**MUSI 4510 - Music and Sexuality - Spring 2011**

Instructor: Fred Maus

202 OCH

office hours Mondays 11 AM - 12 noon, Fridays 1 PM - 2 PM

or other times by appointment

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In Music 4510 we will consider a range of different relations among music, gender, and sexuality, drawing on examples from classical music and popular music.

Class meetings will consist mostly of discussion. To prepare for classes, you will read about music, listen to recorded sound, and watch videos. For each class preparation, you will write a brief email response. You will write two brief papers (around 3-4 pages), and a longer final paper (10 - 12 pages).

Grades will reflect participation (35%), short papers (15% each), and the final paper (35%). Attendance in all classes is a course requirement; please do not miss more than one class without providing a good explanation.

Required textbooks include

 a course reader, available from The Copy Shop (5 Elliewood Avenue)

 Laurence Dreyfus, *Wagner and the Erotic Impulse*

Lisa L. Rhodes, *Electric Ladyland*

 Jacqueline Warwick, *Girl Groups, Girl Culture*

Email responses are due whenever I assign new material as class preparation. By 8 AM on the day of a class meeting, send me some thoughts about what you discovered in your preparation. A brief message, around 150-250 words, will be fine; you can write more if you wish. There is no specific format or content for these responses. Take them as an opportunity to write freely and personally about the material; and take them as an opportunity to have good new ideas about the material through the process of writing about it. Here are some questions that may help you find what you want to say:

 how would you describe the music and ideas that you encountered?

what new phenomena or ideas did you encounter?

 what was helpful and clarifying about the presentation of the material in readings

 or films? what was less helpful?

are there ideas of yours that you may have to change or rethink as a result of

doing the assignment?

In each email response, do address all the materials required for preparation (for instance, if you were asked to read an essay and watch a video, include comments on each), and try to explore interactions among the different parts of the assignment.

I will not normally give detailed commentary or specific grades on email responses, though I may write back to you privately sometimes in response to your comments. I will let you know if the quality of work is disappointing, so that you can work on improvement. I may summarize particular responses in class discussion, or read especially good passages to the class, or forward portions of a response to the class email list, etc. But the responses you send me are confidential: I will not identify any individual author by name to other students in the class. If I quote from these messages in class meetings or in email to the class, I will always edit so that there is no identification of the author.

Email responses are an important part of the work for this course. Each missed response will reduce your final grade for the course by 1 point (out of 100 total), up to a total of 20 points off. A late response is much better than no response at all. Each late response submitted within 24 hours of the deadline will reduce your grade by .25 points; a late response submitted within a week of the deadline will reduce your grade by .5 points.

**Schedule of meetings and assignments**

W 1/19 Greetings and introduction

M 1/24 Laurence Dreyfus, *Wagner and the Erotic Impulse*, pp. 1-72

W 1/26 *Wagner and the Erotic Impulse*, pp. 73-116

M 1/31 *Wagner and the Erotic Impulse*, pp. 117-222

W 2/2 Susan McClary, excerpts from *Feminine Endings*

M 2/7 Sanna Pederson, “Beethoven and Masculinity”; Matthew Head, “Beethoven Heroine”

W 2/9 Eve Kosofsky Sedgwick, “Introduction: Axiomatic” and “Epistemology of the Closet”

***Th 2/10 First short paper due***

M 2/14 Philip Brett, “Musicality, Essentialism, and the Closet”; Susan McClary, “Constructions of Subjectivity in Schubert’s Music”

W 2/16 Philip Brett, “Piano Four Hands: Schubert and the Performance of Gay Male Desire”

M 2/21 Elizabeth Wood, “Sapphonics”; Wayne Koestenbaum, “The Callas Cult”

W 2/23 Suzanne Cusick, “On a Lesbian Relation with Music: A Serious Effort Not to Think Straight”

M 2/28 Fred Everett Maus, “Masculine Discourse in Music Theory”; “The Disciplined Subject of Musical Analysis”; Marion Guck, “A Woman’s (Theoretical) Work”

W 3/2 Angela Davis, excerpts from *Blues Legacies and Black Feminism*

***Spring recess: Saturday, March 5 - Sunday, March 13***

M 3/14 Marlon B. Ross, “Beyond the Closet as Raceless Paradigm”; video, Marlon Riggs, *Tongues Untied*

W 3/16 E. Patrick Johnson, “Church Sissies and the Black Church”

***Th 3/17 Email message identifying topic of final paper***

M 3/21 Lisa L. Rhodes, *Electric Ladyland*, pp. 1-88

W 3/23 *Electric Ladyland*, pp. 89-134

M 3/28 *Electric Ladyland*, pp. 135-256

W 3/30 Jacqueline Warwick, *Girl Groups, Girl Culture*, pp. 1-52

***Th 4/1 Second short paper due***

M 4/4 *Girl Groups, Girl Culture*, pp. 53-87, 141-218

W 4/6 Leo Bersani, “Is the Rectum a Grave?”; Walter Hughes, “In the Empire of the Beat”

M 4/11 Video: Boden Sandstrom, *Radical Harmonies*

*W 4/13 no class*

M 4/18 Maria Pini, “Moving Homes: Femininity Under Reconstruction” and “Cyborgs, Nomads, and the Raving Feminine”

W 4/20 José Quiroga, “Latino Dolls”; Frances Negrón-Muntaner, “Ricky’s Hips: The Queerness of Puerto-Rican ‘White’ Culture”

M 4/25 Video: Jenny Livingston, *Paris is Burning*; bell hooks, “Is Paris Burning?”; Judith Butler, “Gender is Burning: Questions of Appropriation and Subversion”

W 4/27 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”

M 5/2 Last meeting; conversation; relaxation

***M 5/9 Final paper due***