**MUSI 7519 Music and Sexuality Fall 2010**

Instructor: Fred Maus

Office: 202 OCH

No fixed office hours in Fall 10, but individual meetings available by appointment

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**Textbooks** include twelve books and three course readers. The books are:

 Philip Brett, Elizabeth Wood, and Gary Thomas, eds., *Queering the Pitch*
 Jayne County, *Man Enough to be a Wo*man [this is the book, not the DVD with the same title]
 Sophie Fuller and Lloyd Whitesell, eds., *Queer Episodes in Music and
Modern Identity* Joshua Gamson, *The Fabulous Sylvester*
 Eileen Hayes, *Songs in Black and Lav*ender
 Andrew Holleran, *Dancer from the Dan*ce
 Wayne Koestenbaum, *The Queen's Throat*
 Tim Lawrence, *Love Saves the Day*
 D. A. Miller, *Place for Us* Martha Mockus, *Sounding Out*
 Frances Negrón-Muntaner, *Boricua Pop*
 Stacy Wolf, *A Problem like Maria*

Books are available from the University Bookstore.

Readers are available from The Copy Shop, 5-B Elliewood Avenue.

In addition, several videos are on reserve in the Music Library, and some sound examples are streamed to the Collab website for the course.

**Preparation:** please give careful attention to assigned material (reading, listening, viewing). Pace your work: the best schedule is likely to involve ongoing work throughout the week, rather than a burst of activity shortly before each class meeting.

**Discussion:** this will be the main activity in all our class meetings. Please come to class with ideas, interpretations, and questions.

**Email assignments:** these will take the form of brief emails to me, due by 10 AM on the morning of each Monday when we meet for a class (except for the first class meeting). Send short assignments to me at <fem2x@virginia.edu>. I will redistribute these to the class by email during the morning. Email assignments consist of a brief, but thoughtful response to the assigned material, combining summary of material with your interpretations and evaluations. Please ponder and comment on relations among the materials assigned for each week. It is helpful to formulate questions about the material or its significance. These messages will yield notes for your own future use; a communication to me, helpful as I plan the class and contributing to my evaluation of you; and a communication to your fellow students, allowing an exchange of ideas to begin before we meet for class.

**Semester project:** choose a topic that draws upon ideas and material from the course, and write a 12-15 page paper. As a seminar paper, it will probably not be polished or comprehensive, but it should represent a first step toward an excellent conference paper or article.

By noon on Friday, October 23, please send me an email in the form of a 250-word abstract, indicating the topic of your paper and the approach you wish to take.

After that time, it is good, though not strictly required, for you to show me outlines, passages of draft, etc. Please feel free to request a meeting at any point in the semester to think about this project.

Papers are due on Wednesday, 12/8.

**Grading:** approximately 60% for preparation, email responses, and discussion; approximately 40% for the semester project.

**Ethics and manners:** this course deals with material about which people have strong feelings. It is always important to maintain politeness and consideration in a class discussion, but particularly when topics are closer than usual to personal and identity concerns. You should not take the course if you will be uncomfortable with general discussion of issues of the kind represented on this syllabus. As a member of the class, you will be making statements on these topics and expressing opinions about them. Some members of the class may also decide to speak personally about their own lives and experiences, and this can be valuable, but no one in the class should feel obliged to do so. Class discussions are not confidential, but you should be considerate in what you tell others about what has been said in class.

**Schedule**

The following schedule shows the assigned readings and other materials for each class meeting.

**8/30 Approaches**

 Lisa Duggan, “Equality, Inc.”

 Lauren Berlant and Michael Warner, “Sex in Public”

 Leo Bersani, “Is the Rectum a Grave?”

 Walter Hughes, “In the Empire of the Beat”

 Judith Halberstam, “What’s That Smell?: Queen Temporalities and Subcultural Lives”

 Gayatri Gopinath, “Impossible Desires: An Introduction” and “Communities of Sound: Queering South Asian Popular Music in the Diaspora”

**9/6 Closet studies**

 Eve Kosofsky Sedgwick, “Introduction: Axiomatic” and “Epistemology of the Closet”

 Philip Brett, “Musicality, Essentialism, and the Closet,” in *Queering the Pitch*

 Fred Everett Maus, “Intimacy and Distance: On Stipe’s Queerness”

 Sherrie Tucker, “When Subjects Don’t Come Out,” in *Queer Episodes*

 Susan Thomas, “Did Nobody Pass the Girls the Guitar? Queer Appropriations in Contemporary Cuban Popular Music”

 Jason King, “Any Love: Silence, Theft, and Rumor in the Work of Luther Vandross”

**9/13 Black churches; Sylvester**

 Marlon B. Ross, “Beyond the Closet as Raceless Paradigm”

 E. Philip Johnson, “Church Sissies and the Black Church”

 Joshua Gamson, *The Fabulous Sylvester*

 Judith Halberstam, “Queer Voices and Musical Genders”

**9/20 Musical experience, power**

 Ivan Raykoff, “Transcription, Transgression, and the (Pro)creative Urge,” in

*Queer Episodes*

 Jennifer Rycenga, “Endless Caresses: Queen Exuberance in Large-Scale Form in Rock”

 Suzanne Cusick, “On a Lesbian Relation with Music: A Serious Effort Not the Think Straight,” in *Queering the Pitch*

 Fred Everett Maus, “Masculine Discourse in Music Theory”; “The Disciplined Subject of Musical Analysis”

 Sue-Ellen Case, “Toward a Butch-Femme Aesthetic”

 Ann Cvetkovich, “Recasting Receptivity: Femme Sexualities”

 Alan Sinfield, “Power”

