Key Terms for Studying Culture 1: Terminology
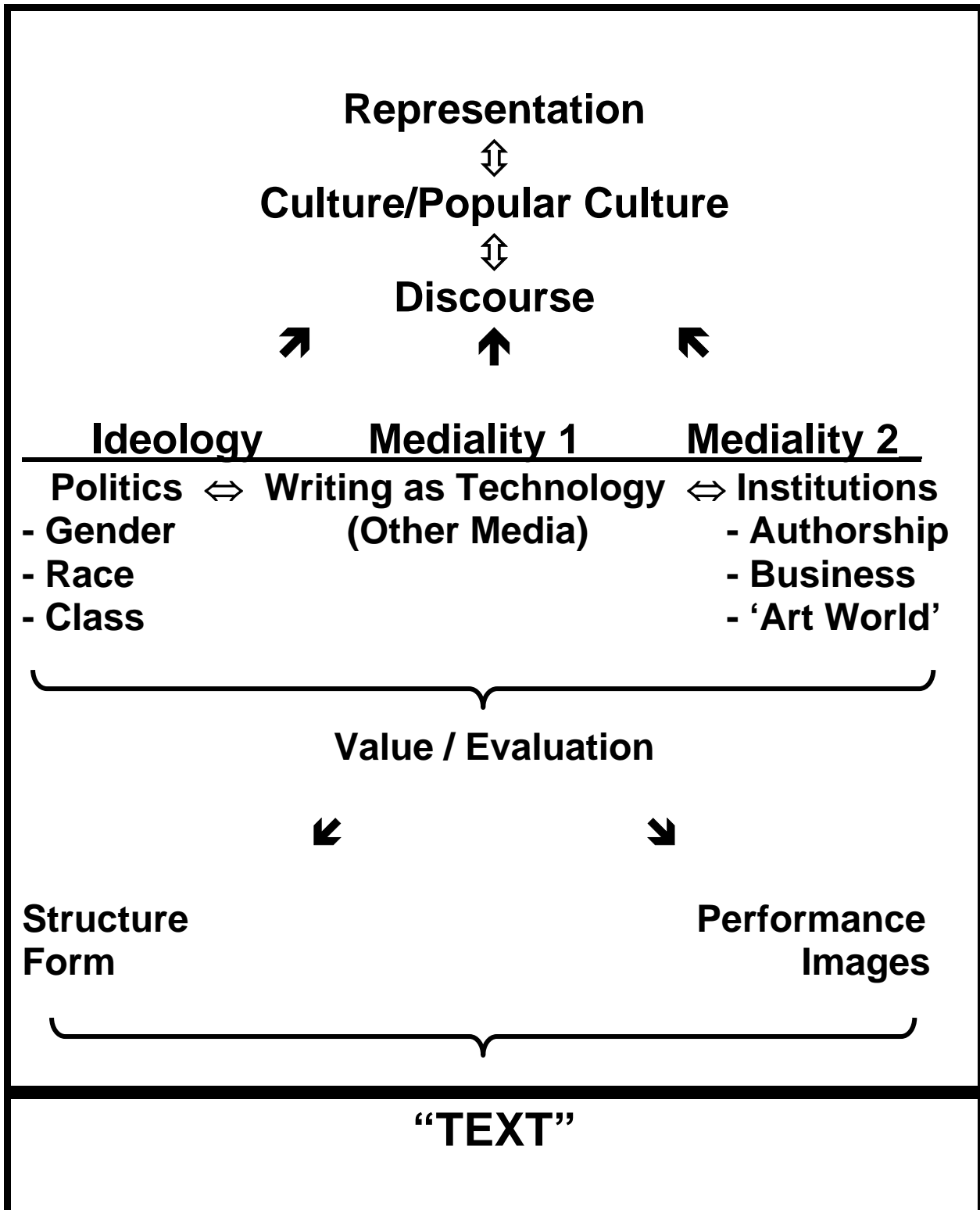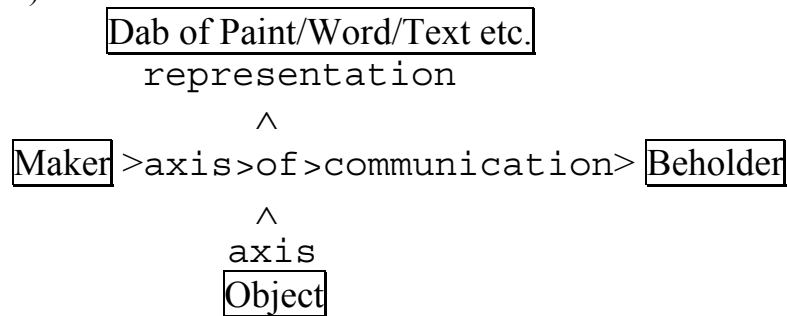
Representation

⇕

Culture/Popular Culture

⇕

Discourse

↗   ↑   ↖

Ideology   Mediality 1   Mediality 2

Politics ⇔ **Writing as Technology** ⇔ **Institutions**
- Gender   **(Other Media)**   - Authorship
- Race   - Business
- Class   - 'Art World'

Value / Evaluation

↙   ↘

Structure   **Performance**
Form   **Images**

"TEXT"

Table of Contents:

<u>Key Term:</u> Representation
<u>introduced by:</u> CR

1) Definition(s)
- "representation is always *of* something or someone, *by* something or someone, *to* someone" (12)
- a model of representation (12):

```
        Dab of Paint/Word/Text etc.
            representation
                   ^
   Maker >axis>of>communication> Beholder
                   ^
                 axis
                Object
```

- semiotic/aesthetic representation vs. political representation (11f.)
- systems/codes (e.g. media/mediality) vs. conventions (e.g. genres) (13f.)
- representational relationships:
    iconic (based on resemblance)
    symbolic (based on arbitrary/cultural stipulation)
    indexical (based on 'existential' relationship/connectedness) (14)

2) History
- foundational concept in (Western) aesthetics and semiotics (11)
- political understanding of representation added in the modern era (11)
- long history of discomfort with the notion, going back to Plato (who viewed it negatively) and Aristotle (who introduced a pragmatic approach) (14f.)
- idealist vs. realist theories of art and representation (15)
- the challenge of expressionism and formalism (16)
- 'postmodern' culture as an era of "hyper-representation" in which the former 'objects of representation' become mere representations themselves (16f.)

3) Importance
- man as the "representational animal" (11)
- signs/representation as man's access to the world (11)
- What is truth? Can we gain access to "the thing itself", "the authentic", "the real"? (16f.)

4) Points for Discussion
- "the uncontrollability of representations" (20)
- "Representation is that by which we make our will known and, simultaneously, that which alienates out will from ourselves in both the aesthetic and political spheres." (21)

Source:
- W.J.T. Mitchell, "Representation". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study.* Chicago/London: U of Chicago P, [2]1995: 11-22.

Key Term: Culture
introduced by: CR

1) Definition(s)
- Culture "is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." (Edward B. Tylor, 1871) (225)
- material culture vs. "the ensemble of beliefs and practices" (225)
- "the concept gestures toward what appear to be opposite things:
  constraint and *mobility*" (225): "if culture functions as a structure of limits, it also functions as the regulator and guarantor of movement" (228)
- Culture as "a structure of improvisation" (229)/"a general symbolic economy" (230)
- "A culture is a particular network of negotiations for the exchange of material goods, ideas, and – through institutions like enslavement, adoption, or marriage – people." (229)

2) History
- ?

