

MUCH 495: Music, Gender, and Sexuality

Spring 2019

Class Times and Location: Tue/Thu 9:30-10:45am, C303

Instructor

Dr. Erin Brooks

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Phone number: x2759

Office: Schuette Hall A102

Office hours:

Thu 12:30pm - 2:30pm

**I am also happy to make office hours by appointment



Course Description and Objectives:

“MUCH 495: Music, Gender, and Sexuality” is a course for students who wish to explore interfaces between fundamental aspects of human culture and identity—music, gender, and sexuality. Certain basic qualities of gender strongly resemble basic qualities of music—each is a kind of performance and 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.

Throughout the semester we will read and discuss foundational texts exploring relationships between music, gender, and sexuality, and engage in close listening and score analysis of selected musical works. The class will be roughly divided into Western art musics *before* the midterm and American popular musics *after* the midterm.

During the semester you will develop an individual research project. Research, methods, and analysis will be shared with classmates at various stages; at the end of the semester, you will present your work and engage in peer commenting on each other's projects.

Students who successfully complete MUCH 495 should be able to:

- Articulate foundational theories about gender and sexuality and how those relate to/ impact music studies
- 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 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
- analyze primary sources & critically read the secondary literature related to your research question in order to construct an argument
- communicate your ideas to classmates at various points in the research and writing process
- produce a final paper and consider how your essay might be developed for an undergraduate research journal/presentation or used as a writing sample for graduate school or job applications

Course Prerequisites and Requirements:

Students enrolled in this course should have successfully completed MUCB 323 (History III). Women & Gender Studies students who do not have the prerequisite may be added by the instructor on a case-by-case basis.

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 upper division 3-credit class, which meets 3 hours/week, expect you could spend 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 readings and recordings for this course will be available to you through **Moodle**. Visit <https://moodle.potsdam.edu> for your course resources. You are responsible for checking Moodle **every day** for listening/reading assignments, discussion questions/forums, and any updates/changes.

Before class, log on to Moodle—for each class date, a module on Moodle will contain the assigned PDFs and links for that date. Readings and listening assignments are required, and should be completed **PRIOR** to 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. 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 variety of resources: <http://www.libraries.potSDam.edu/resources-subject/music.html> will take you to a page with audio/visual and reference databases. You might use additional resources on the Crane history & theory page: <https://www.potSDam.edu/academics/Crane/MusicTheory/Music-History-Page>

Course Evaluation

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

♦ Discussion Leading/Online Commentary	15%**
♦ Attendance, Participation, Preparedness	15%**
♦ Take-home Midterm Essay (approx. Week 6)	10%
♦ Final Project (see below for breakdown)	60%

** Division of Online Commentary Grade & 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. These 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 to your peer's comments and questions throughout the semester. You must respond on Moodle **eight** times throughout the semester (this essentially means every other week). A response from you will consist of at least 3 full sentences in response (you may write more). I will track these throughout the semester. These should be posted by 9am of the day of the class in question to count towards your grade.

Procedures for Attendance/Participation/Preparedness (15%)

Individual class sessions will combine lecture, listening, and discussion; MUCH 495 will only succeed based on the amount of effort that you invest in it. Our limited class time will focus on group discussion of concepts in assigned readings and listenings; it is imperative that you have carefully read assigned materials before coming to class, and bring notes and questions on the assigned materials. I will assess your participation based on your preparation and thoughtful participation in class discussions. If participation is difficult for you—based on personality types, learning styles, language, etc—please come see me and we can find ways to make you feel more comfortable as you participate.

- Each week, I will track attendance and participation. For participatory activities, you are expected (at minimum) to contribute fruitfully to in-class discussions once per session. **Simply being present is not enough.**
- You can miss **three** classes for whatever reason with **no** penalty.
- If you miss more than three, your participation grade will be docked by 1/2 a letter grade for **each** additional absence.
- Only required university-sponsored events count as “excused absences;” if you think this applies to you, you must have a conversation with me prior to the absence in question (at least one week). In most cases, these events require written verification from the Dean. For any such absences, you must still do the relevant course readings for that class date, and I reserve the right to assign you alternate assignments.
- If you have a religious observance during the semester, any missed coursework during that particular class will not count against you. However, you must inform me before the relevant absence (at least one week ahead of time), you must still do the relevant course readings for that class date, and I reserve the right to assign you alternate assignments.
- If you have a medical condition or emergency, you are encouraged to discuss it with the instructor; be aware, however, that only under **extraordinary** circumstances will this result in your absence being excused.

Midterm Exam - 10%

The midterm essay, scheduled around Week 6, will comprise a take-home, open-note essay question.

Writing / Research Assignment – 60%

There will be one cumulative project over the course of the semester. While the project will culminate in a final research paper, there are smaller scaffolded steps along the way (coming up with a topic, providing research sources, etc) that will count towards the overall grade. Please see separate sheets for details on specific portions of the assignment.

