

NOTICE OF MOTION

The SOMD Undergraduate Committee recommends the following proposed course for faculty consideration:

New Course Proposal: MUS 428/528 Cultures of Musical Celebrity (3 credits)(Expected enrollment ~ 20)

Course Proposer: Abigail Fine

Course Description:

Few cultural phenomena are as deeply rooted in Western music history as celebrity, the reverence for extraordinary individuals. From King David and Orpheus, to Liszt and Wagner, to Elvis and Lady Gaga, celebrities thrive on paradox: they are tantalizingly out of reach in the dazzling lights, yet their bodies stay close, fetishized by fans; they live immortal in their afterimages, yet their deaths and graves are cult sites; they are loved and feared, emulated and disdained, awe-inspiring and trashy.

This course traces how the culture of celebrity has impacted areas of musical life, taking a transhistorical approach that compares examples from antiquity to the present. The course focuses equally on the behavior of celebrities and their publics: on the one hand, the cutting-edge and experimental values that stars model for a mass public (such as gender-bending, camp, or self-destruction); on the other hand, the quasi-religious fervor of their fans, for whom musical messiahs promise a better or more meaningful life. It is this quest for meaning and especially for perfection that drives audiences to love stars; and this love, in turn, gives their music new meaning.

This course is open and accessible to undergraduate Music majors, undergraduate non-majors, and graduate students both within and outside the SOMD. While the material presented will be accessible to all, students who are pursuing music degrees are expected to demonstrate more nuanced music-analytical skills and vocabulary in their assignments.

Course Rationale:

This course connects undergraduates and graduate students within the SOMD with others across the university who are interested in a study of musical celebrity, which ranges from practical (branding and marketing) to psychological (crowd behavior) to cultural (parareligion and fandom). The course can appeal equally to students with musicological, ethnomusicological, and popular music studies interests. Since most students have encountered celebrity in one form or another, they bring expertise and enthusiasm for the subject matter, while also applying new lenses to their areas of expertise, which fosters critical thinking. When students already feel at home in the subject matter, this allows them to redistribute the energy they would normally devote to gaining new knowledge, and invest their

time in refining critical writing skills. To that end, discussions are interleaved with regular writing workshops on topics like introductions, critical problems, paragraph structure, and sentence-level clarity.

Course Learning Outcomes:

- Be able to explain, using concrete examples from a variety of historical time periods, how fame can shape music's meaning and reception.
- Apply concepts and themes from the course to your existing knowledge, reading that knowledge through a more critical lens.
- Be able to articulate how musical celebrity is distinct from other forms of celebrity in areas such as film, sports, and politics.

MUS 428/528

Cultures of Musical Celebrity (Catalog Abbreviation: Mus Celebrity)

Prof. Abigail Fine

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Course Description

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This course traces how the culture of celebrity has impacted areas of musical life, taking a transhistorical approach that compares examples from antiquity to the present. The course focuses equally on the behavior of celebrities and their publics: on the one hand, the cutting-edge and experimental values that stars model for a mass public (such as gender-bending, camp, or self-destruction); on the other hand, the quasi-religious fervor of their fans, for whom musical messiahs promise a better or more meaningful life. It is this quest for meaning and especially for perfection that drives audiences to love stars; and this love, in turn, gives their music new meaning.

This course is open and accessible to undergraduate Music majors and minors, undergraduate non-majors, and graduate students both within and outside the SOMD. While the material presented will be accessible to all, students who are pursuing music degrees are expected to demonstrate more nuanced music-analytical skills and vocabulary in their assignments.

400- and 500-level: Concepts and Content: Learning Goals

By the end of this course, you will:

- Be able to explain, using concrete examples from a variety of historical time periods, how the cultural apparatus of fame can shape music's meaning and reception.
- Apply concepts and themes from the course to your existing knowledge, reading that knowledge through a more critical lens.
- Be able to articulate how musical celebrity is distinct from other forms of celebrity in areas such as film, sports, and politics.

