

Honors Syllabus, MUCH 495 Music, Gender, and Sexuality Spring 2018

Class Times and Locations: Tue/Thu 9:30-10:45am, C323

Instructor

Dr. Erin Brooks

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Phone number: x2759

Office: Schuette Hall A102

Office hours: Thursday, 11:00am—1:00pm

* I am also happy to make office hours by appointment

Course Description and Objectives:

MUCH 495 is a course for students who wish to explore some of the interfaces between two fundamental aspects of human culture and identity—music and gender. Certain basic qualities of gender very strongly resemble basic qualities of music—each is a kind of performance, yet each is intrinsically embodied. Starting from this fundamental tension-in-common, we will explore the binaries that constrain our thinking about gender, as well as the intersections of gender and music with sex, social class, and race, through their manifestations in a range of Western European and American musics.

For the first half of the semester, members of the class will read and discuss foundational texts from musicology & gender studies exploring the relationship between music, gender, and sexuality. Early in the semester, students will also become familiar with digital databases and collections useful for locating primary sources such as sheet music, concert programs, newspapers, advertisements, criticism, etc. During the second half of the semester, reading and listening assignments will continue, but students will focus on developing an individual research project. Research, methods, and analysis will be shared with classmates at various stages, and at the end of the semester, students will present their work and engage in peer editing of each other's projects.

Students who successfully complete MUCH 495 should be able to:

- Recognize vocabulary, styles, genres, forms, and individual works from our class units on various aspects of music and gender
- Think creatively about how gender & sexuality influences your twenty-first-century relationships with music
- demonstrate facility with resources for music history research
- frame a research question related to the course topic

- identify appropriate sources for exploring the question
- critically read the secondary literature related to your research question
- analyze primary sources to construct an argument that engages secondary literature
- communicate your ideas to classmates at various points in the research and writing process
- produce a final essay that might be usable for an undergraduate research journal/presentation or used as a writing sample for graduate school or job applications

Additional resource:

<https://www.potsdam.edu/academics/Crane/MusicTheory/Music-History-Page>

Course Requirements

Any reading or listening assignment listed for a specific day should be completed **prior** to coming to class—please come to class prepared and ready to ask and answer questions. You are responsible for checking Moodle every day for listening/reading assignments, discussion questions, announced quizzes, and any possible updates/changes. Given the pace of this course, keeping up on all assigned reading and listening **in advance** of every class is essential. SUNY guidelines assume **at least** 2 hours of study time per hour of class time or credit. For this 3-credit class, which meets 3 hours/week, expect to spend at least 6 additional hours a week outside of class (studying, listening, reading). Please feel free to come to my office hours for guidance on how to organize your studying and reading time most effectively.

Reading/Listening Assignments

All additional readings and recordings for this course will be available to you through Moodle. Visit <https://moodle.potsdam.edu> for your course resources.

Readings and listening assignments are required, and should be completed prior to each class. For each class, log on to Moodle—each day’s module on Moodle will contain the exact assignment page numbers, and (if applicable) PDFs and links for each class.

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

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

Course Evaluation

Note: For an embedded single-seat honors course, students will be expected to follow the regular procedures of the class outlined below. In addition, the honors student will have a two 30-minute one-on-one meetings with the professor during the semester. During these meetings, the student will discuss an assigned reading (s) and engage in a dialogue with the professor regarding the concepts and ideas in the reading and their relation to course material.

For the midterm essay and the final draft of the research project, the honors student will have a longer assigned wordcount than students enrolled in the non-honors section.

For the podcast portion of the final project, the student will meet with the professor to discuss the content and design of the podcast, with the idea of exhibiting the podcast through the course website (or other appropriate platform).

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

♦ Online Commentary	15%**
♦ Class Attendance, Participation, Preparedness	15%**
♦ Take-home Midterm Exam/Essay (approx. Week 5/6)	10%
♦ Final Project	60%
• Initial Proposal + Bibliography—5%	
• Abstract—5%	
• Podcast—10%	
• Rough Draft—7.5%	
• Peer Review—5%	
• Final Draft—20%	
• Final Presentation—7.5%	

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

**** Online commentary procedures:**

- 1) 5%: You will be asked to serve as discussion leader twice during the semester. On those occasions, you will post (on Moodle) a comment and two questions based on the day's reading and listening. The comments must be posted by 12pm (noon) the day before the class in question in order to count towards your grade.
- 2) 10%: You will be expected to respond online to your peer's comments and questions throughout the semester. You must respond twelve times throughout the semester (this essentially means once per week, i.e. you can choose one class per week to respond to). A response from you will consist of at least 2 full sentences in response (you may write more). I will track these throughout the semester.

