

GENDER, SEXUALITY AND POPULAR MUSIC

ANTHRO 357 2017

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Summary:

Gender and sex related issues in relation to popular music: from "girl power" to boy bands; from outwardly gay and lesbian artists to the gay appropriation of heterosexual female divas, from the camp masculinity of heavy metal to lesbian rock and riot grrls, from women-hating gangster-rappers to powerful women in the recording industry. The ways in which gender and sexual identities are both reflected in and modified by mainstream popular musics will be explored.

Structure:

Three hours of lectures per week; and ten hours of study, reading and/or assignment preparation per week.

Evaluation:

Final Exam - 60% Coursework - 40%

Coursework:

The coursework for this paper represents 40% of your total mark for the paper (the exam is worth 60%). The coursework consists of:

- 15% Essay (1500 words). Due 10th April at 5:00 pm. Topic below.
- AND:
- 15% Essay (1500 words). Due 15th May at 5:00 pm. Topic below.
- AND:
- 10% Creative Presentation (details below) 10 minutes

Exam

The exam consists of essay questions based on the lecture topics. You are expected to be familiar with, and reference prudently, the course readings (in relation to the topics you choose for exam questions). AV material used in class and tutorials, and your essays could provide good examples to support your arguments in exam answers.

Lecture Outline:

Week	Date	Thursday and Friday
1	9 March	Feminist Theory and Music
2	16 March	Women in Pop Music
3	23 March	Intersections of Gender and Race in Pop Musics
4	30 March	Queer Theory 1
5	6 April	Queer Theory 2
6	13 April	Women in Rock, punk and indie
7	4 May	Masculinity
8	11 May	Hip Hop 1
9	18 May	Hip Hop 2
10	25 May	Hindi Cinema
11	1 June	Student Presentations
12	8 June	Student Presentations & Exam Review

Essay Topics

Essay One (Due 10th April at 5:00 pm) **1500 words max**

Using primarily the course readings, explore any ARTIST or ALBUM in relation to intersectionality (race and gender; gender and nationality; gender and ableism; gender and class). You can explore lyrics, image, biography, fans, genre, videos, etc.

Essay Two (Due 15th May at 5:00 pm) **1500 words max**

Using primarily the course readings, explore any ARTIST or ALBUM in relation to queer theory. You can explore lyrics, image, biography, fans, genre, videos, etc. Use an artist or album NOT looked at in Essay One.

- We will only accept late essays up to two weeks after the due date but marks will be deducted; unless you have a counselling or medical certificate (please attach to your essay when submitting it)
- We only require a soft copy (word file or pdf) – submitted before the due date/time onto Canvas.
- We have no formal cover sheet- but please make sure your name, upi, and ID number are clear on your essay

Creative Presentation 10% (Due starting week 10)

Topic/narrative: Can be on one of your essay topics or based on one or more of the readings

You have a maximum of ten minutes- on one of the last two weeks of term- to present your work

You will be marked on: presentation/preparation, use of theory, topic, creativity

It should be roughly the equivalent (work) to writing 1000 words

- Prezi <https://prezi.com/pricing/edu/>
- Youtube clip (5 mins) https://www.youtube.com/watch?v=0c_ic_8_e30
- Themed Pinterest Board <https://nz.pinterest.com/drjodietaylor/postmodernism/>, <https://nz.pinterest.com/drjodietaylor/feminism/>, <https://nz.pinterest.com/drjodietaylor/critical-creative-thinking/>; <https://nz.pinterest.com/saebrisbane/>
- Comic <http://existentialcomics.com/comic/14>; <http://www.higherperspectives.com/short-comic-1406175273.html>; <https://www.pixton.com/>; <https://www.bitstrips.com/pageone/> (1 page- one narrative or for static frames)
- Poster <https://www.canva.com/create/posters/>; <http://www.montagraph.com/>; <https://piktochart.com/>
- Series of memes (on a theme, created by YOU)
- Something else.... Just ask

General conditions of the course:

- Students are expected to have studied the designated reading material prior to lectures and are to be ready to discuss them.
- Some notes and extra articles will be posted on Canvas. But if you miss lectures there is no guarantee that there will be notes given. You are expected to attend all lectures.
- Lecture slides will not be posted
- You are required submit a DIGITAL COPY only of each essay, on time, to Canvas. Please make sure your name, upi, and ID number are included on your submission
- Appropriate references to literature are a normal expectation in your writing. You MUST cite all quotations and references to the work of other authors using an acceptable format. Please feel free to use non-academic sources such as the Internet, magazines, CDs, newspapers and human contacts, but these too must be properly referenced. Plagiarism is not just 'cheating'. Improper referencing can be counted as plagiarism.
- Gross errors in spelling, punctuation, or grammar will result in poor grades
- Late submissions will be accepted at a standard rate of ½ a letter grade per week. An extension will ONLY be granted with a medical or counselling certificate attached to the essay.
- Please respect the word limit. References, footnotes and appendices are not included in the word count.