500-level: Critical Thinking: Learning Goals

- Engage critically with texts.
- Critical engagement includes: paraphrasing another's argument in your own words, applying ideas from one source to another, making creative connections, predicting based on current knowledge, speculating and imagining alternatives, challenging underlying assumptions, and putting ideas in dialogue with each other or with your own convictions.

400- and 500-level: Writing Skills: Learning Goals

One central goal of this course is to refine students' critical writing skills. The 400/500-level seminar format, combined with the flexibility to write about areas of existing knowledge and

interest, make this course an ideal opportunity to present advanced concepts in critical writing.

Writing workshops address the following topics:

1. What's the difference between topic and claim, description and argumentation? What are strategies to identify a critical problem, raise a question, and formulate an argument?
2. Advanced introductions: setting up a critical problem
3. Paragraph structure: point sentences and clear organization
4. Sentence-level snafus: writing with clarity, specificity, and conciseness

The course concentrates on two functions of writing:

1. **Writing as Process:** Using writing as a tool for thinking, creativity, and communication in a low-stakes context. Here is where weekly regular journals come into play. These use writing as a tool for clarifying and expanding thinking.
2. **Writing as Product:** Conveying thoughts as clearly and persuasively as possible; holding work to high standards and revising a first draft; learning to hold one's writing at arm's length and change original ideas, rather than clinging to them (and/or the writer's ego) protectively or defensively. In the final research paper, with the help of peer critique and writing workshops, students will aim to achieve:
 - a. In broader organization and argumentation: logical cohesion, creativity, addressing compelling questions.
 - b. In sentence-level writing: clarity, specificity, and conciseness.

To achieve these goals, we will hold regular writing workshops in which we conduct group exercises, analyze role-models of strong writing, and support each other with peer critique of drafts.

Preparation for Class Discussion

The classroom environment will consist largely of active discussion, and students should be prepared to share their insights about both reading and media (music and video clips). Students must listen to and read the assigned material prior to class, and write a journal entry that responds to the Focus Questions posted, unless indicated with the words "in class, no prep."

Assignments

- Weekly journals
- 1 short response paper
- 1 short oral presentation
- 1 panel discussion
- 1 final research paper
 - Includes two rounds of draft feedback:
 - 1) Initial idea workshop
 - 2) Draft workshop and peer review
- 1 writer reflection

Weekly Journals

You will keep a notebook—paper or digital—that you will turn in regularly throughout the term. Journal entries react to a set of Focus Questions disseminated in advance, but you are

also encouraged to depart from these questions and think freely and creatively, recording thoughts, responses, and questions that arise from videos and readings. When journals are collected, I will leave comments in the margin, creating a form of dialogue.

400: Minimum of one paragraph per class session.

500: Minimum of two paragraphs per class session.

Short Response Paper

During the term, you will write one short response paper based on the week's focus questions. Choose any session that interests you, select a focus question, and compose your response. If it's a panel discussion week and you are *not* part of the panel, you may write your response on the panel assignment listed on the course schedule below.

Note: you choose when to write your paper, **due on Canvas at the beginning of class** on the applicable session (*prior* to the discussion of those materials). Be aware that I will not police you, nor send reminders. It will be your responsibility to get the paper in.

400: Response paper is 300-400 words double spaced

500: Response paper is 500-600 words double spaced

Short Oral Presentation

400: Sign up to deliver one short presentation of **no more than 5 minutes**. (Most of our class periods will begin with a short presentation.) The presentations ask you to choose a musical celebrity or a performance/music video and connect this with a question or thematic issue that has arisen thus far during the course.

500: Instead of a short presentation, you will sign up to summarize and “teach” one of your extra readings to the undergraduates. Note that the undergraduates will not have done that reading. Using a handout, present a clear summary of the article and at least three discussion questions.

Panel Discussions

Once during the term, you will occupy a position on a panel of 3-5 students to address a prompt related to that day's materials. You will prepare 2 minutes of remarks to kickstart the panel discussion. After the panel has conversed for 15-20 minutes, the remaining 10 minutes will be reserved for the class to pose questions for further discussion.

When possible, graduate students will be grouped together on the same panel.