**9/27 Punk, etc.**

 Lucy O’Brien, “The Woman Punk Made Me”

 Marion Leonard, “‘Rebel Girl, You are the Queen of my World’: Feminism, ‘Subculture,’ and Grrrl Power”

 Jayne County, *Man Enough to be a Woman*

 G. B. Jones and Bruce LaBruce, “Don’t Be Gay, or, How I Learned to Stop Worrying and Fuck Punk Up the Ass”

 Kevin Schwandt, “The Erotics of an Oil Drum: Queercore, Gay Macho, and the Defiant Sexuality of Extra Fancy’s *Sinnerman*”

 José Esteban Muñoz, “Introduction: Performing Disidentifications” and “‘The White to be Angry’: Vagical Creme Davis’s Terrorist Drag”

 Tavia Nyong’o, “Punk’d Theory”

 Tavia Nyong’o, “Do You Want Queer Theory (or Do You Want the Truth)? Intersections of Punk and Queer in the 1970s”

**10/4 Gender**

 Video: Jenny Livingston, *Paris is Burning*

 bell hooks, “Is Paris Burning?”

 Judith Butler, “Gender is Burning: Questions of Appropriation and Subversion”

 César Braga-Pinto, “Supermen and Chiquita Bacana’s Daughters: Transgendered Voices in Brazilian Popular Music”

 Ted Swedenburg, “Saida Sultan/Danna International: Transgender Pop and the Polysemiotics of Sex, Nation, and Ethnicity on the Israeli-Egyptian Border”

 Gillian Rodger, “Drag, Camp, and Gender Subversion in the Music and Videos of Annie Lennox”

 Shana Goldin-Perschbacher, “‘Not With You But of You’: ‘Unbearable Intimacy’ and Jeff Buckley’s Transgendered Vocality”

 Rachel Devitt, “Girl on Girl: Fat Femmes, Bio-Queen, and Redefining Drag”

***[10/11 break]***

**10/18 Disco, etc.**

 Tim Lawrence, *Love Saves the Day*

 Andrew Holleran, *Dancer from the Dance*

 Manola Guzmán, “A Story on the West Side of the Birth of a Nation”

 Maria Pini, “Moving Homes: Femininity Under Reconstruction” and “Cyborgs, Nomads, and the Raving Feminine”

 José Esteban Muñoz, “Gesture, Ephemera, and Queer Feeling: Approaching Kevin Aviance”

**10/22 Colloquium**

 Tavia Nyong’o, 3:30 PM, 107 OCH

**10/25 Women’s music**

 Video: Boden Sandstrom, *Radical Harmonies*

 Mary Celeste Kearney, “The Missing Links: Riot Grrrl – Feminism – Lesbian Culture”

 Karen Tongson, “Lesbian Balladeering, Straight-Boy Emo, and the Politics of Affect”

 Judith Halberstam, “Keeping Time with Lesbians on Ecstasy”

 Judith Peraino, “Listening to Gender: A Response to Judith Halberstam”

 Eileen Hayes, *Songs in Black and Lavender*

**11/1 Divas**

 Terry Castle, “In Praise of Brigitte Fassbaender: Reflections on Diva-Worship”

 Elizabeth Wood, “Sapphonics,” in *Queering the Pitch*

 Wayne Koestenbaum, *The Queen’s Throat*, pp. 9-153

 José Quiroga, “Tears at the Nightclub”

 Michael Musto, “Immaculate Connection”

**11/8 Musical theater**

 Bradley Rogers, “The Interpellations of Interpolation; or, The Disintegrating Female Body”

 Stacy Wolf, “Introduction,” “Ethel Merman,” and “Barbra Streisand,” in *A Problem Like Maria*

 D. A. Miller, *Place for Us*

 Frances Negrón-Muntaner, “Feeling Pretty: *West Side Story* and U.S. Puerto-Rican Identity,” in *Boricua Pop*

 *Videos:* you need to be familiar with *West Side Story, Funny Girl* and *Gypsy*.

**11/15 Pop Stars**

 Marjorie Garber, “The Transvestite Continuum: Liberace – Valentino – Elvis”

 bell hooks, “Madonna: Plantation Mistress or Soul Sister?”

 Freya Jarman-Ivens, “What it Feels Like for Two Girls: Madonna’s Play with Lesbian (Sub-)Cultures”

 Santiago Fouz Hernández, “Crossing the Border(line): Madonna’s Encounter with the Hispanic”

 Frances Negrón-Muntaner, “Flagging Madonna: Performing a Puerto-Rican American Identity,” in *Boricua Pop*

 José Quiroga, “Latino Dolls”

 Frances Negrón-Muntaner, “Ricky’s Hips: The Queerness of Puerto-Rican ‘White’ Culture,” in *Boricua Pop*

**11/22 Classical composers**

 Maynard Solomon, “Franz Schubert and the Peacocks of Benvenuto Cellini”

 Susan McClary, “Constructions of Subjectivity in Schubert’s Music,” in *Queering the Pitch*

 Philip Brett, “Piano Four Hands: Schubert and the Performance of Gay Male Desire”

 Sophie Fuller, “‘Devoted Attention’: Looking for Lesbian Musicians in Fin-de-Siècle Britain,” in *Queer Episodes*

 Byron Adams, “The ‘Dark Saying’ of the Enigma: Homoeroticism and the Elgarian Paradox,” in *Queer Episodes*

 Nadine Hubbs, “A French Connection: Modernist Codes in the Musical Closet”

***[11/29 break]***

**12/6 Pauline Oliveros**

 Martha Mockus, *Sounding Out: Pauline Oliveros and Lesbian Musicality*