3) Importance
- "Western literature over a long period of time has been one of the great institutions for the enforcement of cultural boundaries through praise and blame" (226)
- "Art is an important agent [...] in the transmission of culture." (228)

4) Points for Discussion
- "Something happens to objects, beliefs, and practices when they are represented, reimagined, and performed in literary texts, something often unpredictable and disturbing." (230f.)
- "Eventually, a full cultural analysis will need to push beyond the boundaries of the text, to establish links between the text and values, institutions, and practices elsewhere in the culture. But these links cannot be a substitute for close reading." (226f.)
- Discuss the "set of cultural questions" cited on p. 226.

Source:
- Stephen Greenblatt, "Culture". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study.* Chicago/London: U of Chicago P, [2]1995: 225-232.

<u>Key Term:</u> Popular Culture
<u>introduced by</u>: CR

1) Definition(s)
- statistical meaning: "what appeals to most people" (322)
- referring to "the people" (see 'History')
- "Popular culture is more a culture of process than of products." (323)
- **"Popular culture is typically bound up with the products and technology of mass culture, but its creativity consists in its ways of using these products and technologies, not in producing them." (325, see also 326)**
- mass culture vs. popular culture vs. high culture (331f.)
- popular culture is marked by "[e]xcessiveness, sensationalism, and exaggeration [that] are stylistic devices of contradiction [...] the contradictory is characteristic of popular culture" (328)

2) History
- term shaped by the social upheaval of the 18th and 19th century:
  "what serves the interest of 'the people'" (322) as defined by the cultural elite
  > anxiety > "gross, base, vile, riffraff, common, low, vulgar, plebeian, cheap"
  (alternative: sentimental "Romantic" views of "the folk") (323f.)

3) Importance
- "Culture is ordinary, and the ordinary is highly significant." (335)

4) Points for Discussion
- "Popular selection [...] is performed not by universal aesthetic criteria of quality, but by socially located criteria of relevance." (327)
- the role of the "text"/artefact (cf. 332f./334)?
- the role of "critical distance" (cf. 333)

Source:
- John Fiske, "Popular Culture". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study.* Chicago/London: U of Chicago P, [2]1995: 321-335.

Key Term: Discourse
introduced by: CR

1) Definition(s)
- "the limits of certain kinds of language use", "the identity of one sort of language as opposed to another" (50)
- The term 'discourse' helps "to constitute and organize an entire field of knowledge about language"; it helps to "discipline the judgement, and thereby the response, of students and teachers"; it reveals "its links to forms of power – such as teaching – that have effects upon the actions of others." (51)
- "essentialist, defining questions cannot be asked of 'discourse'" because of "its existence as an institutionalized system for the production of knowledge in regulated language" (53)
- another set of questions: "How does discourse function?", "Where is it to be found?", "How does it get produced and regulated?", "What are its social effects?" etc. (54)/ "How does language work to produce knowledge?", "How is language organized in disciplines?", "Which institutions perform and which regulative principles direct this organization?" (62)
- "[G]enealogy lets us confront how power constructs truth-producing systems in which propositions, concepts and representations generally assign value and meaning to the objects of the various disciplines that treat them." (57)
- the materiality of discourse (disciplines and institutions that sustain and distribute discourses/the effects of power) (57f.)
- power is both repression/domination/inhibition and 'a making possible' (58)

2) History
- Vico, Bachelard, Canguilhem, Dumézil, Kojève, Koyré, Hyppolite, Nietzsche, Foucault (55f.)
- ↔ poststucturalism, postmodernism

3) Importance
- focus on 'meaning' and 'essence' is replaced by focus on 'how things work' and 'where they come from' (53)
- "the new sense of discourse allows us to describe [that] the 'self-evident' and 'commonsensical' are what have the privilege of unnoticed power, and this power produces instruments of control" (54)

4) Points for Discussion
- 'discourse' vs. 'genre' (50f.)
- "'[D]iscourse [...] is itself an example of how we might now delineate the functioning of 'discourse' as a category of contemporary critical practice" (51)
- Discourse 'speaks through' people. (52): the self/subject/I/the author as effects of discourse!?
- "a full criticism, one which is skeptical, critical, oppositional, and – when appropriate – sustenative" (64)

Source:
- Paul Bové, "Discourse". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study*. Chicago/London: U of Chicago P, [2]1995: 50-65.

<u>Key Term:</u> Ideology
<u>introduced by</u>: **Daniela Härter, Andreas Schlenker**

1) Definition(s)

- 'Sets of ideas, values or assumptions which large numbers of people in a given society believe in' (K 5), 'a set of common sense assumptions which, although complex and manifold, tend to reify and legitimate, and thus to perpetuate existing social relations' (K 15)
- 'Ideology is […] a system of representations, perceptions, and images that precisely encourages men and women to "see" their specific place in a historically peculiar social formation as inevitable, natural, a necessary function of the "real" itself' (C 310)
- 'Ideology […] is the primary means of managing social contradictions and reproducing class relations' (C 308)
- 'In American political discourse […] the term is used to designate some kind of especially coherent and rigidly held systems of political ideas' (C 306)
- "Contemporary Marxist theory, […], has reworked the concept of ideology[…]. Ideology offers the social subject not a set of narrowly 'political' ideas but a fundamental framework of assumptions that defines the parameters of the real and the self; […]." (C310)

2) History

- 'Originally used by a French rationalist philosopher of the 18th century to define a "science of ideas" or "philosophy of mind" that would be distinct from older metaphysical conceptions' (C 307)
- '"Ideology" […] became the term through which Marxists tried to articulate […] the relation between the realm of culture […] and the realm of political economy' (C 307)
- 'Superior musical value emanates from certain properties, including universality, complexity, or originality' (K 6) '[and] in addition […], the concept of autonomy has played a prominent role' (K 7)
- 'Realism (whether in politics or literature) can now be understood as the paradigmatic form of ideology' (C 311)

3) Importance

- 'Literary and cultural texts of all kinds constitute a society's ideological practice' (C 319)
- 'Ideologies […] possess a dual tendency towards reification and legitimation [by which they] gain persuasive powers to […] influence the ways people live, how they behave and how they relate to each other' (K 5)
- 'Ideology critique can make us aware of some of the distinctions between different types of evaluative claims, help us understand how musical values affect musical practices, and, most significantly, indicate how our musical practices can act back to affect our musical values' (K 16)
- 'Ideological analysis in literary or cultural study […] is concerned with the institutional and/or textual apparatuses that work on the reader's or spectator's imaginary conceptions of self and social order in order to call or solicit him/her into a specific form of social "reality" and social subjectivity' (C 310)

4) Points for Discussion

- 'As soon as we talk about the term "popular music," we are presuming to talk about the use and value of the music' (K 6) [and thus] 'the emphasis of study upon a particular aspect of music is in itself ideological because it contains implications about the music's value (K 13)

- 'A constant difficulty in writing about ideology is that the writer must be operating from within some ideological position or other: we cannot entirely escape ideology' (K 10), 'it is never possible for a writer to sit outside of ideology' (K 15) [and] 'there is no such thing as popular music existing outside the social world' (K 8)

- 'Ideology is a necessary element of "sociality" itself, "a structure essential to the historical life of societies … *indispensable in any society if men are to be formed, transformed and equipped to respond to the demands of their conditions of existence*" (Althusser)' (C 314)

Sources:
- C = Kavanagh, James H. *Ideology*. In: Frank Lentricchia, Thomas McLaughlin (eds.). *Critical Terms for Literary Study*. Chicago/London: U of Chicago P. 2nd Edition 1995. pp 306 - 320.
- K = Green, L. Ideology. In: Bruce Horner, Thomas Swiss (eds.). *Key Terms in Popular Music and Culture*. Malden, Mass/Oxford: Blackwell. 1999. pp 5-17.