Final Research Paper

You will produce a final paper, choosing from among 4 prompts (see p. 13 of syllabus). This is an opportunity to develop your own original thinking and research on a topic about which you feel enthusiastic.

In keeping with our writing goals, you will have two workshops for draft feedback:

- Initial idea feedback
- Full draft feedback

400: Final paper is 5-7 pages double spaced

500: Final paper is 10-12 pages double spaced

Writer Reflection

Write a 1-2 page reflection (completion credit, not for a letter grade): How have you improved as a writer, and what areas will you continue to focus on?

Attendance

Attendance is mandatory at all class sessions. Excused absences are permitted with e-mailed consent from the instructor in advance of the absence. Accidents and emergencies are managed on a case-by-case basis. As soon as possible in the term, please alert the instructor to known absences such as religious holidays or conference attendance. Three tardies equal one absence; please arrive on time. If you are absent, please request notes, assignment information, and other missed material from a classmate.

Late Policy

No late work accepted.

Course Communication and Materials

Please check your University of Oregon email address regularly. I may use it to communicate with you as a class, or individually. Materials are uploaded to Canvas. You will not need to purchase a book for this course.

In-Class Protocols

- Persistent lateness will result in penalties to your participation grade.
- Drinks and tidy snacks only (like granola bars, fruit, trail mix; no messy or smelly food like sandwiches).
- Please silence your cell phone and keep it out of sight. Texting in class will result in penalties to your participation grade.
- Laptops are permitted for viewing readings BUT if you are hiding behind your screen, not making eye contact, and not participating actively, I will ask you to close your laptop and use your handwritten notes only.

Academic Honesty and Plagiarism

All work you submit must be your own. If you draw upon the work of others (from a book, a webpage, or another source), you must cite your source(s). Please note that overly close paraphrase does qualify as plagiarism. When in doubt, consult this useful guide to plagiarism and how to avoid it, and/or consult the instructor:

<https://www.extension.harvard.edu/resources-policies/resources/avoiding-plagiarism>

Disabilities

It is the responsibility of students with disabilities, or personal circumstances that could negatively affect academic performance, to inform the instructor as early as possible. Without timely prior notification, it may be difficult or impossible to adjust the due dates of assignments, to reschedule examinations or to make other reasonable accommodations. For further information on University policies regarding disabilities, contact the Accessible Education Center, or AEC:

<https://aec.uoregon.edu/>

SOMD Diversity Statement

Students should be aware that the School of Music and Dance desires to discourage any sort of action that makes an individual feel uncomfortable or unwelcome. Students with concerns related to discrimination, bias, or sexual harassment are encouraged to contact the following office or offices should you wish to report such an incident and get help in resolving the incident.

- *Affirmative Action and Equal Opportunity Office, 677 E 12th Ave, Suite 452, (541)346-3123; <http://aaeo.uoregon.edu>*
- *Bias Response Team, 164 Oregon Hall, (541) 346-2037; <http://bias.uoregon.edu>*
- *Conflict Resolution Services, 474 Oregon Hall, (541) 346-0617; <https://src.uoregon.edu/services>*
- *Counseling & Testing Center, 2nd floor, University Health, Counseling, and Testing Center Building, (541) 346-3227; <http://counseling.uoregon.edu>*
- *Crisis Prevention and Sexual Violence Support Services, (541)346-SAFE; <http://safe.uoregon.edu>*
- *Student Advocacy, 334 EMU, (541) 346-3722; <http://officeofstudentadvocacy.org>*

Grading

Attendance and Punctuality	8%
Discussion Participation and In-Class Activities	20%
Weekly Journals	20%
Panel Discussion	6%
Response Paper	10%
Presentation/ Article Summary	8%
Writer Reflection	4%
Final Paper: First Draft and Peer Critique.....	10%
Final Paper: Final Submission	14%

Text Abbreviations

- MWW = Piero Weiss and Richard Taruskin, eds., *Music in the Western World* (New York: Schirmer, 1984)
- SMRH = Oliver Strunk, ed., *Source Readings in Music History*, rev. ed. by Leo Treitler (New York: W.W. Norton, 1998)

COURSE SCHEDULE

Week 1: Defining Celebrity

Day 1: Introduction

In class: Reflect on a musical celebrity you were obsessed with in your youth/teenage years. What drew you to that person or band? What desires did that celebrity fulfill? How did music mediate that relationship?

