Course Description:
This course will investigate the networks between three of the fundamental aspects of human culture and identity – music, gender, and ethnicity. We will explore the binaries that constrain our thinking about gender and ethnicity, and the intersections of gender, ethnicity, and music with sex, social class, and race, through their manifestations in a range of American, and some Western European, musics. Rather than focus on one particular form of music, this class will span classical, jazz, film and popular genres. You do not need to know how to read music notation for this course: music will be explored through detailed listening, close reading of assigned essays, and prepared class discussion.

Objectives and Learning Outcomes:
This course satisfies Core Objectives 11 and 13 of the Core Curriculum:

CO10: Diversity and Equity
Students will develop a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate attentiveness to and analysis of diversity and equity.

CO13: Integration and Synthesis
Students will be able to integrate and synthesize Core knowledge, enabling them to analyze open-ended problems or complex issues.

This course will also help develop the goals outlined in Core Objectives 1, 3, and 7:

CO1: Effective Composition and Communications
Students will be able to effectively compose written, oral, and multimedia texts for a variety of scholarly, professional, and creative purposes.

CO3: Critical Analysis and Use of Information
Students will be critical consumers of information, able to engage in systematic research processes, frame questions, read critically, and apply observational and experimental approaches to obtain information.

CO7: Artistic Composition, Interpretations, and Expression
Students will apply techniques of critical analysis to study and interpret works of art, dance, music, and theater in the context of culture, society, and individual identity. Students may cast their interpretation in the form of creative expression.

The Student Learning Outcomes for this course (and their relationship to the Core Objectives), are as follows:

- Students will be able to better understand the cultural contexts of specific musical pieces and cultures (CO13)
- Students will be able to apply their knowledge of cultural studies, gender studies, and music studies—acquired through rigorous reading—to the analysis of specific pieces of music, both historical and contemporary (CO13, CO3, CO7).
- Students will be able to synthesize complex arguments in written form (CO1, CO13).
- Students will be able to develop skills related to empathy and cultural sensitivity, via the study of diverse musical cultures (CO3, CO10)
- Students will be able to better understand the historical and cultural conditions under which a diverse range of music is made (CO10)
- Students will be able to apply the study of diversity in historical contexts to the understanding of diversity in contemporary contexts (CO3, CO10)
- Students will be able to write about specific pieces of music descriptively and historically (CO1, CO7)

*The SLOs above will be assessed via in-class discussion, online discussion boards, analysis and research-driven essays, and in-class exams covering the reading and listening material

**Required materials:**

All required readings are available through WebCampus (under “articles”), or will be handed out in class.

**Requirements/Grade Breakdown (out of 1000 points total):**

1. **Exams** (each worth 150 points)
   - a. Midterm (**October 13th**)
   - b. Final (**December 12th**)

   The midterm and final exams will have a short answer component and a short essay component. The exams will test how well you have understood the reading assignments and the lecture/discussion material (including listening); the essay portion of the exams will test your ability to think and write critically about important issues raised in relation to the assignments.

2. **Writing Assignments**

   **Interpretive Analysis essay, 3-4 pgs:** (worth 100 points)

   A prompt will be posted to webcampus. **Due September 15th**
Research/theoretical essay, 6-8 pgs: (worth 200 points)

A prompt will be posted to webcampus. **Due December 8th**

3. **In-Class Presentation** (worth 100 points)

You will be required to give a short (5-7 minute) presentation towards the end of the semester on a performance artist (who I will assign). More information on this assignment will be provided in class. **Weeks 13-15**

4. **Discussion Posts** (worth 225 points; 15 points per post)

Each week you will be required to respond to one reading (except for weeks 13-15; during these weeks you will respond to your classmates presentations). You must post your response to the Webcampus discussion board before we discuss the reading in class. For example, if a reading is assigned for Wednesday, you must post your response by 11:59am that day. Posts may be in a formal or informal writing style, as you wish, but regardless they need to address some issue or feature of the reading that you found thought-provoking, interesting, or problematic. Postings should be at least one substantial paragraph in length. You will receive credit for thoughtful postings that make a relevant point clearly. Credit is in the form of a √ (= satisfactory; 12 points), √+ (=excellent; 15 points), or √- (=unsatisfactory; 0-9 points).

5. **Professionalism** (worth 75 points)

Your attendance, punctuality, attitude, and preparedness are all reflections of your professionalism.

**Class Policies and Procedures:**

**Late assignments:** Late papers will not be accepted unless you have a legitimate, documented reason.

**Attendance:** Regular attendance is critical to your success in this class. The questions on your midterm and final will be drawn from in-class lecture and discussion.

**Unacceptable Behavior:**

• Disruptive talking
• Texting, talking on your cellphone, etc.
• Anything else that shows disrespect for your classmates and/or me.