Here is the breakdown of this overall assignment:

Research Choice and Bibliography (due Week 4):	5%
Paper Abstract and Podcast (due Week 12):	15%
Final Presentation (Video, due last week of classes)	10%
Peer Discussion of Presentations & Course Round Table	10%
(this will take place during the final exam time, Tuesday, May 14, 10:15am-12:15pm)	
Final paper (due Friday, May 17, 5:00 pm):	20%

If I identify significant problems with your writing style, I may request that you use Writing Center resources to help improve your style. I am also happy to meet with you to read drafts or help improve your writing.

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 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 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.

Course Materials/Slides

A few friendly note-taking suggestions: during some classes, I will use slides and audio examples to illustrate examples from the readings and to introduce new concepts and material. The midterm and your overall grade will cover material from the readings, viewing/listening, *and* in-class content, so it's essential to do the readings **and** attend class.

Everyone assimilates information differently, but I **strongly encourage** that you take notes during class. In particular, it will help you the most to focus on ways of jotting down important **verbal** content from lecture and discussion (i.e. material beyond just copying down any information directly from a slide).

If I use slides in lecture, **I will post them on Moodle**, usually by the end of the week.

Classroom Conduct

In lecture and discussion sections, it is inevitable and important that we will disagree with points in the readings, critical approaches, and with each other. Critical engagement is essential to the central questions of this class, and is the way we all learn the most. It is important to be considerate in the ways we conduct these discussions, and this class thus necessitates an open mind, respect for different viewpoints, and the ability to listen thoughtfully and compassionately to each other.

I am happy for you to use technology in the classroom (particularly to jot down notes, use online resources, and revisit specific selections in the readings). This will not work, however, if you are using your devices inappropriately or for non-class purposes. This particularly applies to **texting** during class, which is completely outside of acceptable classroom resources, as are social media sites. Anyone abusing technology access **will lose participation points** or may be asked to speak with me about revising personal technology access.

Grading

All grades will be determined on the following scale (this scale is used by all Crane music history courses):

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 a passing grade 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 a 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 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 **by during the second 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://potsdam.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 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 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 an 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 22:** Cancellation [inclement weather]
- **Thursday, January 24: No-in-class meeting but reading Introduction to Music & Gender**

Readings:

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

Schreffler, Anne C. “The Myth of the Canon’s Invisible Hand.” <https://notanothermusichistorycliche.blogspot.com/2017/12/the-myth-of-canons-invisible-hand-guest.html>

Optional resources, discussed in class:

Kallberg, Jeffrey, “Gender.” *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: Introductions

- **Tuesday, January 29: Syllabi, introduction to “Why Music in regard to Gender and Sexuality?”**
- **Thursday, January 31: Continue “Why Music in regard to Gender and Sexuality?”, begin early musics**

Week 3: Early Music, Cloistered Voices

- **Tuesday, February 5: Cloistered Voices**

Reading:

Klaber, Michael. "Hildegard von Bingen (1098-1179). In *New Historical Anthology of Music by Women*, ed. James R. Briscoe, 14-19. Bloomington, IN: Indiana 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: note that the sheet music for both pieces in is included in the readings

Hildegard of Bingen, "O virgo ac diadema."

Lucretia Vizzana, "O invictissima Christi martir"

- **Thursday, February 7: Castrati/Contralti/Birth of the Diva**

Reading:

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

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"

Week 4: Piano in the 19th Century: Virtuosity and "Girling" at the Parlor Piano

- **Tuesday, February 12: "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.

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

Listening: none

• **Thursday, February 14: 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 5: Opera: Madness, Exoticism, Violence, Opera Queens

• **Tuesday, February 19: Exoticism and Sexual Violence**

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, Mad scene from *Lucia di Lammermoor*

Classically, this is staged with a blood-stained dress (see online examples featuring Natalie Dessay and Joan Sutherland, for example).

Linked is a more modern staging with Diana Damrau. You might think about how this staging complicates or changes anything about how we view Lucia (in light of Ralph Locke's comments).

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

----. “Seguidilla”

----. “Toreador Song”

----. “Micaela’s Air”

- **Thursday, February 21: 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.

* Note that I have already attached some questions and comments to the discussion forum for this article.

Listening:

Maria Callas, “La mamma morta”

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

Clips from *Philadelphia* (1993), dir. Jonathan Demme

Week 6:

- **Tuesday, February 26: Guest artist**

- **Thursday, February 28: Catchup, midterm discussions**

Week 7: Gender & the Blues

- **Tuesday, March 5: 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.

Excerpt from 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:

Bessie Smith, “In the House Blues”

Ma Rainey, “Prove It On Me Blues”

Memphis Minnie, “Me and My Chauffeur Blues”

Sister Rosetta Tharpe, “Down by the Riverside”

• Thursday, March 7: 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, “I Left My Man”

International Sweethearts of Rhythm, “Jump Children”

Clora Bryant, “Sweet Georgia Brown”

[Spring Recess, No Class, March 11-15]

Week 8: Jazz, continued

• Tuesday, March 19: 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 21: Jazz, Gender, and Civil Rights

Reading:

Porter, Eric. "Straight Ahead: Abbey Lincoln and the Challenge of Jazz Singing." In *What is this Thing Called Jazz? African American Musicians as Artists, Critics, and Activists*, 149-190.