Day 2: Genius, Charisma, It

Reading	Watching (in-class, no prep)
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Rojek, <i>Celebrity</i> (2001), Chapter 1: "Celebrity and Celestoids," 9-middle of p. 23 (stop at "An important sub-category...")	Excerpts from Mark-Anthony Turnage's opera <i>Anna Nicole</i> (2014)
500-level additional reading	Activities
Joseph Roach, <i>It</i> (University of Michigan Press, 2007), Introduction, excerpt: pp. 1-12	Presentations and article summaries
Richard Dyer, <i>Stars</i> (1980), excerpts: pp. 7-8, 10-14, 17-18	Discussion activity

UNIT 1: RELIGION

Week 2: Channeling the Divine

Day 1: Parareligion

Reading	Media
Rojek, <i>Celebrity</i> , "Celebrity and Religion" excerpt: 51-6 only Article on the John Coltrane Church (Read sections: Founder History, Doctrines/Beliefs, Rituals/Practices) https://wrldrels.org/2016/12/09/john-coltrane-church/	John Coltrane, "A Love Supreme," part 4, "Psalm" (1964)
500-level additional reading	Activities
Rojek, <i>Celebrity</i> , "Celebrity and Religion": entire chapter Pete Ward, "Celebrity worship as parareligion: Bieber and the Beliebers," in <i>Religion and Popular Culture in America</i> (Berkeley: University of California Press, 2017), 313-35	Writing workshop: process and product (20 minutes)

Day 2: Divine Genius

Reading	Media (in-class)
Darrin M. McMahon, <i>Divine Fury: A History of Genius</i> (New York: Basic Books, 2013), Introduction, pp. xi-xx, 92-7 Daines Barrington, "Young Mozart as a Scientific Curiosity" (1785), <i>MWW</i> 306-10	Excerpts from film <i>Amadeus</i> (1984)

500-level additional reading	Activities
Paula Higgins, “The Apotheosis of Josquin des Prez,” <i>JAMS</i> 57:3 (2004), excerpts: 443-52; 487-93	Presentations and article summaries
Bruno Nettl, “In Service of the Masters,” from <i>Heartland Excursions</i> (Urbana: University of Illinois Press, 1995), 11-43	

Week 3: Relics, Shrines, Graves

Day 1: Haunts

Reading	Activities
Peter Jan Margry, “The Pilgrimage to Peter Morrison’s Grave,” <i>Shrines and Pilgrimage in the Modern World</i> (2008), excerpt: 143-152	A. Fine gives short presentation on her own research on relics and shrines in the classical music world: Chopin’s heart, Beethoven’s hair, pilgrimages to Mozart, and so on
Robert Burgoyne, “From contested to consensual memory: The Rock and Roll Hall of Fame and Museum,” in <i>Contested Pasts</i> (Routledge, 2003), 208-219	

Day 2: Ghosts

Reading	Media
Greil Marcus, <i>Dead Elvis: A Chronicle of a Cultural Obsession</i> (1999), excerpt: 68-71	YouTube clips of Graceland vigil “Can’t Help Falling in Love” from Blue Hawai’i (1961)
Lynn Spigel, “Communicating with the Dead: Elvis as Medium,” <i>Camera Obscura</i> 8 (1990), 177-91	
500-level additional reading	Michael Daugherty, <i>Dead Elvis</i> (1993)
A longer excerpt from Marcus’s <i>Dead Elvis</i> :	Activities
<ul style="list-style-type: none"> • pp. 13-25 • pp. 140-160 	Writing workshop: argumentation vs. description (20 minutes)

UNIT 2: CHARISMA

Week 4: Music’s Power

Day 1: Orpheus

Reading	Media
Ovid’s myth of Orpheus, excerpt from <i>Music in the Western World</i> , 1-2	Monteverdi, <i>L’Orfeo</i> (1607): excerpt: furies scene