**Academic Honesty:**

Don't cheat. You will get caught, and the consequences are very serious, ranging from failure in this class to expulsion from the university. For UNR's Academic Dishonesty Procedures, see [http://www.unr.edu/student-conduct/policies/university-policies-and-guidelines/academic-standards/policy](http://www.unr.edu/student-conduct/policies/university-policies-and-guidelines/academic-standards/policy)

**ADA Info:**
Individuals with disabilities are entitled to appropriate accommodations. Please contact me, or the Disability Resource Center (Thompson Building, Suite 101; 784-6000), during the **first week** of classes if you are in need of such accommodations.

* * *

The instructor of this course is committed to teaching equitably and inclusively, addressing the academic needs, concerns, and interests of every student, regardless of age, gender, race/ethnicity, religion, social class, sexual orientation, English language proficiency, or disability.

**TENTATIVE COURSE SCHEDULE** (this outline is subject to change)

***You are expected to read the assigned material **before** class meetings

**WEEK 1: Music and Gender: An Introduction**

August 25th: Introduction

Syllabus/requirements

August 27th: Questioning Gender Binaries; Performativity

Reading: Bornstein, “Welcome to Your Gender Workbook”; Judith Butler interview (weblink)

August 29th: Semiotics

Reading: McClary, “Introduction: A Material Girl in Bluebeard’s Castle”

**WEEK 2: Composition, Performance, Agency**

September 1st: No Class (Labor Day)

September 3rd: Semiotics, cont.; Performance and Agency

Reading: Cusick, “Gender and the Cultural Work of a Classical Music Performance”

Listening: Schumann, from *Frauenliebe und Leben*

September 5th: Performance and Agency, cont.
Reading: Taylor, “Book Review: Stand Up Straight and Sing”

Listening: Jessye Norman’s rendition of “When I Am Laid in Earth” (from Henry Purcell’s Dido and Aeneas)—LINK ON WEBCAMPUS

**Assignment:** Do a semiotic reading of this performance (with constructions of gender in mind), and be prepared to discuss your interpretation in class.

**WEEK 3: Soprano Masculinities; Exoticism**

**September 8th: Soprano Masculinities**

**Reading:** McClary, “Soprano Masculinities”

**Listening:** Prince, “Kiss” (video); Jimmy Scott, “Someone to Watch Over Me”; Wayne Newton, “Danke Shōen”

**September 10th: Soprano Masculinities, cont.**

**Listening:** Handel, “Lascia ch’io pianga” (from Rinaldo); Bach/Gounod, “Ave Maria” (perf. Moreschi)

**September 12th: Opera and the Exotic**

**Reading:** McClary, “Sexual Politics in Classical Music”

**Listening:** Excerpts from Bizet’s Carmen

**WEEK 4: Madness, Hysteria, and the Trope of the Madwoman**

**September 15th: Representations of Madwomen in Western Classical Music**

****PAPER 1 DUE TODAY**

**Reading:** McClary, “Excess and Frame: The Musical Representation of Madwomen” (pgs 80-90)

**Listening:** Monteverdi, Lamento della Ninfa (Lament of the Nymph)

**September 17th: Performances of Madness**

**Reading:** McClary, “Excess and Frame: The Musical Representation of Madwomen” (pgs 90-101)

**Listening:** Donizetti, “Mad Scene” from Lucia di Lammermoor (performed by Natalie Dessay); Galas, “Insane Asylum” from Malediction and Prayer
September 19th: Representations of Madwomen in American Popular Music

Listening: Tori Amos, “The Waitress”; Alanis Morissette, “You Oughta Know”

Assignment: Find the “madwoman” trope in a contemporary song, and be prepared to discuss it in class.

WEEK 5: The Body and Practice; The Canon Revisited; Masculinities

September 22nd: 19th Century Piano and Parlor Music

Reading: Solie, “Girling at the Parlor Piano”

Viewing: Cinematic Costume Dramas

September 24th: The Canon

Reading: Citron, “Gender, Professionalism, and the Musical Canon”

Listening: Fanny Mendelssohn, Notturno in G minor; Amy Beach, Gaelic Symphony

September 26th: Modernism and American Masculinity

Reading: Tick, “Charles Ives”

Listening: Ives, “Majority”; “The Alcotts” from Concord Sonata

WEEK 6: Gay Voices in Classical Music; The Blues

September 29th: Britten

Reading: Brett, “Britten’s Bad Boys: Male Relations in The Turn of the Screw”

Listening: Selections from Turn of the Screw

October 1st: Copland

Reading: Pollack, “The Dean of Gay American Composers”

Listening: Copland, “Burlesque” from Music for the Theater; “Rodeo” (from Hoedown); Fanfare for the Common Man
October 3rd: Blues Legacies

**Reading:** Carby, “‘It Jus Be’s Dat Way Sometime’: The Sexual Politics of Women’s Blues”

**Listening:** Ma Rainey, “Prove it On Me Blues”; Bessie Smith, “‘T’aunt Nobody’s Business”; Ida Cox, “One Hour Mama”; Billie Holiday, “My Man”