Listening:

Abbey Lincoln, Max Roach, etc. "Driva Man" from *We Insist! Freedom Now* (1961)

Abbey Lincoln, Max Roach, etc. "Triptych: Prayer/Protest/Peace" from *We Insist! Freedom Now* (1961)

Nina Simone, "Mississippi Goddamn" (1964)

Week 9: 1950s and 1960s—Gender in Rock and Salsa

• Tuesday, March 26: Masculinity in Early Rock 'n' roll

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" (1956)

——, "Love Me Tender" (1956)

——, "Teddy Bear" (1957)

• Thursday, March 28: TBA topic

Week 10: 1950s and 1960s—Gender in Country and Motown

• Tuesday, April 2: Gender and Sexuality in 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.

Additional resource: 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”

Others not required, but interesting in this context:

K.D. Lang, “I’m Down to My Last Cigarette”

Dixie Chicks, “Goodbye Earl”

Toby Keith, “I Wanna Talk About Me”

• Thursday, April 4: 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”

Week 11: Gender and Sexuality in the 1970s

- **Tuesday, April 9: Catchup on Motown [in-class discussion of Marvin Gaye]; term paper check-in**
- **Thursday, April 11: 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 Hamesley, 213-229. Zurich: Carciofoli, 1999.

Listening:

Gloria Gayner. "I Will Survive."

Donna Summer. "Love to Love You Baby." (original long version)

Village People. "Go West"

The Weather Girls, "It's Raining Men"

Week 12: New Media—Listening, Writing, and Hearing Feminism in the 1970s, Hearing Performance Art and Electronic Music in the 1980s

- **Tuesday, April 16: Feminism, Deep Listening, and Pauline Oliveros**

Reading:

Taylor, Timothy D. "The Gendered Construction of the Musical Self: The Music of Pauline Oliveros." *The Musical Quarterly* 77, no. 3 (Autumn 1993): 385-393.

5 pages of excerpts from 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:

Pauline Oliveros, Selections from *Sonic Meditations*
Laurie Anderson, "O Superman"

- **Thursday, April 18: No meeting, April recess**

Week 13: Dancing and Media in the 1980s

- **Tuesday, April 23: 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.

Encyclopedia entry on LGBTQ musics, *Oxford Online*, by Philip Brett and Elizabeth Wood/Nadine Hubbs.

Listening:

Diamanda Galás, "Were You a Witness?" from *Plague Mass*

- **Thursday, April 25: Early Video Culture: Prince, Madonna, and Michael Jackson in the 1980s**

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.

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.

Listening (depending on which article group you were assigned to):

Soft Cell, "Tainted Love" (1981)

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

Prince, "Darling Nikki" (1984)

----, "If I was your girlfriend" (1987)

Madonna, "Like a Virgin" (1984)

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

Excerpt, *Purple Rain* (in class)

Week 14: Transformations in the 1990s

• **Tuesday, April 30: Heavy Metal Masculinities**

Reading:

Fast, Susan. "Rethinking Issues of Gender and Sexuality in Led Zeppelin: A Woman's View of Pleasure and Power in Hard Rock." *American Music* 17, no. 3 (Autumn 1999): 245-299.

This is a *long* article. While you're welcome to read the entire thing, what I would like everyone to do is:

a) read the opening section (pp. 245-255)

Then, take broad notes on the other half of the article I've assigned you, namely:

c) Paige, Amandine, Sean, Cameron, Alexa, Olivia: pp. 255-274 (this part is lots of survey responses)

d) Ryan, Taylor, Peter, Becca, Matt, Sarah, Katrina, Nick, LB: pp. 274-294 (this part has stuff on iconography, music, etc)

Please come to class ready to discuss your half of the article.

Listening:

Led Zeppelin, "Since I've Been Loving You" (Live, 1973)

- **Thursday, May 2: Riot Grrl and Third-Wave Feminism**

Reading:

Categories, Theo and Elena Humphreys. "Constructing Communities and Identities: Riot Grrrl New York City." In *Musics of Multicultural America: Performance, Identity, and Community in the United States*, ed. Kip Lornell and Anne Rasmussen, 317-342. (New York: Schirmer, 1997).

Listening:

Bikini Kill, "Rebel Girl"
Bratmobile, "No You Don't"

Week 15: Music and the Twenty-First Century

- **Tuesday, May 7: Hip Hop's Gender Politics**

Reading:

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 Pen, "Girlfriend"
Eminem, "Remember Me?" (2000)

- **Thursday, May 9: 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.

Listening:

Shane Mercado, "Single Man Dances to Single Ladies"

Joe Jonas, "Joe Jonas Dances to Single Ladies"

Final Exam Time: Roundtable discussion