Mark Evan Bonds, <i>Absolute Music</i> , “Orpheus and Pythagoras,” pp. 17-29	Gluck, <i>Orfeo ed Euridice</i> (1762): excerpt: furies scene Nick Cave and the Bad Seeds, “Orpheus and His Lyre” (on Spotify)
500-level additional reading	Activities
Linda C. Ehrlich, “Orpheus on Screen,” in <i>Representing Religion in World Cinema</i> (Palgrave Macmillan, 2003), 67-87. Watch: Excerpt from <i>Orfeu Negro</i> film	Presentations and article summaries

Day 2: Intimate Connection

Reading	Media
Nancy K. Baym, <i>Playing to the Crowd: Musicians, Audiences, and the Intimate Work of Connection</i> (NYU Press, 2018), Introduction, pp. 1-30.	Sleeping at Last, Enneagram album (take the enneagram test and then listen to the song for your type)
500-level additional reading	Activities
Baym, <i>Playing to the Crowd</i> , Ch. 1. “Music as Communication,” 31-53.	Writing workshop: critical problems (20 minutes)

Week 5: Divas

Day 1: Virtuosi

Reading	Media
Biblical excerpts on King David’s music-making, <i>Music in the Western World</i> , pp. 12-13 Collection of historical excerpts that describe hearing 18th- and 19th-century virtuosi, esp. Lisztomania (MWW and SMRH) Maiko Kawabata, “Virtuosity, the Violin, the Devil... What Really Made Paganini Demonic?” <i>Current Musicology</i> 83 (Spring, 2007), 85-108	Paganini: La Campanella Liszt: La Campanella, performed by Lang Lang Video: “Did Robert Johnson sell his soul to play the blues?” Casey Bill Weldon, “Sold My Soul to the Devil” (1936)
500-level additional reading	Activities
Dana Gooley, <i>The Virtuoso Liszt</i> (Cambridge, 2004), chapter: “Anatomy of ‘Lisztomania’: The Berlin Episode” pp. 201-262	Panel discussion

Listen: Liszt, transcription of “Guillaume Tell” overture	
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Day 2: “That Voice”

Reading	Media
Wayne Koestenbaum, <i>The Queen’s Throat</i> (Poseidon, 1993), “The Callas Cult,” 134-153	Clips from Maria Callas documentary Maria Callas sings <i>Casta Diva</i> Video: Yma Sumac on 1950s TV Clips from film <i>Farinelli</i> (1994) Ricardo Broschi, “Son qual nave,” from <i>Artaserse</i> (1734) sung by Cecilia Bartoli
500-level additional reading	Activities
Martha Feldman, <i>The Castrato</i> (2015), Preface Rebecca Leydon, “Utopias of the Tropics,” in <i>Widening the Horizon</i> (Libbey: 1999), 45-8 and 63-70 Assorted 1950s newspaper features on Yma Sumac	Writing workshop: Introductions (20 minutes)

Week 6: Antiheroes**Day 1: Charismatic Failures**

Reading	Media
Francesca Brittan, “Cultures of Musical Failure,” in <i>On Bathos</i> (2010) Chusid Irwin, <i>Outsider Music</i> , “Florence Foster Jenkins”	Paul Potts sings “Nessun Dorma” on <i>Britain’s Got Talent</i> (2007) Travis Pratt on <i>America’s Got Talent</i> Susan Boyle on <i>Britain’s Got Talent</i> Recording of Florence Foster Jenkins singing “Queen of the Night” aria from Mozart’s <i>Magic Flute</i>
500-level additional reading	Activities
Lindsay Wright, excerpt from PhD dissertation, “Discourses of Musical Talent in American Culture” (2018)	Presentations and article summaries Panel discussion