Key Term: Value/Evaluation
introduced by: Anna Rösch

1) Definitions

Value
   two senses that both involve the key ideas <u>comparison</u> and <u>amount</u>
   1. the material or monetary equivalence-in-exchange of something, its "exchange value" (178)
   2. an abstract matter of relative quantity or measure, a *relative [amount of] positivity* in performing some function or meeting some need (178-9)

Evaluation
   The evaluation of a work is seen as a continuous process, operating through a wide variety of individual activities and social and institutional practices. (181)

2) History
- Both terms have been central to Western critical theory for at least the past 200 years. (177)
- "Value" has long been conceived as something residing or embodied in objects themselves, some inherent property of a thing, that is independent of its performing any functions or being esteemed by anyone. (179)
- The notions of such an inherent value in literature, a quality that produces a purely sensory/perceptual gratification is typically derived from the conception of pure aesthetic value, developed by Immanuel Kant in his *Critique of Judgement* [1790].

- During the past two decades, new approaches have emerged, among them the increasing interaction between the theory of criticism and recent work in social, political and cultural studies (177), and
- important intellectual developments in philosophy and related fields:
  the growing dominance of scepticism, especially with respect to the ways in which beliefs and judgements have traditionally been justified as "true" or "valid". (177)
- "Value" and "evaluations" are of particular concern to feminist and Marxist critics and to others who have debated the structure - exclusions, inclusions, and priorities - of the standard academic canon. (177-8)
- Evaluations have commonly been thought of as the specific acts of individual people in their role as critics of other people's writings. (180)
- The term is now applied to a variety of performances, including e.g.
  the initial evaluations of a work by its author or the diverse acts of implicit evaluation of a work performed by the various people who publish or purchase it. (181)
- The relation between "value" and "evaluation" is itself understood differently, with the work's value seen not as something already fixed in it and indicated, but continuously produced and sustained by those very evaluative activities and practices themselves.

  ⇨   it is therefore useful to think of "value" as a general name given to a variety of different positive *effects*

3) Importance

Whether a literary work is transmitted or not, results from the value we see in it. Vice versa, the works we (are taught to?) hold as valuable, influence our evaluation on other literature:
"Classification is itself a form of pre-evaluation, for the labels under which we encounter objects are very significant in shaping our experience of their value" (182)

4) Points for Discussion

"In literary theory, further complications are introduced by the notion that there is a special kind of value that characterizes certain texts after all specifiable values or sources of interest (…) have been subtracted" (referred to as the text's "essential literary value") (178).
With regard to the as "classical" established literature and the current focus on the literary works of so-called minority groups:
Is there any "objective (literary) value of a piece of writing" (180)?

Source:
- Barbara Herrnstein Smith, "Value/Evaluation". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study.* Chicago/London: U of Chicago P, [2]1995: 177-185.

Key Term: Politics
introduced by: Thomas Faust

1) Definition(s)
- "a definition of politics that moves from formal political structures to power relations in everyday activities" (57)
- "Cultural imperialism and the entertainment industry represent forms of politics exercised through the market; state intervention constitutes another form of structural control over cultural production." (58)
- "politics occur not only in formal institutions but also in everyday practices not specifically labelled 'political'. […] the arenas of 'art' or 'the private' are not outside the political." (58)
- "popular music is a complex practice that gains meaning in specific social landscapes. [It] may operate in the reproduction of dominant social relations, or it may be resignified or appropriated by different communities of listeners." (68)

2) History
- concepts by Antonio Gramsci ("hegemony", p.58), Michel Foucault ("governmentality, naturalization", p.59), Walter Benjamin, Max Horkheimer & Theodor W. Adorno, reception theory, George Lipsitz
- "The arrival of 'mass media' in the twentieth century brought about significant changes in music, politics and society." (59)
- "British cultural studies began in the early 1970s to analyze processes of political control." (62)
- "Popular music played an important role in anti-colonial struggles and civil rights and counterculture movements in the 1960s and early 1970s […], in the 1980s rap emerged as a mass form." (61)
- "the transformation of 'alternative' as oppositional to 'alternative' as a marketing category" (post-punk era) (63)
- "since the 1970s, changes in capitalist production and media technologies are disrupting center-periphery power relations associated with European hegemony of the past five hundred years." (eg. transnational corporations) (64)
- "music once associated with distinct places is being taken up by musicians and audiences in many locations. […] New technologies […] like the Internet create virtual music communities among listeners dispersed in space." (65)

3) Importance
- "Politics doesn't occur simply through coercion, consciousness, or formal political mechanisms, but in informal processes of socialization. Therefore, domination can also be resisted through informal means, including cultural practices like music. Meaning does not reside in music texts themselves but in their articulation with society. Context is crucial." (68f.)
- "music and expressive culture are ways in which oppressed groups construct community, preserve collective memory, and narrate diaspora." (62)
- "music often functions as a meta-language for people from different backgrounds" – "popular music as a meaningful transnational discourse" (65)
- "The effects of globalization compel us to rethink cultural imperialism and definitions of 'national' or 'local' culture." (64)

4) Points for Discussion

- "The issue of whether mass-produced music can only serve dominant interests, or whether it is possible that this music can have radical content, is highly contested even today." (60)
- "when radical artists achieve mass popularity, it actually means they have been co-opted or brought under control by the very institutions they are fighting. […] even radical artists participate in a broader system of exploitation." (61)
- "When a large segment of the population becomes excluded from 'its' culture's expressions and profits [via globalization], what then constitutes community?" (65)

Source:

- Robin Balliger, "Politics". In: Bruce Horner, Thomas Swiss (eds.) Key Terms in Popular Music and Culture. Malden, Mass./Oxford: Blackwell, 1999: 57-70.

Key Term: Gender
introduced by: Indira Suresh

1) Definition (Anthony Giddens[1])

Sex concerns the 'biological or anatomical differences between men and women', Gender concerns the 'psychological, social and cultural differences between males and females.