**WEEK 7: Jazz and Masculinity; The Hollywood Studio System**

October 6th: Jazz and Performance

**Reading:** Gabbard, “Signifyin(g) the Phallus: Representations of the Jazz Trumpet”

**Listening:** Louis Armstrong, “West End Blues” and “Shine” from *Rhapsody in Black in Blue*; Dizzy Gillespie, “Salt Peanuts”; Maynard Ferguson, “Birdland”; Miles Davis, “So What”

October 8th: The Hollywood Studio System: Lena Horne

**Reading:** Williams, “The Crisis Cover Girl: Lena Horne, the NAACP, and Representations of African-American Femininity, 1941-1945”

**Listening:** Lena Horne, “Diga Diga Doo,” and “Stormy Weather” (from *Stormy Weather*)

October 10th: The Hollywood Studio System: Marilyn Monroe

**Reading:** Dyer, “Monroe and Sexuality”

**Listening:** Marilyn Monroe, “Diamonds are a Girl’s Best Friend”

**WEEK 8: Case Studies in Popular Music: Elvis and Girl Groups**

October 13th:

**MIDTERM!**

October 15th: Elvis and Elvis Impersonators

**Reading:** Brittan, “Women Who ‘Do Elvis’: Authenticity, Masculinity, and Masquerade”

**Listening:** Big Mama Thornton, “Hound Dog”; Elvis, “Hound Dog”

October 17th: Girl Groups
Reading: Douglas, “Why the Shirelles Mattered”


**WEEK 9: Case Studies in Popular Music: Rock and Punk**

**October 20th: The Beatles and Fan Culture**

*Reading*: Ehrenreich, “Beatlemania: Girls Just Want to Have Fun”

*Listening*: The Beatles, “Please Mr. Postman” and “I Wanna Hold Your Hand”

**October 22nd: Led Zeppelin**

*Reading*: Fast, “Rethinking Issues of Gender and Sexuality in Led Zeppelin”

*Listening*: Led Zeppelin, “Whole Lotta Love”

**October 24th: Punk (Guest Lecture by Brad Bynum)**

*Reading*: TBA

*Listening*: TBA

**WEEK 10: Case Studies in Popular Music: Disco**

**October 27th: Disco**

*Reading*: Dyer, “In Defense of Disco”


**October 29th: Disco and Dance**


October 31st: NO CLASSES: NEVADA DAY

WEEK 11: Case Studies in Popular Music: Country

November 3rd: Hank Williams
  
Reading: Leppert and Lipsitz, “Age, the Body and Experience in the Music of Hank Williams”

Listening: Hank Williams, “I’m So Lonesome I Could Cry,” “Hey Good Lookin’,” “Your Cheatin’ Heart”

November 5th: Women in Country
  
Reading: Bufwack, “Girls with Guitars—and Fringe and Sequins and Rhinestones, Silk, Lace and Leather”


November 7th: Writing Workshop
  
Bring in tentative outline (with thesis, if possible) of your final paper

WEEK 12: Case Studies in Popular Music: Country; Heavy Metal; Hip-Hop

November 10th: Country and Queer Identity
  
Reading: Mockus, “Queer Thoughts on Country Music and k.d. Lang”

Listening: k.d. Lang, “Big, Big Love,” “So In Love” (video)

November 12th: Heavy Metal
  
Reading: Walser, “Forging Masculinity: Heavy Metal Sounds and Images of Gender”


November 14th: Women in Hip-Hop
Reading: Rose, “Bad Sistas: Black Women Rappers and Sexual Politics in Rap Music”


WEEK 13: Appropriation; PRESENTATIONS

November 17th: Pop, Hip-Hop and Cultural Appropriation: Nicki vs Iggy (vs Miley vs Taylor)

Reading: Dustin Wax, “So Now Twerking is Cultural Appropriation?”; Dodai Stewart, “On Miley Cyrus, Ratchet Culture, and Accessorizing with Black People”

Listening/Viewing: Miley Cyrus at the VMAs; Iggy Azalea, “Fancy”; Taylor Swift, “Shake it Off”; Nicki Minaj, “Anaconda”

November 19th:

PRESENTATIONS

November 21st:

PRESENTATIONS

WEEK 14: PRESENTATIONS

November 24th:

PRESENTATIONS

November 26th:

PRESENTATIONS

November 28th: No Class (Family Day/Thanksgiving Holiday)

WEEK 15

December 1st:

PRESENTATIONS

December 3rd:

PRESENTATIONS
December 5th:

PRESENTATIONS

WEEK 16

December 8th:

*FINAL PAPER DUE TODAY

REVIEW/WRAP-UP

December 10th: No Class (Dead Day)

December 12th: Final Exam

***12:30pm—2:30pm***