**** Attendance procedures:**

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

If you know that you will be missing class for a school-sponsored activity (such as an off-campus performance), you should inform me as soon as possible. While I may also receive a memo about your absence from the Dean's Office, it is ultimately your responsibility to check in with me about your absence before the scheduled event. You are always expected to make up work missed due to travel, but you and I will need to find specific accommodations for each absence (depending upon activities missed). Please note that any makeup deadlines will only be given as a result of medical emergency or extraordinary hardship.

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

Course Policies

Office Hours / Emails

I will respond to emails in a timely manner (generally within 24 hours of receipt). I do not always have time to respond to emails over the weekend, so weekend emails may potentially only be answered on Monday morning. Please feel free to come to office

hours to discuss papers and questions, or to talk through general problems or concerns. During the busy periods at midterm/end of semester, I suggest you schedule an appointment to maximize the use of your time. Please make sure to check your campus email regularly—I often send updates or class comments via email.

Note-taking/Course Materials/Slides

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

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

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

- **Formatting and Writing Guidelines:** I will provide you a wordcount for all assignment. As a matter of policy, the typical style required by many journals is double-spaced, 12-point Times New Roman font, and one-inch margins (although I will not be policing acceptable font alternatives). Footnotes and bibliographies should be in Chicago Manual of Style; if you have another citation style you would like to use, you would need to discuss this with me in advance. Assignments must be free of spelling, grammar, and punctuation errors. Minor problems will result in deductions; major writing issues may result in a request to redo the assignment. Continued problems with assignment redos may result in automatic deductions of one letter grade. For your writing assignments, you are strongly encouraged to make an appointment with the Writing Center. Writing Center director Jennifer Mitchell is happy to suggest specific writing tutors for Crane graduate students. If I identify significant problems with your writing style, I may request that you use the Writing Center resources to help improve your style. I am happy to read drafts.

Grading

All grades will be determined on the following scale:

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

Please note that passing grade (in order to move on to the next class in the history sequence) is 75% or above.

Grade Appeals

If you have questions about a grade, please speak with me (in person) first. Please note that the Undergraduate Catalog, p. 45, includes the specific criteria upon which you are allowed to appeal a course grade. If we cannot come to an informal resolution, you would then complete a formal Grade Appeal Form and we would consider if additional resolution is necessary. Details about the specific steps and timelines for this process are located on pp. 45-46 of the Undergraduate Catalog.

Notes About Timeliness

Late Written Work

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

Accessibility

In order to fully include all students in this course, it is essential to provide reasonable accommodations or program modifications for anyone with a disability. Please let me know **during the first week of classes** if you need any accommodations in curriculum, instruction, or evaluation. For most test-taking accommodations, you should have a registration on file with Accommodative Services (<http://potsgdam.edu/support/oas>), located in Sisson Hall Room 111. If you're already working with Accommodative Services, or have worked with them in previous semesters, please inform me immediately. Any test-taking accommodations or modifications require advance notice, so make sure to work out these details with me well in advance.

Academic Honesty

This class will strictly follow SUNY Potsdam's policies on academic integrity. Please consult the Student Conduct & Community Standards Academic Honor Code website

(<http://www.potsdam.edu/studentlife/studentconduct/honorcode>) or pp. 35 & 36 of the Undergraduate Catalogue for more information regarding your responsibilities as a student. In general, academic misconduct includes acts in which a student seeks to claim credit for the work or efforts of another without authorization or citation. Examples include (but are not limited to):

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

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

Cheating, plagiarism, fabrication, falsification and other academic honor code violations are taken very seriously. Any suspicious situations will be dealt with through proper judicial channels and may result in serious consequences. For more information about academic misconduct procedures, see the processes and procedures at <http://www.potsdam.edu/studentlife/studentconduct/codeofconduct>

Course Schedule

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

Week 1: Introductions

- **Tuesday, January 23:** Course Introduction

Readings and listening: read blog post by Leonard, Kendra. “Hearing Gender in George Lucas’s Galaxy.” *The Avid Listener*. <http://www.theavidlistener.com/2015/01/hearing-gender-in-george-lucass-galaxy.html>

- **Thursday, January 25:** Introduction to Music & Gender

Readings:

Kallberg, Jeffrey, “Gender.” *Oxford Music Online*.

MacMullen, Tracy. “Gender, ii.” *Oxford Music Online*.

McClary, Susan. “Introduction.” In *Feminine Endings: Music, Gender, and Sexuality*, 3-19. Minneapolis: University of Minnesota Press, 1991.