2) History

Robert Stoller (1968):   distinction: sex vs. gender
Sociological feminism (1970/80):   gender is not determined by nature, but a performative act (questioning the asymmetry of the sexes and fixed role models)
                                       We "do gender" in our daily lives
                                       Gender in connection with the sociocultural and ethnic background
Judith Butler: Even biological 'facts' (sex) are culturally constructed
See terminology: *gender – generare* (lat.): generating meanings, classifications and relations

3) Importance

"Gender is.. one of the most effective means of social control. From birth we are enculturated into a dual gender system, reinforced by all the major institutions."[2]

Gender as a social construct

"The point of departure for gender studies is (or was) the critique of the assumption of binary sexuality, the presupposition that the differentiation between the two 'sexes' is a natural fact, 'evidently' represented in the body."[3]

Gender norms explore:

- different meanings attached to masculinity and femininity in literature, history and culture

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[1] See Ruth Wodak: *Gender and discourse*
[2] See John Peck / Martin Coyle: *Literary terms and criticism*
[3] See Ruth Wodak: *Gender and discourse*

- the body as a site of sociological analysis influenced by Foucault and developments in postmodern social theory

- How doe we use bodies and what meaning is ascribed to a body? Is this ascription the product of social relations?
- How do societies deal with gender, how do they describe difference, what does gender signify to them?
- Is gender considered a fundamental category or does it have a marginal position?
- How and under what circumstances did these conceptions change?

Influenced by deconstructivism and postmodernism, gender studies question cultural hierarchies and dichotomies.

Myra Jehlen: Gender
- The term 'gender' in literary criticism refers to a set of concerns and to vocabulary which contributes its own meaning to everything that is said or written
- In their most ordinary expositions of character, plot and style, literary critics speak the language of gender
- The terms of critical analysis incorporate assumptions about the nature of sexual identity
- Gender is both an embedded assumption and functions as a touchstone for others. It is logically impossible to interrogate gender without also interrogating race and class.

Holly Kruse: Gender
How does popular music help to construct gendered identities and gendered understandings through both its systems of signification and situated practices?
- investigates the relationship between women, signifying systems, and popular music
- women are still a rarity in rock bands, certain musical genres are still male domains
The gendered nature of practices and institutions within popular music demonstrates the need to understand how and to what extent the reproduce and subvert patriarchal relations.

Any thorough textual analysis of popular music and its relationship to issues of gender must take into account
- song lyrics
- musical structures/sounds
- image
- audience practice

Sources:
- Angerer, Marie Luise (1995): *The body of gender: Körper, Geschlechter, Identitäten.* Wien: Passagen-Verlag,, 11-15.
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- Ramet, Sabrina Petra (1996): *Gender reversals and gender cultures: anthropological and historical perspectives.* London: Routledge, 2.
- Wodak, Ruth (1997): *Gender and discourse.* London: Sage, 1-5

Key Term: Race
introduced by: Katrin Meischel, Annika Huhn

1) Definitions

- "[…] modern theories of race have often placed a central emphasis on physical appearance in defining the "Other" and on common ancestry in explaining why groups of people display differences in their attitudes and aptitudes." (C 274)

- "Modern notion of race […] [has] at it's heart a new scientific conception of biological heredity."
  (C 276)

- It is "interwoven with a new understanding of a people as a nation and of the role of culture - and, crucially for our purposes, of literature - in the life of nations." (C 276)

- Racialists [like Tupper] believed "that we could divide human beings into a small number of groups, called "races", in such a way that all the members of these races shared certain fundamental, biologically heritable, moral and intellectual characteristics with each other that they did not share with members of any other race". (C 276)

⇨ the racial essence accounted for more than the obvious visible characteristics (C 276)

⇨ race as natural or inherited disposition (C 279)

- "Even those who insisted that all human beings had the same rights largely acknowledged that nonwhite people lacked either the intelligence or the vigor of the white races" (C 280)

- "The traditional bifurcation between black and white can no longer said to constitute the question of race"
  ⇨ in popular music, due to recombinant influences of "multiple […] cultural threads", it is

  no longer possible "to draw clear-cut ethnic or racial genealogies" (K 82)

2) History

- Almost as far back as the earliest human writings, we can find more or less well articulated views about the differences between "our own kind" and the people of other cultures (C 274)

- […] we can say that every human culture that was aware of other peoples seems to have had views about what accounted for the differences (C 274f.)
  ⇨ Greeks' environmentalism vs. Hebrews' Theo centrism (C 275)

- " […] the nineteenth century [..] was the heyday of appeals to race in literary study." (C 276)
  ⇨ Darwinism (C 279)

  Examples: Interpretations of Othello, Shylock, Caliban (C 277f.)

- "The central question for nineteenth-century race-science became the question *why* it was that the white races were superior to the others" (C 280)

- "[…] with the increasing influence of the natural sciences in the nineteenth century […] the nation comes more and more to be identified as a biological unit (C 282)

- "Musical apartheid": From the 1920s on, recording companies set up separate "race labels" for "black music" (Blues, Jazz etc) in order to target black customers (K 74)
  ⇨ This situation changed only in the 1950s when the music industry began to acknowledge that there was a black *and* white listenership and record companies started to sign black artists themselves (K 74f.)

3) Importance

- "What is popularly believed about races is […] often wildly false"
  ⇨ this mere belief has had "profound consequences for human social life" (C 277)

- Although "the new national *Zeitgeist* declares that […] race as a category is now supposed to have been largely transcended", today "even more intensely racialized musical categories […] dominate radio and music stores" (K 77)
  ⇨ this system has been driven forward particularly by the music industry in order to be able to target specific groups of customers

- "Within music criticism, a similar tension over race and genre has long been manifest" (K 78): many musician-critics have not been able to recognize the important political aspects in music developed and performed mainly by black people

- "[…] the ostensibly egalitarian and eclectic notions of race fostered in the musical environment of the 1970s had never run that deep. […] In seeming to move beyond race by imagining music as a transcendent force, my generation […] had in fact abandoned the possibility of cultural crosstalk." (K 81)

4) Points for Discussion

- "Ideas about race could, in principle, have developed without a commitment to the view that some races were superior to others; but they did not." (C 280)

- Is there a dual connection between race and nation on the one hand and nationality and literature on the other hand?
- Is popular music always consequently connected with (racial) identity?
  How authentic can popular music be indeed?

Source:
C = Appiah, Kwame Anthony: "Race". F. Lentricchia, T. McLaughlin (eds.): *Critical Terms for Literary Study.* Chicago/London: U of Chicago Press, 1995. 274-287

Key Term: Class
introduced by: Anja Pauser

1) Definition(s)
- "The modern literary critical use of **'class'** follows Marx's transformation of the term…" (406)
- "Marx […] defines a **class** pragmatically via what means of production, material or mental, its members own," (413) and distinguishes between different classes in modern society:
  - aristocracy: the land-owning "nobility"(413)
  - bourgeoisie: "the **class** owning the commercial, financial and manufacturing means of production" (413)
  - proletariat: consisting of those who "own nothing but their physical labor-power" (414)
- "A **class** is a group of people who by virtue of what they possess are compelled to engage in the same activities if they want to make the best use of their endowments […] that is, they are constituting by their action a collective agent or actor on the historical stage…" (Jon Elster, *Making Sense of Marx*) (415 f.)