Readings:

Week 1 Feminist Theory	<ul style="list-style-type: none"> Moisala, P. 1999. Musical Gender in Performance. <i>Women & Music Annual 1999</i>; 1-13. Crenshaw, K. 1991. Mapping the margins: Intersectionality, identity politics, and violence against women of color. <i>Stanford law review</i>; 1241-1299. West C. and Zimmerman D. H. 1987. Doing Gender. <i>Gender and Society</i> 1; 125-
Week 2 Women in Pop Music	<ul style="list-style-type: none"> Halberstam, J. A. 2013. Charming for the Revolution: A Gaga Manifesto. <i>E-flux Journal</i> 44 . Cyrus, C. J. 2003. Selling an image: Girl groups of the 1960s. <i>Popular Music</i> 22/2; 173-193. Lowe, M. 2003. Colliding feminisms: Britney Spears, 'Tweens', and the politics of reception. <i>Popular Music and Society</i> 26/2; 123- 141
Week 3 Gender and Race	<ul style="list-style-type: none"> Nash, Jennifer C. 2008. Re-thinking intersectionality. <i>Feminist review</i> 89/1; 1-15. Regeester, C. 2000. The Construction of an Image and the Deconstruction of a Star—Josephine Baker Racialized, Sexualized, and Politicized in the African-American Press, the Mainstream Press, and FBI Files. <i>Popular Music and Society</i> 24/1; 31 – 84. hooks, b. 1992. <i>Black Looks (:) Race and Representation</i>. South End Press, Boston; pp 61-77 "Selling Hot Pussy".
Week 4 Queer Theory 1	<ul style="list-style-type: none"> Halperin, D. M. 2003. The normalization of queer theory. <i>Journal of homosexuality</i> 45/2-4; 339-343. Myles, A. G. 2003. Queering the Study of Early American Sexuality. <i>The William and Mary Quarterly</i> 60/1; 199-202. Namaste, K. 1994. The politics of inside/out: Queer theory, poststructuralism, and a sociological approach to sexuality. <i>Sociological theory</i> 12; 220-220.
Week 5 Queer Theory 2	<ul style="list-style-type: none"> Halberstam, J. 2003. What's that smell? Queer temporalities and subcultural lives. <i>International Journal of Cultural Studies</i> 6/3; 313-333. Amico, S. 2001. 'I want muscles': house music, homosexuality and masculine signification. <i>Popular Music</i> 20/3; 359-378. Fenster, M. 1993. Queer Punk Fanzines: Identity, Community, and The Articulation of Homosexuality and Hardcore. <i>Journal of Communication Inquiry</i> 17; 73-
Week 6 Women in Rock	<ul style="list-style-type: none"> McCarthy, K. 2006. Not pretty girls?: Sexuality, spirituality, and gender construction in women's rock music. <i>The Journal of Popular Culture</i> 39/1 (2006): 69-94. Krense, L. and J. McKay 2000. 'Hard and Heavy': Gender and power in a heavy metal music subculture. <i>Gender, Place and Culture</i> 7/3; 287- 305. Schippers, M. 2000. The social Organisation of Gender in Alternative Hard Rock: An Analysis of Intersectionality. <i>Gender & Society</i> 14/6; 747-764
Week 7 Masculinity	<ul style="list-style-type: none"> Young, G. 2004. 'So slide over here': the aesthetics of masculinity in late twentieth-century Australian pop music. <i>Popular Music</i> 23/2; 173 – 193 Lehman, P. 2003. Roy Orbison: Invention of An Alternative Rock Masculinity Chapter 5. In <i>Roy Orbison: Invention Of An Alternative Rock Masculinity</i>; 86-107 Clawson, M. A. 1999. "Masculinity and skill acquisition in the adolescent rock band." <i>Popular Music</i> 18/1; 99-114.
Week 8 Hip Hop 1	<ul style="list-style-type: none"> Morgan, M. 2005. Hip-hop women shredding the veil: Race and class in popular feminist identity. <i>South Atlantic Quarterly</i> 104/3; 425-444. Phillips, L., K. Reddick-Morgan, and D. P. Stephens 2005. Oppositional consciousness within an oppositional realm: The case of feminism and womanism in rap and hip hop, 1976-2004. <i>The Journal of African American History</i> 90/3; 253-277. hooks, b. 1994. <i>Outlaw Culture: resisting representations</i>. Routledge, New York. Chapter 11; 115 – 124.
Week 9 Hip Hop 2	<ul style="list-style-type: none"> Balaji, M. 2009. Owning Black Masculinity: The Intersection of Cultural Commodification and Self-Construction in Rap Music Videos. <i>Communication, Culture & Critique</i> 2/1; 21-38. Randolph, A. 2007. "Don't Hate Me Because I'm Beautiful": Black Masculinity and Alternative Embodiment in Rap Music. <i>Race, Gender & Class</i> 13/3-4; 200-218 Oware, M. 2011. Brotherly love: Homosociality and Black masculinity in gangsta rap music. <i>Journal of African American Studies</i> 15/1; 22-39.
Week 10 Gender and sexuality in Hindi cinema	<ul style="list-style-type: none"> Duran, J. 2013. Bollywood and the Feminine: Hinduism and Images of Womanhood. Beauty Unlimited ed: Peg Zeglin Brand; Indiana University Press; Shohini Ghosh, S. 2000. <i>The Importance of Being Madhuri</i>. <i>Zee Premiere</i>; 164-169. Gopinath, G. 2000. Queering Bollywood. In <i>Journal of Homosexuality</i> 39/3-4; 283-297

Week 11 Student Presentations	
Week 12 Student Presentations	

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PURPOSES OF THE COURSE ARE TO:

- Introduce the studying of Popular Music from a gender theory perspective.
- Communicate research-based understandings of Popular Music and gender
- Approach the significant body of academic writing on Popular Musics and gender/sexuality
- Enhance students' understandings of the ubiquitous social, economic and artistic phenomenon that is Popular Music and stimulate interest in the field of study.

LEARNING OUTCOMES:

At the completion of the course students are expected to:

- Demonstrate an understanding of some of the theory areas relating gender and popular music.
- Be able to apply theoretical gender perspectives to various genre and historical periods of popular music.
- Be able to apply theoretical gender perspectives to genre or musics they know about.
- Be familiar with some of the key research and academic writings on gender and Popular Music
- Demonstrate skills in reading, note taking, critical thinking and writing at the appropriate level

NOTICE:

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. Student's assessed work is reviewed against electronic source material using computerised detection mechanisms.