Cusick, Suzanne. “On Musical Performances of Gender and Sex.” In *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley, 25-43. Zurich: Carciofoli, 1999.

Listening: all in-class

Week 2: Early Music, Cloistered Voices

- **Tuesday, January 30:** Cloistered Voices

Reading:

Fassler, Margot. “Music for the Love Feast: Hildegard of Bingen and the Song of Songs.” In *Women’s Voices Across Musical Worlds*, ed. Jane Bernstein, 92-118. Boston: Northeastern University Press, 2004.

Monson, Craig. “Putting Bolognese Nun Musicians in their Place.” In *Women’s Voices Across Musical Worlds*, ed. Jane Bernstein, 118-143. Boston: Northeastern University Press, 20

Listening:

Hildegard of Bingen, “Ave generosa.”

——, “O Ecclesia”

——, “O viridissima virgo.”

Lucretia Vizzana, “O invictissima Christi martir”

• Thursday, February 1: Castrati/Contralti/Birth of the Diva

Reading:

Bergeron, Katherine. “The Castrato as History.” *Cambridge Opera Journal* 8, no. 2 (1996): 167-184.

Reynolds, Margaret. “Ruggiero’s Deceptions, Cherubino’s Distractions.” In *En Travesti: Women, Subversion, Opera*, ed. Corinne E. Blackmer and Patricia Juliana Smith, 132-151. New York: Columbia University Press, 1995.

Additional resource: Poriss, Hilary. “Divas and Divos.” *Oxford Handbook of Opera*, ed. Helen Greenwald, 373-394. Oxford: Oxford UP, 2014.

Listening:

Alessandro Moreschi, Bach/Gounod “Ave Maria”

——, Aldega, “Domine Salvum Fac”

David Daniels, Handel, *Rinaldo*, “Cara Sposa”

Mozart, *Le Nozze de Figaro*, “Non so più cosa son.”

Week 3: Piano in the 19th Century: Virtuosity and “Girling” at the Parlor Piano

• Tuesday, February 6: “Girling” at the Parlor Piano

Reading:

Solie, Ruth. “Girling at the Parlor Piano.” In *Music in Other Words: Victorian Conversations*, 85-117. Berkeley: University of California Press, 2004.

Citron, Marcia. Excerpts from “Chapter 3: Professionalism.” In *Gender & the Musical Canon*. Urbana: University of Illinois Press, 1993.

Listening: none

• **Thursday, February 8: Public Spheres and Virtuoso Display**

Readings:

Kramer, Lawrence. “Franz Liszt and the Virtuoso Public Sphere.” In *Musical Meaning: Toward a Critical History*, 68-99. Berkeley: University of California Press, 2002.

Listening:

Liszt, Transcendental Étude no. 5, “Feux Follets”
—, Excerpts from *B Minor Sonata*.

Week 4: Opera: Madness, Exoticism, Violence, Opera Queens

• **Tuesday, February 13: Exoticism and Violence On-stage**

Reading:

Locke, Ralph. “What are these Women Doing in Opera?” In *En Travesti: Women, Subversion, Opera*. ed. Corinne E. Blackmer and Patricia Juliana Smith, 59-99. New York: Columbia University Press, 1995.

Listening:

Gaetano Donizetti, Selections from *Lucia di Lammermoor*

Georges Bizet, *Carmen*, “Parle-moi de ma mère”

----. “Seguidilla”

----. “Toreador Song”

----. “Micaela’s Air”

Richard Strauss, Selections from *Salome*

- **Thursday, February 15: Reading as an Opera Queen**

Reading:

Morris, Mitchell. "Reading as an Opera Queen." In *Musicology and Difference*, ed. Ruth Solie, 184-200. Berkeley: UC Press, 1993.

Listening:

Maria Callas, Selections

Clips from *Diva* (1981), dir. Jean-Jacques Beineix

Clips from selected films by Mae West, Marlene Dietrich, Marilyn Monroe [in-class]

Week 5:

- **Tuesday, February 20: (No class—February Recess)**
- **Thursday, February 22: Catchup and midterm exam**

Week 6: Gender & the Blues

- **Tuesday, February 27: Blues Singing/Blues Playing: Gender & Race in the United States**

Readings:

Carby, Hazel. "It just be's dat way sometime: the sexual politics of women's blues." In *Unequal sisters: A Multicultural Reader in United States Women's History*. New York: Routledge, 1990.

Johnson, Maria V. "Black Women Electric Guitarists and Authenticity in the Blues." In *Black Women and Music: More than the Blues*, ed. Eileen M. Hayes and Linda F. Williams, 51-71. Chicago: University of Illinois Press, 2007.