2) History
- Marx´ approach towards class in the 19th century

3) Importance
- Methodological individualism: "…groups are composed by individuals who are rational and self-interested. They act accordingly by making rational choices among available options when faced by historical necessity. […] Individuals in groups are persuadable with respect to the perception of both their real personal interests and their commonality of interest with others." (416)
- **Class** as "a group ever in formation and reformation, whose members are rational and self-interested agents who can choose among different options when responding to perceived historical conditions…" (416)
- "social situations […] are rule-governed 'games' with their own conventions, in which the presumption is that the participants in a game think themselves to be rational agents seeking to maximize their interests vis-à-vis each other, but who can and also do act in concert when they are persuaded to see that their interests overlap and are threatened or can be maximized by cooperation." (→ Elster's "rational choice" model) (417)

4) Points for Discussion

-"What are the specific set of circumstances, the historical scene, in which collective actors can make their appearances as distinctively recognizable figures?" (418)

- Does **class** have "an educative civilizing function, […] even as the **class** in question plays its part in the social war for more power, better position, and greater influence?" (417)

Source:

- Daniel T. O'Hara, "Class". In: Frank Lentricchia, Thomas Mc Laughlin (eds.), *Critical Terms for Literary Study*. Chicago, London: U of Chicago P, [2]1995: 406 – 427.

Key Term: Technology
introduced by: Silke Bauerle

1) Definition(s)

- technology is often thought in terms of machines rather than in terms of "practice" (209)
- technology as an object, medium, social phenomenon, system, discourse and ideology (209)
- all music- making is based on some form of technology (e.g. an acoustic guitar is, in this regard, a "technology") (210)
- possibilities offered by technology "are never exploited or accepted to the same extent in every sphere of musicmaking" (210)
- "in most popular discourse, the word `technology` is not used in a general fashion […] but to designate a narrow range of technologies" (210)
- "technologies should not be studied in isolation"; individual technologies are not isolated objects "but always part of a larger system of technologies and practices and a more general technological, economic, and cultural environment" (217)
- to understand technology one has to explore the various relationships between music and society (217)
- technology as a "kind of discourse" (217, 222)

2) History

- "Adorno-Benjamin debate of the 1930s" (214) adoption of audio cassette technology during the 1970s
- rise of digital sampling production during the 1980s
- debates on sampling technology and issues of ownership throughout the 1980s
- emergence of the Internet as an "alternative means of distribution"
- increasing use of web sites for the distribution of recorded sounds
- centre of controversy: "mp3" digital compression format

3) Importance

- "technologies of sound production and reproduction have become central to contemporary popular music culture" (209)
- technology as one of the "essential factors and key discourses" through which people "make sense of their experience of music" (209)
- sampling technology has been used in a wide range: professional music production, creating music and sound effects for film and television, drum machines, organs, and pianos

designed for the semi-professional and home amateur markets, in computer sound cards and in children's toys (218)
- "one of the key technological issues of recent decades centres on the increasing technical ability of both musicians and consumers to record and distribute music as well as to reproduce it" (222)

4) Points for Discussion
- "live" music as "the essential mode of musical production";"technology" as "a corrupting force, falsifying both musical performance and the experience of music" (210)
- rock music is more "authentic" than "synthetic" pop (211)
- sampling debate and issues of ownership: who owns a sound?

Source:
- Paul Théberge, "Technology". In: Bruce Horner, Thomas Swiss (eds.), Key Terms in Popular Music and Culture. Malden, Mass./Oxford: Blackwell, 1999: 209-224.

Key Term: Writing
introduced by: Dagmar Mehrbrodt

1) Definition(s)
- writing as "the key to all mythologies" (p. 39)
- system viewed "as a set of relations among elements governed by rules" (p. 40)
- manifestations of writing "are graphic, articulated, material instantiations of systems of marks that simultaneously obscure and convey meaning" (p. 42) (not only transcriptions of the spoken word)

2) History
- "Writing (l`écriture) came to philosophical, psychoanalytic, and literary prominence in France in the 1960s" (p. 39)
- 1953: "Roland Barthes had investigated the paradoxical relationship that existed in the nineteenth century in France between the development of a concept of Literature (with a capital *L*) and the growing sense of a breakdown in the representational capacities of language." (p.40)
- "Barthes lays out a theory of literature based on a split between the classic notion of a *work (ouvre)* […] and the modern notion of a *text*" → work and text both ways of viewing the written word; interest in "the *tension* between the concept of Literature and the concept of textuality" (p.40)
- "Ferdinand de Saussure mapped out a science of linguistics based not on the historical ("diachronic") development of families of languages but on the structural ("synchronic") properties of language "as such"" (p.40) (sign = unit of the language system, which consists of the "signified" and the "signifier")
- meaning is constituted by systems of differences internal to our structured *langues*
- Lacan`s psychoanalytic theory: Freud: "The unconscious is *structured*." (p.41); "signifiers can generate effects even when the signified is unknown" (p. 42)

3) Importance

- "speech is seen as immediacy, presence, life, and identity, whereas writing is seen as deferment, absence, death, and difference. Speech is primary; writing secondary." (p. 43) → "logocentrism"; Derrida (1967):""speech as being ultimately structured like "writing"" (p.43)
- "The logic of writing is thus a double logic: writing is called upon as a necessary remedy for *différance*, but at the same time it *is* the very *différance* for which a remedy must be sought." → logic of the *supplément* "is not only the logic *of* writing – it is also a logic that can only really exist *in* writing" (p.45)

4) Points for Discussion

- Writing as control/authority/power?
- Did European culture really privilege speech?

Source:
- Johnson, Barbara, "Writing". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study*. Chicago/London: U of Chicago P, 1995. 39-49.

Key Term: Author/Authorship
introduced by: Lisa Peter

1) Definition(s)

- "can connote initiative, autonomy, inventiveness, creativity, authority, or originality"; linked to the process through which "an anonymous agent turns into an individual" (C, p.105)
- authorship includes an act of creation connected to individuals, may also be a selection from pre-existing materials (K, p.200); it is an expression of personality in music

2) History

- "author" is connected with the development of the individual "subject" from the Middle Ages onwards (*auctor*: link to cultural authority; Renaissance: "writers whose claim to cultural authority did not depend on their adherence to cultural precedents but on a faculty of verbal inventiveness." (C, p.107)
- increasing detachment from society after industrialization and democratization: "Following the realization of an alternative culture he had earlier only envisioned, the author's work underwent a related change – from a reciprocal workaday relationship with other cultural activities into the realm of 'genius', which transcended ordinary cultural work." (p.108)
- 2nd half of the 20th century: since the arrival of the literary critic, who is able to interpret texts, the work has gained more importance than the author himself (New Criticism); countermovement of Historicist, Marxist and Frankfurt School readings which look for socio-political or –economical traces in texts
- today: Barthes vs. Foucault

3) Importance

- legal consequences of authorship(copyright etc.) (K, p.200f)
- "the term *author* raises questions about authority and whether the individual is the source or the effect of that authority" (C, p.106)
- "Foucault's redefinition of the author […] has merely restored to the author a cultural power so general in its deployment and so pervasive in its effect that the work of the 'fundamental' author cannot be distinguished from any other exercise of power in the cultural sphere." (p.114)

4) Points for Discussion

- "[…] the genius established a cultural realm utterly dissociated from either the political or the economic realms." (C, p.110) → Is the author a real cultural agent?
- "Authorship is in question these days in part because so much popular music now unfolds within highly specialized cultural niches – complex clusters of influence and cross-fertilization marked by tiny moves ahead or to the side." (K, p.206)

Source:

- Pease, Donald E. "Author." in: Lentricchia, Frank and Thomas McLaughlin. *Critical Terms in Literary Study*. Chicago and London [2]1995, pp. 105-117.
- Straw, Will. "Authorship." in: Horner, Bruce and Thomas Swiss (eds.). *Key Terms in Popular Music and Culture*. Oxford: Blackwell 1999, pp. 199-208.