Day 2: Self-Destruction

Reading	Media
<p>Christopher Zara, <i>Tortured Artists</i> (Avon, MA: Adams Media, 2012), excerpt TBD</p>	<p>(In class) Excerpts from documentary <i>Amy</i> (2015)</p> <p>Amy Winehouse, “Rehab” (2006)</p> <p>Tom Waits, “The Piano Has Been Drinking” 1976</p> <p>GG Allin documentary — watch the first 16 minutes</p>
500-level additional reading	Activities
<p>Simon Kyaga, Introduction to <i>Creativity and Mental Illness</i> (Palgrave Macmillan: 2015), excerpts: pp. 1-3 and 14-21</p> <p>Joseph N. Straus, <i>Extraordinary Measures</i> (2011), excerpt from Ch. 1: intro pp. 15-17, 33-40</p>	<p>Panel discussion</p> <p>Writing workshop: Paragraph structure (20 minutes)</p>

UNIT 3: ON THE FRINGE

Week 7: Fringe Identities

Day 1: Androgyny and Drag

Reading	Media
<p>Jeffrey Kallberg, “Small Fairy Voices,” in <i>Chopin at the Boundaries</i> (Harvard U Press, 1998), excerpt: pp. 62-70 only</p> <p>Francesca Brittan, “Women Who ‘Do Elvis’: Authenticity, Masculinity, and Masquerade,” <i>Journal of Popular Music Studies</i> 18:2 (2006), excerpt: 167-73</p> <p>Excerpts from <i>Why Drag?</i> (Chronicle Books, 2016)</p>	<p>Chopin Mazurka in A minor and Nocturne in D-flat major</p> <p>Suzi Quatro, “Can the Can” live video (1973) and “I Wanna Be Your Man” cover</p> <p>Conchita Wurst, “Rise Like a Phoenix” from Eurovision 2014</p> <p>Video from Elvis impersonation competition</p> <p>Video: Adele goes undercover and participates in an Adele impersonation contest</p>
500-level additional reading	Activities
<p>Jeffrey Kallberg, “Small Fairy Voices,” in <i>Chopin at the Boundaries</i> (Harvard U Press, 1998), full chapter</p>	<p>Panel discussion</p>

Philip Auslander, “Suzy Quatro Wants to Be Your Man: Female Masculinity in Glam Rock,” <i>Performing Glam Rock: Gender and Theatricality in Popular Music</i> (Ann Arbor: Michigan University Press, 2007), excerpt: 193-204	
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Day 2: Aliens and Avatars

Reading	Media
Ann. T. Torrusio, “The Fame Monster: The Monstrous Construction of Lady Gaga,” in <i>The Performance Identities of Lady Gaga</i> , pp. 160-71	Lady Gaga, “Bad Romance” music video
Brittany Spanos, “Janelle Monae Frees Herself,” <i>Rolling Stone</i> , April 26, 2018	David Bowie, “Space Oddity” music video
	Björk, “Utopia” music video (2017)
	Janelle Monae, selections from <i>ArchAndroid</i>
	Sia, interview clip about fame and her avatar Maddie Ziegler
500-level additional reading	Activities
Ken McLeod, “Space Oddities: Aliens, futurism, and meaning in popular music,” <i>Popular Music</i> 22:3 (October, 2003), 337-55	Presentations and article summaries

UNIT 4: THE CULTURE INDUSTRY

Week 8: Branding

Day 1: A Star is Born

Reading	Media
Jude Stewart, “6 Things David Bowie Taught Me About Branding,” <i>Aiga Eye on Design</i> , Nov. 14, 2014	K-Pop documentary: behind the scenes
	Brown Eyed Girls, “Plastic Face”
500-level additional reading	Activities
Gayle Stever, “De-Massification of Media and the Birth of Social Media,” <i>Psychology of Celebrity</i> , pp. 89-99	Writing workshop: Final project ideas

Day 2: Personas

Case study: Lang Lang, Yuja Wang, Li Yundi

Reading	Media
Janet Malcolm, “Yuja Wang and the Art of	Performances on YouTube by Li Yundi,

Performance,” <i>The New Yorker</i> (Sept. 5, 2016)	Lang Lang, Yuja Wang
Michael Church, article on Yundi Li in <i>The Independent</i> (March 7, 2010)	
500-level additional reading	Activities
Eric Hung, “Performing ‘Chineseness’ on the Western Concert Stage: The Case of Lang Lang,” <i>Asian Music</i> 40:1 (2009), 131-148	Class divided into three groups. Each group investigates the marketing, branding, and critical reception of one of these three pianists.