Listening:

Ma Rainey, "Prove It On Me Blues"

Bessie Smith, "St. Louis Blues"

----. “Empty Bed Blues”

Ida Cox, “Wildwomen Don’t Have the Blues”

Howlin’ Wolf “Little Red Rooster”

Robert Johnson, “Terraplane Blues”

Memphis Minnie, “Me and My Chauffeur Blues”

- **Thursday, March 1: Playing Jazz in the 1940s**

Reading:

Tucker, Sherrie. Excerpts from “Chapter One: Working the Swing Shift: Effects of World War II on All-Girl Bands.” In *Swing Shift: ‘All-Girl’ Bands of the 1940s*, 2-20. Durham: Duke University Press, 2000.

Listening:

International Sweethearts of Rhythm, Archival Footage
Clora Bryant, “Sweet Georgia Brown”

Week 7: Jazz, continued

- **Tuesday, March 6: Playing Jazz in the 1950s**

Reading:

Ake, David. “Re-Masculating Jazz: Ornette Coleman, ‘Lonely Woman,’ and the New York Jazz Scene in the late 1950s.” *American Music* 16, no. 1 (Spring 1998): 25-44.

Excerpts from Jack Kerouac, *On the Road*

Listening:

Ornette Coleman, “Lonely Woman.”

- **Thursday, March 8: Jazz, Gender, and Civil Rights**

Reading:

TBA

Listening:

Abbey Lincoln, Selections from “Triptych”
Nina Simone, “Mississippi Goddamn”

Week 8: Gender in Rock and Country

• Tuesday, March 13: Masculinity and Early Rock

Reading:

Wise, Sue. 1990. “Sexing Elvis.” In *On Record: Rock, Pop, and the Written Word*, ed. Simon Frith and Andrew Goodwin, 390-398. New York: Routledge.
Brittan, Francesca. “Women Who ‘Do Elvis:’” Authenticity, Masculinity, and Masquerade.” *Journal of Popular Music Studies* 18.2 (August 2006): 167-190.

Listening:

Elvis Presley, “Hound Dog”
——, “Love Me Tender”
——, “Teddy Bear”

• Thursday, March 15: Country Music

Reading:

Leppert, Richard and George Lipsitz. “Everybody’s Lonesome for Somebody: Age, the Body and Experience in the Music of Hank Williams.” In *Reading Pop: Approaches to Textual Analysis in Popular Music*, 307-328. Oxford: Oxford University Press, 2000.
Wilson, Pamela. “Mountains of Contradictions: Gender, Class, and Region in the Star Image of Dolly Parton.” In *Reading Country Music: Steel Guitars, Opry Stars, and Honky-Tonk Bars*, ed. Cecelia Tichi, 98-115. Durham: Duke University Press, 1998.

Listening:

Hank Williams, “I’m So Lonesome I Could Cry”
Kitty Wells, “It Wasn’t God Who Made Honky-Tonk Angels”
Dolly Parton, “Just Because I’m a Woman”
K.D. Lang, “I’m Down to My Last Cigarette”
Dixie Chicks, “Goodbye Earl”
Toby Keith, “I Wanna Talk About Me”

Week 9: Race and Gender in Motown

- **Tuesday, March 20: Girl Groups in the early 1960s**

Reading:

Warwick, Jacqueline. "Chapter 2: The Voice of the Girl." In *Girl Groups, Girl Culture: Popular Music and Identity in the 1960s*, 33-52. New York: Routledge, 2007.

Listening:

The Shirelles, "I Met Him on a Sunday"
----. "Will You Still Love Me Tomorrow?"
The Marvelettes, "Please Mr. Postman"
Shangri-Las, "Leader of the Pack"

- **Thursday, March 22: Masculinity and Motown—Marvin Gaye**

Reading:

Ritz, David. Excerpt from *Divided Soul: The Life of Marvin Gaye*. New York: McGraw Hill, 1985.

Listening:

Marvin Gaye/Tammi Terrell, "Your Precious Love"

Week 10: Gender and Sexuality in the 1970s

- **Tuesday, March 27: Space and Gender in the Disco**

Reading:

Reading:

Dyer, Richard. "In Defense of Disco." *Gay Life: A Gay Socialist Journal* 8 (Summer 1979): 20-23.

Morris, Mitchell. "It's Raining Men: The Weather Girls, Gay Subjectivity, and the Erotics of Insatiability." In *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley, 213-229. Zurich: Carciofoli, 1999.

Hubbs, Nadine. "I Will Survive": Musical Mappings of Queer Social Space in a Disco Anthem." *Popular Music* 26, no. 2 (2007): 231-44.