<u>Key Term:</u> Institutions
<u>introduced by</u>: Jörg Schröder

1) Definitions and functions

René Loreau points out two components of the term: *instituted*, which refers to its "static quality" and *instituting*, which refers to its "dynamic, transformative" and creative aspect ("The Columbia dictionary" 155-6).

Institutions are "varied and consequential domains" attendant to larger domains of culture (Sanjek 48), e. g. popular music. Together, they form an **art world**. (H. S. Becker). Thus, works of art are made by "a network of people [...] organized via their joint knowledge of conventional means of doing things" (48). However, works of art appear to be created by individuals.
Institutions can also appear as **gatekeepers**, "individuals and organizations" existing "in between" the artists and "the consumers of their work" (49). They determine which kind of artifacts are available on the market and at the same time control their popularity. Because the reception of popular music tends to ignore its distributive and monetary aspects, the work of gatekeepers is seldomly criticized by the public.

Investment in popular culture and its institutions provides the individual with knowledge and appreciation on special fields of popular culture. It is part of one's, **cultural capital** (P. Bourdieu) and serves as "an evocative marker of our social status" (49). Cultural capital "determine(s) which popular music institutions will matter to us and which will not" (50).

2) History
Institutions concerning popular music "have arisen over the course of the past half-century and attached themselves to the enterprise we associate with popular music" (47).

3) Importance
Institutional practice can "just as easily confirm the vitality of popular music or condemn it to the past" (47). Institutions are often perceived as "barriers to our pleasure," not as the source of it (49). Popular music is not "reducible to its representations, those representations nonetheless remain a portion of the musical experience" (48). There is always a tension between "commonality" and "individuality" (55).

4) Points for discussion
Can we see the "art world" and its institutions as an independent domain? Are there other influences on the production/reception of popular music?

How can we pursue "the novel and the unexpected" in popular music (48), if the "art world" uses knowledge of "conventional means of doing things"?

Sources:
- Saniek, David: "Institutions." *Key Terms in Popular Music and Culture*. Ed. Bruce Horner and Thomas Swiss. Malden/Oxford: Blackwell, 1999. 46-56.
- "Institution." *The Columbia dictionary of modern literary and cultural criticism*. Ed. Joseph Childers and Gary Hentzi. New York: Columbia, 1995. 155-6.

<u>Key Term: Business</u>
<u>introduced by</u>: Katrin Sütterlin

1) Definition(s)
"(…) any commercial popular music recording or performance is produced within an economic and industrial context." (p. 225)
"The expense of producing, distributing, and promoting recorded music creates economies of scale and competitive advantages that enable a handful of large corporations to dominate the contemporary recorded music, as has been true for most of the twentieth century." (p. 225)
"(…), the most common and productive way to consider 'business' is to examine the relevant social forces involved in the historical development of music as a cultural commodity" (p. 229)
Majors & Independents: 1. Majors are "fully integrated companies" (p. 229), "Majors dominate the marketplace of popular music, and the recordings on their main and subsidiary record labels dominate mainstream commercial music radio and the shelves of most record stores." (p. 230) • 2. fiercely/purely independent ↔ forced into relying on majors (p. 232) • 3. "'fake' indie labels" (p. 232)
Licensing & Publishing: "property rights include the ownership by artists and music publishing firms of song compositions, and record companies' ownership of sound recordings" (p. 233)
The Music Business & the Web: "a means of promoting and distributing popular music" (p.236); "think of the Web as a technological entity located within fields of power where designs of corporate colonization and desires for communal creativity and individual autonomy often merge or collide." (p. 237)

2) History

1940s:	Adorno ("production of any mass-produced product" p. 226)
1970s:	*new trends* ("rapid collapse of disco in the late 1970s" p. 227)
1980s:	"rapid development of a large market for rap records" p. 227
1990s:	"'alternative' music" p. 227

Majors & Independents: "two important developments in the structure and operations of major integrated record companies" 1. "increased in size and scope"; 2. "majors have been increasingly consolidated within and controlled by corporate conglomerates that own or control companies around the world" (p. 230)

3) Importance

"(…), economic imperatives and the commodification of live and recorded music have an impact on music production and consumption." (p. 125)

"[CDs] all are commercial products sold as commodities by large corporate conglomerates in the popular music marketplace." (p. 125)

"It is too simplistic, however, to consider popular music culture and the economics of the music industry as though the two were separate entities." (p. 228)

"It is important to concentrate on the ongoing tension between music's role as a form of cultural expression and music's position within an economic and industrial context." (p. 229)

Broadcasting & Cable: "Radio stations and cable television channels are separate businesses from record companies, however, and their interest in using the products produced by the recorded music industry in order to be profitable can occasionally conflict with the short- and long-term interests of the record labels." (p. 234); "[Broadcasters] are interested only in those forms of content that attract particular demographic groups that can be sold to advertisers at a profit." (p. 235)

The Music Business & the Web: "one of the reasons why the Web and rock music are seemingly well suited for each other even now is the fact that they operate under similar, if often complicated or contradictory, notions of participation, independence, innovation, and community." (p. 237)

4) Points for Discussion

▪ *Role of audiences and artists – 2 competing approaches*

1. "(…), people produce their own meanings for popular texts and artefacts (incl. music) through ritual, recontextualization, and alternative readings." (p. 228); "active, not passive" (p. 228); "artists and audiences have an enormous role to play in the kinds of music produced and in music's cultural meanings" (p. 229)

2. focus: "(…), exceptional creativity of certain popular music artists, genres, and record labels." (p. 228), artists' ability to "transcend the otherwise materialistic music industry" (p. 228)

▪ *most analysts fall somewhere in between these 2 approaches*

"Indeed, many critics currently argue that because the music business is but one element of a global media economy, it can no longer be examined apart from the other industries with which it is integrated." (p. 230)

▪ *merchandising* (p. 234)

Source:

● Mark Fenster and Thomas Swiss, "Business", in: Bruce Horner, Thomas Swiss (eds.) *Key Terms in Popular Music and Culture*. Malden, Mass./Oxford: Blackwell, 1999, p. 225-140.

Key Term: Form
introduced by: Janni Mariolas

1) Definition(s):

- CONTENT: covers the ''substance, meaning, ideas, or expressive effects'' of artefacts (141)
- FORM: covers ''the shape or structure of the work;" (141)
- classicist view of form: " schemata (verse - chorus; twelve - bar blues) (142, 150);
- modernist view of form: " "[...] the very use of structural formulae is enough to condemn the music as reactionar." (142)
- First kind of music: largescale instrumental music of the European classical tradition (Beethoven's symphonies, for example);
  > Chester and Keil called this type of music syntactic, embodied, extensional; (142)
- Second type of music: open-ended African and Afro-diasporic variation forms (jazz improvisations on a pre-existing tune or chord sequence, the lengthy percussion pieces of many West African cultures are included here);
  > Chester and Keil called this kind of music processual, engendered, intensional; (142)
- Musematic repetition: "repetition at the level of the short figure, often used to generate an entire structural framework," (146)
- Discursive repetition: "repetition at the level of the phrase or section," (146)
- Sectional forms commonly make use of discursive repetition.
- Additive forms include processually generated structures and certain pieces (stanzaic pieces), where a whole section (a verse) is repeated. (149)