Week 9: The Crowd

Day 1: Crowd Behavior

Reading	Media
Encyclopedia Britannica entry: Theories of collective behavior	Excerpt from <i>Gimme Shelter</i> (1970) https://www.youtube.com/watch?v=0qTKsylvrpsg
Short definition of Emile Durkheim’s important theory of “collective effervescence”	
500-level additional reading	Activities
Eduardo Herrera, “Masculinity, Violence, and Deindividuation in Argentine Soccer Chants...” <i>Ethnomusicology</i> 62:3 (2018), 470-99.	Writing workshop: sentence-level snafus

Day 2: Cults and Tributes

Reading	Media
Jeffrey Weinstock, “Introduction” to <i>Reading Rocky Horror</i> , pp. 1-7	<i>Rocky Horror Picture Show</i> , “Time Warp” and “Sweet Transvestite” (1975)
	YouTube video of a Rocky Horror live screening (watch starting at 34 mins)
500-level additional reading	Activities
Robert E. Wood, “Don’t Dream It: Performance and the <i>Rocky Horror Picture Show</i> ,” in <i>The Cult Film Experience</i> (1991), 156-66.	Presentations and article summaries
Andy Bennett, “Even better than the real thing? Understanding the tribute band phenomenon,” in Shane Homan, ed., <i>Access</i>	

<i>All Eras: Tribute Bands and Global Pop Culture</i> (McGraw-Hill, 2004), 19-31.	
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Week 10: Dystopia?

Day 1: Critiquing Mass Culture

Reading	Media
Theodor W. Adorno and Max Horkheimer, "The Culture Industry," excerpted in Sean Redmond and Su Holmes, eds., <i>Stardom and Celebrity: A Reader</i> (Los Angeles, London: SAGE Publications, 2007), excerpt: pp. 34-8 and 42-3	Piko Taro, "Apple Pen" Nyan Cat
500-level additional reading	Activities
See above, but read entire excerpt from <i>Celebrity Reader</i> instead of the pages specified above.	Paper draft peer critique: 50 minutes

Day 2: "Dead Elvis days"

Final Paper due during finals week

FINAL PROJECT PROMPTS

Choose from among the following:

- 1) Choose a musical celebrity who has taken significant steps to self-promote and fashion his/her own posterity. What has this figure done to ensure his/her own fame? How has the musician's music been affected by this self-conscious stardom? Did the music change when he/she rose to stardom? Do you think this music would sound different if this person weren't a celebrity?
- 2) Choose a musical celebrity who has consciously resisted the standard features of stardom—that is, a figure from counterculture, an underground band, an artist with a veiled identity, etc. Why has this artist sought to distance his/herself from the culture of celebrity? Has the artist nonetheless developed a fan base—and if so, how do these fans behave? Do you think the artist truly wants to eschew stardom, or is this a case of the "anti-market pose" as a marketing strategy that we discussed in class?
- 3) Compare an instance of musical celebrity (either an individual, music group, or genre) outside the West with the traits of Western celebrity that we have discussed. How does celebrity in your chosen culture differ from what we have studied? Speculate on how these differences arose: what aspects of that culture have shaped its approach to celebrity? Have any aspects of celebrity become so globalized that they are almost universal?
- 4) Choose a bio-fic film (*not* a documentary) about a composer or musician. How

biographically accurate is the film? Which aspects of the artist's life are embellished or emphasized, and why do you think the filmmakers chose to do this? Then pay special attention to the soundtrack of the film. Is this the artist's own music, a composed score, or some mixture? Which music by the artist was selected and why? Do a close reading of at least **two** scenes that highlight how the film interprets or dramatizes aspects of the artist's life and music, and connect the biopic's interpretation to at least one aspect of celebrity we discussed in our course.

5) Free prompt on any topic related to music and celebrity. Pitch me an idea in a persuasive 1-paragraph proposal.