Listening:

Gloria Gayner. "I Will Survive."

---. "I Am What I Am."

Donna Summer. "Love to Love You Baby."

---. "I'm Coming Out."

Village People. "Macho Man."

- **Thursday, March 29: Feminism, Deep Listening, and Pauline Oliveros**

Reading:

Mockus, Martha. "Lesbian Skin and Musical Fascination." In *Audible Traces: Gender, Identity, and Music*, ed. Elaine Barkin and Lydia Hamessley, 51-69. Zurich: Carciofoli, 1999.

Listening:

Pauline Oliveros, Selections from *Sonic Meditations*

NO CLASS—SPRING RECESS—APRIL 2 THROUGH APRIL 6

Week 11: New Media—Listening, Writing, and Hearing Performance Art and Electronic Music in the 1980s

- **Tuesday, April 10: Laurie Anderson, Meredith Monk**

Reading:

McClary, Susan. "This is Not a Story My People Tell: Musical Time and Space According to Laurie Anderson." In *Feminine Endings: Music, Gender, and Sexuality*, 132-147. Minneapolis: University of Minnesota Press, 1991.

Listening:

Laurie Anderson, “O Superman”

- **Thursday, April 12: Performance Art and the AIDs Crisis**

Reading:

Pope, Rebecca A. and Susan J. Leonardi, “Divas and Disease, Mourning and Militancy: Diamanda Galás’s Operatic Plague Mass.” In *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. Richard Dellamora and Daniel Fischlin, 315-333. New York: Columbia University Press, 1997.

Listening:

Diamanda Galás, excerpts from “Plague Mass”

Week 12: Dancing and Media in the 1980s

- **Tuesday, April 17: Early Video Culture**

Reading:

Rodger, Gillian. Excerpt, “Drag, camp, and gender subversion in the music and videos of Annie Lennox.” *Popular Music* 23 (2004): 17-21.

Walser, Robert. “Prince as queer poststructuralist.” *Popular Music and Society* 18, no. 2 (1994): 79-90.

Listening:

Soft Cell, “Tainted Love” (1981)

The Eurythmics, “Sweet Dreams are Made of This” (1983)

Prince, “Darling Nikki” (1984)

----, “Kiss” (1986)

----, “If I was your girlfriend” (1987)

Excerpt, *Purple Rain* (in class)

- **Thursday, April 19: Madonna and Michael Jackson in the 1980s**

Reading:

Henderson, Lisa. “Justify our love: Madonna & the politics of queer sex.” In *The Madonna connection: Representational politics, subcultural identities, and*

cultural theory, ed. Cathy Schwichtenberg, 107-128. Boulder: Westview Press, 1993.

Reading on Michael Jackson TBA

Listening:

Madonna, "Like a Virgin" (1984)

----. "Justify My Love" (1990)

----. "Vogue" (1990)

Week 13: Transformations in the 1990s

- **Tuesday, April 24: Heavy Metal Masculinities**

Reading:

Walser, Robert. TBA

Listening:

TBA

- **Thursday, April 26: Riot Grrl and Third-Wave Feminism**

Reading and Listening TBA

Week 14: Music and the Twenty-First Century

- **Tuesday, May 1: Hip Hop's Gender Politics**

Reading:

Keyes, Cheryl. "Empowering Self, Making Choices, Creating Spaces: Black Female Identity via Rap Music Performance." *Journal of American Folklore* 2000: 255-269.

Jarman-Ivens, Freya. "Queer (ing) masculinities in heterosexist rap music." In *Queering the popular pitch*, ed. Sheila Whiteley and Jennifer Rycenga, 199-219. New York: Routledge, 2006.

Listening:

Roxanne Shanté, “Roxanne’s Revenge”

Queen Latifah, “Ladies First”

MC Lyte, “Paper Thin”

Salt N’Pepa, “Tramp”

Queen Pen, “Girlfriend”

Ice Cube, “No Vaseline” (1991)

Eminem, “My Name Is” (1999)

Eminem, “Remember Me?” (2000)

- **Thursday, May 3: Dancing Online: Youtube and Other New Medias**

Reading:

Bench, Harmony. “Single Ladies is gay: Queer performances and mediated masculinities on Youtube.” In *Dance on its own terms: Histories and methodologies*, ed. Melanie Bales and Karen Eliot, 127-151. Oxford: Oxford University Press, 2013.

Additional reading on Lady Gaga TBA

Listening:

Video Excerpts (Youtube)

Week 15: Student Presentations

- **Tuesday, May 8: Presentations**
- **Thursday, May 10: Presentations**

Final Exam Time: TBA