2) History

- form and content are ''the two poles around which, traditionally, discussions of works of art revolve." (141)
- Nineteenth-century music critic Eduard Hanslick: ''music's real content lies in its form.'' (141)
- Adorno's theory of standardization can be located within twentieth-century. (141)
- Andrew Chester and Charles Keil have made a distinction between musical categories, a distinction with both cultural and historical dimensions. (142)
- Historically, popular music in the USA and Europe seems to move nearer to the first category of music (largescale instrumental music of the European classical tradition, see above " definitions);
- African-American literary theorists have developed "the concept of singifyin(g)" and that concept was applied to Afro-diasporic music. (143)
- African American techniques have become dominant in twentieth-century popular music and thus the role of these approaches to musical form is clearly important. (143)
- The precise way in which the play of repetition and difference operates is culturally and historically specific. (145)

3) Importance

➢ Eduard Hanslick's theory "of 'formalism' has dominated both music aesthetics and music analysis ever since." (141)
➢ This claim ''led T. W. Adorno to argue that popular music is deficient because its forms are predictable and schematic, whereas in 'serious' music, by contrast, the form of a piece is individual [...]." (141)
➢ In terms of musical form, Adorno's theory was about the relative merits of the two views of forms: the classicist view of form and the modernist view of form. (141)
➢ The concept of signifying confirms that form is felt as circular rather than linear. (143)
➢ "Analysts of classical music have developed theories which try to explain the structural hierarchy
of songs. The most influential of such theories is the theory of Heinrich Schenker, which sees the surface events of the musical 'foreground' as a 'composing out' of deeper-lying sets of background relationships between pitches and chords." (144)
Schenker had a particular conception of the way that musical language works and wanted to apply this universally. (144)
➢ The role of conventions play an important role with regard to musical form because it shows us that music makes sense through acquired cultural knowledge. (145)

4) Points for Discussion:

• How many of you play an instrument?
• Who has a preference for classical music or jazz?
• Do you pay attention to the forms of music in general?
• In most popular music, repetition processes are especially strong. Why is this so? Is this to make it accessible, easily memorable, open to the largest possible audience, to energise the body?

Source:
• Richard Middleton, "Form". In: Bruce Horner, Thomas Swiss (eds.) Key Terms in Popular Music and Culture. Malden, Mass./Oxford: Blackwell, 1999: 141-155.

Key Term: Structure
introduced by: Alexander Ries

1) Definition(s)
- from Latin "structura" : to heap together, arrange.
- "strew": scatter, spread here and there.
- modern usage of "to structure": build up, arrange.
- both are temporal acts and depend upon the occupation of space, or extension. But the nature of this space is different.
- "I scattered my thought to the wind." ←→ "the stones of the building"
- modern usage of Structure: "to describe a systematic activity subject to scientific analysis and reproduction."
- "Structuralist" means a set of *relations* among *elements* shaped by a *historical*situation.

2) History
- structure replaced the term "form" in many modern theories. "In philosophy, form refers primarily to mental capabilities and processes. Structuralists rejected the term "form" to distinguish their work from that of the philosopher."
- Russian formalism to structuralism.
- Structural linguists like Saussure were less interested in the meaning of words and more interested in *how* meaning is made possible.
- reflects the gradual shift from industrial and material Western economies to the postmodern economy of "information" and "service".
- In *literary theory* structuralism is an approach to analysing the narrative material by examining the underlying invariant structure. Structuralistic literary criticism argues that the **"novelty value of a literary text"** can lie only in new structure, rather than in the specifics of character development and voice in which that structure is expressed.

3) Importance
- in common usage, we think of "structure" as an existing construction, be it mental or material → thing, entity. But structure is defined by the *relations of its parts,* rather than the parts itself.
- Structuralism helped foster two disciplinary uses of the term "structure", in 20th century thought: a more *systematic* approach to human structures helped develop new sciences like psychobiology, cybernetics, system analysis and information theory.
- Rowe stresses that, above all, the term "structure" reflects the 20th century transformation from a material economy to an economy of immaterial production and information age.

4) Points for Discussion
- Discuss Barthes definition of structure. See page 35.

Sources:
- Rowe, John Carlos: "Structure". In: Frank Lentricchia, Thomas McLaughlin (eds.), *Critical Terms for Literary Study.* Chicago/London: U of Chicago P, [2]1995: 23-38
- Culler, Jonathan: *Literary Therory.* New York: Oxford University Press, 1997.

<u>Key Term:</u> Text
<u>**introduced by:**</u> **Violeta Topalova**

1) Definitions
»Text is tangible, visible and constituted through words. Music is intangible, heard, and while music most often ›has words‹, it is not ›of words‹. How, then, can the term ›text‹ be used in relation to music?« (157)

Two Possibilities:

a. Roland Barthes: textuality includes any cultural process or artefact that can give rise to meaning. (Music has still a special status, because it is »non-denotative«, ergo empty and »innocent«, represents the unsullied state of »Otherness«, is unburdened by »meaning« in its conventional sense.) (157)

b. Through it's notation in the form of a score or sheet music. Ultimately, sounds are reduced to the conditions of visual notation. (161)

2) History
»At first, notation in music was purely mnemonic.« (158)

Then, standard music notation gained authority, became a necessity for complex musical structure, and a »filter« for sounds in classical music. → musicology's understanding of music. (the »bent« and »dirty« sounds of popular music are inadmissible here. (161) Notation is full replete with formal properties.

3) Importance
Both these aspects »… are, however, significantly related.[…], in that music is thought of as being ›other-worldly‹, […]unlikely to challenge language's social power.« (162)

Poses problems for popular music scholars → requires careful balancing between Barthes notion of music as text and musicology's notion of music as text. Thus »meaning« and »significance« are contained exclusively within music's sounds. (162)

»What is said about music.« vs. »the formal properties of it's sounds in getting at it's meaning«. Meaning vs. »Affects« in classical musicology.(162)

Cultural vs. »social« analysis of meaning in popular music → human agency. (166)

»The tools of music theory and music analysis carry no provision for linking music analysis to questions of music's social meaning.« (164)

In popular music »…questions of text and context (are) being more inescapably and sharply focused than[…] in musicology or […] ethnomusicology.« (165)

»…the social, cultural and personal messages delivered by popular music[..] are *felt*…«(169)

»…textuality in music is not a question of sound alone.[…] popular music's texts are comprised […] of sounds in conjunction with words, images and movement.« (171)

Lyrics:
Listeners »are not always listening to the semantic content or meaning of the lyrics, but are distracted, seduced by non-verbal, even musical elements of the lyrics to which they are in fact listening just as attentively.« (173)

4) Points for Discussion
»It is, in fact, quite difficult to draw a clear distinction between popular music as text and its contexts.« (174) Why? How does »the notion of genre provide the necessary pathway between text and context« (175)?

How could musicology's »ground be shifted« to accommodate popular music?

What constitutes the difference between »meaning« and »affects«, and how does this reflect the special textuality of music? Hoes does Barthes »innocence« of music fit in?

Source:
• Shepherd, John: »Text«. B. Horner, T. Swiss (eds.) Key Terms in Popular Music and Culture. Malden, Mass./Oxford: Blackwell, 1999. 156-177.

