week 1: Identity

Dervin, Fred. "Cultural Identity, Representation and Othering." In *The Routledge Handbook of Language and Intercultural Communication*, ed. Jane Jackson, Chapter 11.

Hall, Stuart. "Who Needs Identity?" In *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay, pp. 1-17. London: Sage, 1996.

Frith, Simon. "Music and Identity." In *Questions of Cultural Identity*, ed. Stuart Hall and Paul du Gay, pp. 108-27. London: Sage, 1996.

#### Week 2: Culture or Culturality?

Bhabha, Homi K. "Culture's In-Between." In *Questions of cultural identity*, p. 53ff, edited by Stuart Hall and Paul du Gay. London: Thousand Oaks, CA : Sage, 1996

Chandler, David and Julian Reid. "'Being in Being': Contesting the Ontopolitics of Indigeneity." *The European Legacy* 23, no. 3 (2018), 251-68, DOI: 10.1080/10848770.2017.1420284

Kosmitzki, Corinne. "The Reaffirmation of Cultural Identity in Cross-Cultural Encounters." *Personality and Social Psychology Bulletin* 22, no. 3 (March 1996): 238-48.  
doi:[10.1177/0146167296223002](https://doi.org/10.1177/0146167296223002).

Triandafyllidou, Anna (1998) "National identity and the 'other'." *Ethnic and Racial Studies* 21, no. 4 (1998): 593-612, DOI: [10.1080/014198798329784](https://doi.org/10.1080/014198798329784)

**Week 3: Disciplinary perspectives**

Bohlman, Philip V. "Traditional Music and Cultural Identity: Persistent Paradigm in the History of Ethnomusicology." *Yearbook for Traditional Music*, vol. 20 (1988): 26-42.

Peter Manuel. "Puerto Rican Music and Cultural Identity: Creative Appropriation of Cuban Sources from Danza to Salsa." *Ethnomusicology* 38, No. 2 (Spring - Summer, 1994): 249-80.

Malena Kuss. "Western Thought from a Transcultural Perspective: Decolonizing Latin America." *Enciclopedia della musica: L'unità della musica*, 5 vols., edited by Jean-Jacques Nattiez. Italian edition (Torino: Einaudi, 2005), vol. 5, 32-62; French edition (Paris: Actes Sud, 2007), vol. 5, 68-102.

Topics for Week 4ff to be decided by the seminar