<u>Key Term:</u> Images
<u>introduced by:</u> **Aleksandra Furlan**

1) Definition(s)
• A reproduction of the form of a person or object.
• The opinion or concept of something that is held by the public.
• The character projected to the public, as by a person or institution, especially as interpreted by the mass media. (www. answers.com)

Images are produced in part through and by processes of consumption, experiences of perception, listening and viewing subjects in specific situations. (Dona Haraway, K, 179)

2) History
MTV, magazines e.g. *Rolling Stone, The source, Vibe*, etc., online magazines e.g. *Addicted to Noise.*

3) Importance
It is hard to think about any musical performers or performances without images…For all the sound, rhythm, and noise that music brings into the world, it also generates and is generated by graphic elements – notes on staff lines, artists on a lighted stage, art on album covers, advertisements on the Web – that help to initiate and organize its effects. (K, 178)

Music and images are interdependent (especially given their marriage in marketing campaigns, films and music videos). (K, 180)

Music television amounts to "the foregrounding of the signifier over the signified." (John Fiske, K, 180)

[About music videos] "'Image' is more important than the experience of the music itself" and "result in a diminishing of the interpretative liberty of the individual music listener." (Will Straw, K, 180)

Images cultivate multiplicity of consuming practices: fans use music videos as background noise, convenient forms of advertising, new narrative models, or style inspirations. (K, 181)

Music and images are social, commercial, and political representations. They correspond, intersect, and inform each other, impure and inviting. They depict, bear and transform cultures and cultural values. Together, they demonstrate the pervasive interconnectedness between visual and music cultures, their abiding and intricate appeals to "youth" audiences, and their insistence on their own sense of urgency and immediacy. (K, 185)

Images portray, articulate, enhance, and help to engender popular music today. (K, 186)

4) Points for Discussion
What is the relationship between music and images like at present?
Does privileging of images dilute the so called "purity of music"?

Sources:
- Cynthia Fuchs, "Images". In: Bruce Horner, Thomas Swiss (eds.) *Key Terms in Popular Music and Culture*. Malden, Mass./Oxford: Blackwell, 1999, p. 225-140.
- http://www.answers.com/topic/image

Key Term: Performance
introduced by: Philip Langer, Anne Thoma

1) Definition(s)
- in general: "a specific action or set of actions – dramatic, musical, athletic, and so on – which occurs on a given occasion, in a particular place" (C, p. 91)
- in particular: "An artistic performance (…) is further defined by its status as the single occurrence of a repeatable and pre-existent text or score" (C, p. 91)
- final definition: "an activity which generates transformations, (…) the reintegration of art with what is 'outside' it, an 'opening up' of the 'field'" (C, p. 103)
- "[…] all forms of music offered for public consumption, whether recorded or live, are performances" (K, p. 189)
- performance in a more distinct sense: "[…] a performance is not of a work; it *is* the work. […] they exist sui generis as performance." (K, p. 191)

2) History

- up until the early 20th century: "careful attention and scrupulous fidelity" to the artist's intentions ("the objective point of view") dominated over the performer's interpretations ("subjective point of view") (C, p. 92)
- rise of modern avant-garde art movements (futurists 1910s, dadaists 1920s) paved the way for a different connotation of performance: "performance art" as "an interdisciplinary, often multimedia kind of production" in the mid-1960s (C, p. 93)
- new important feature: "a kind of work from which the authority of the text has been wrested" (C, pp. 93-94)
- Vito Acconci adapted a term coined by the poet William Carlos Williams: "a field of action" – an "interest in art which draws attention less to itself than to what is "outside" ("disruptive forces"); example: Marcel Duchamp's urinal, Kurt Schwitter's poem "W", and David Tudor's performance of "4'33" → artistic value determined by the context, almost no existence as an artefact if not performed (C, pp. 94-96)
- Late 1960s and early 1970s: "broader politicization of art as a whole"; Vietnam War, Watergate, feminist movement → "direct opposition to the predominantly formalist inclinations of criticism at the time" (C, pp. 97-98)
- "Before the advent of film and sound recording, music and drama had to be performed anew each time the song or the play could be experienced as such." (K, p. 188)
- Odd turn: "[…] for it abolishes much of the sense of doubleness that we have noted in the term. While performance art is still performance for someone – and thus cannot escape the context evaluation – it is designed to prohibit comparison to an ideal or original." (K, p. 190)
- "From the start of sound recording in the late nineteenth century, up until after the Second World War, the music on records was the reproduction of performances." (K, 191)
- Rock 'n' Roll: "Instead of going into the studio to perform a previous composed song, rock 'n' rollers increasingly 'wrote' their songs in the studio as they recorded them. […] But by the time The Beatles stopped recording as a group, they and their producer, George Martin, had transformed music production by making the recording studio the primary site of musical creation rather than that of mere reproduction"
(K, p. 191)

3) Importance

- feminist movement: performance as "way for its practitioners to express (…) feelings about women's place in society" (area not yet dominated by male forms of art; possibility of combining several "competing" media) (C, p. 98)
- audience tied into the problematics the performance conveys – cf. Laurie Anderson: speaking with the audience, not for it (C, pp. 99-100)
- discourse: "catalytic or transformative function", "sense of collective celebration or accomplishment", "to define a common task or goal" → features of a "ritual", e.g. David Antin, Pauline Oliveros – the text becomes an "event", a "network of transformations" triggered by performance (C, pp. 100-103)
- "The different cultural practices associated with musical forms such as classical, jazz, country, and folk all treat the relation of text and performance somewhat differently." (K, p. 189)
- Classical: "Performances are understood as serving the work of the composer […]" (K, p. 189)
- Jazz: "The jazz ideal is for each performance to be a unique event, an improvisation that will never be exactly reproduced." (K, p. 191)

- "If composition has been the term most strongly opposed to performance in jazz and classical music, it is recording that holds this place in rock 'n' roll." (K, p. 191)
- "Not only is recorded music the kind people are most likely to encounter these days, but rock fans typically tale recordings to be the standard by which live performances are judged." (K, p. 192)
- "The audience at a jazz performance, at least in theory, hopes for novelty; a rock audience, by contrast, demands the repetition of what it already knows and loves" (K, p. 193)
- "Moreover, rock stars cannot be considered simply as musical performers even when they are on stage. In addition to the music, rock 'n' rollers have performed 'themselves', or rather, the role or roles they inhabit as stars." (K, p. 193)
- "These distinctive aspects of Elvis's records were a necessary condition of rise to stardom, but they were not sufficient. Elvis's performances, first live and then on television, were of at least equal importance." (K, p. 194)

4) Points for Discussion
- should a performance be measured against a rather objective standard (the author's intentions), or is a performer free to follow his own interpretations and transformations? (C, p. 92)
- what do you think about the fact that "noise" and objects of no outstanding value (e.g. a urinal) can be transformed into art by the context which surrounds them? (C, p. 96)
- why do so many people go to concerts?

Source:
- Sayre, Henry. "Performance", in: Lentricchia, Frank and Thomas McLaughlin (eds.). *Critical Terms for Literary Study.* Chicago / London: University of Chicago Press 1995, pp. 91-104.
- Shumway, David R. "Performance", in: Horner, Bruce and Thomas Swiss (eds.). *Key Terms in Popular Music and Culture.* Oxford: Blackwell 1999, pp. 188-198.