

MVK201: MUSIC, GENDER, AND SEXUALITY

READING LIST: FA17



The majority of the readings are available online via the library website (free) or via the university's Litteraturkiosken (for a nominal fee). A few readings will be posted on the course's homepage at mitt.uib (also free).

In addition to these readings, there are two required texts for this course:

Amico, Stephen. 2014. *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.

Jenainati, Cathia and Judy Groves. 2007. *Introducing Feminism*. Cambridge, UK: Icon Books.

Both should be available in the university bookstore, although you are free to purchase them anywhere you like (if you find a lower price, or if the bookstore is sold out).

Please purchase the 2007 version of the Jenainati book, so that we all have the same page numbers

Please do NOT purchase my book in hardcover, unless you absolutely want to – it's very expensive! The paperback version (half the price) will be out in September, and there is also an ebook version available – both of which are half the price of the hardcover.

MTG	WEEK	READING	LOC
1	35	Bloechel and Lowe, "Introduction" Brett, Wood, and Hubbs, "Lesbian, Gay, Bisexual, Transgender and Queer Music" Nealon & Giroux, "Why Theory?" and "Differences" (EXC)	LIB/C LIB/A LK
2	36	Bannister, "Singer or the Song" Railton and Watson, "Masculinity/Male Body" Salih, "Gender" Lloyd, "Judith Butler"	LIB/C LIB/C LK LIB/C
3	37	Amico, "Visible Difference" Cusick, "Lesbian Relationship" Edwards, "Homosocialities" Gutting, "Modern Sex"	LIB/A LK MITT LIB/C
4	38	Halberstam, "What's That Smell?" Peraino, "Synthesizing Difference" Taylor, "Identities"	LK LIB/C LIB/C
5	39	<i>NO READING ASSIGNMENT; START READING FOR FINAL PAPER!</i>	
6	40	Devitt, "Keep the Best..." Krell, "Crack Whore..." Leibetseder, "Trans*"	LIB/A LIB/A LIB/C
7	43	Jenainati and Groves, <i>Introducing Feminism</i> (EXC) Gamble, "Postfeminism" Hayes, "Ideal Relationships" Hansen, "Empowered or Objectified?"	TEXT LK LIB/C LIB/A
8	44	Collins, "Booty Call" Gabbard, "Borrowing Black Masculinity" Keyes, "Too Black for Rock"	LK LK LIB/A
9	45	Amico, "Silence = Death" Ramnarine, "In Our Foremothers' Arms" Schwartz, "All the Young Ladies..."	MITT LIB/C LIB/A

10	46	Amico, <i>Roll Over, Tchaikovsky!</i> (EXC) Sunardi, "Negotiating Authority..." Tolbert, "Voice of Lament"	TEXT LIB/A MITT
11	47	Doubleday, "Sounds of Power" Farrugia, "Producing Producers" Halstead and Rolvsjord, "Gendering of Musical Instruments" McAlister, "Donna Haraway"	LIB/A LIB/C LIB/A LIB/C
12	48	Dame, "Unveiled Voices" Gordon, "Castrato/Cyborg" Ravens, "The Bearded Lady"	LK LIB/A MITT

KEY to resource locations:

LIB/C = chapter from a book, available for free via library website (link below)

LIB/A = article in journal, available for free via library website (link below)

LK = Litteraturkiosk; articles here are available for purchase (at a nominal rate); find your course number at litteraturkiosken.uib.no (MVK2100)

MITT = materials uploaded to mitt.uib (look under "Files")

TEXT = required course text. Books are available for sale in the university bookstore (or via any other online bookstore if you find them for a lower price)

Reading List (Pensumliste)

Please note that several of the following readings are optional only; the required reading list for the course will not exceed 800 pp. (+/-), not inclusive of an additional required 200 pp. (+/-) related to the student's final research paper.

The required readings for each week are listed, by week, in the table above.

Amico, Stephen. 2009. "Visible Difference, Audible Difference: Female Singers and Gay Male Fans in Russian Popular Music." *Popular Music and Society* 32(3): 351-370.

<http://www.tandfonline.com/pva.uib.no/doi/abs/10.1080/03007760902985809>

Amico, Stephen. 2014. "Music, Form, Penetration" and "Phantom Faggots." *Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality*. Urbana: University of Illinois Press.

Amico, Stephen. Forthcoming. "Silence = Death: Ethnomusicology, Methodological Homophobia, and Queer Intervention." *Queering the Field: Sounding Out Ethnomusicology*. Oxford: Oxford University Press.

Armstrong, Victoria. 2011. "Challenging Technological Determinism in the Music Education Classroom." *Technology and the Gendering of Music Education*. Farnham: Ashgate.

Bannister, Matthew. 2006. "The Singer or the Song? Homosexuality, Genre, and Gender." *White Boys, White Noise: Masculinities and 1980s Indie Guitar Rock*. Aldershot: Ashgate.

<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=438538&ppg=120>

Bayton, Mavis. 1997. "Constraints." *Frock Rock: Women Performing Popular Music*. Oxford: Oxford University Press.

Bloechel, Olivia and Melanie Lowe. 2015. "Introduction." *Rethinking Difference in Music Scholarship* (ed. Olivia Bloechel, Melanie Lowe, and Jeffrey Kallberg). Cambridge, UK: Cambridge University Press.

<https://www-cambridge-org.pva.uib.no/core/books/rethinking-difference-in-music-scholarship/introduction-rethinking-difference/CE6EA83C5D3655F5ED5E289AAA51FF25>

Brett, Philip, Elizabeth Wood, and Nadine Hubbs. n.d. "Lesbian, Gay, Bisexual, Transgender, and Queer Music." *Grove Music Online/Oxford Music Online*.

<http://www.oxfordmusiconline.com.pva.uib.no/subscriber/article/grove/music/A2224712>

Burns, Lori. 2002. "The Crafting of Desire: Musical Voice and Musical Embodiment." *Disruptive Divas: Feminism, Identity, and Popular Music* (Lori Burns and Mélisse Lafrance). New York: Routledge.

Collins, Patricia Hill. 2004. "Booty Call: Sex, Violence, and Images of Black Masculinity." *Black Sexual Politics: African Americans, Gender, and the New Racism*. New York: Routledge.

- Cusick, Suzanne G. 1994. "On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.
- Dame, Joke. 1994. "Unveiled Voices: Sexual Difference and the Castrato." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.
- Devitt, Rachel. 2013. "'Keep the Best of You, 'Do' the Rest of You': Passing, Ambivalence, and Keeping Queer Time in Gender Performative Negotiations of Popular Music." *Popular Music* 32(3): 427-449.
<https://www.cambridge-org.pva.uib.no/core/journals/popular-music/article/keep-the-best-of-you-do-the-rest-of-you-passing-ambivalence-and-keeping-queer-time-in-gender-performative-negotiations-of-popular-music/9261D4FD215A9263F3AE66DBE6DEA56D>
- Doubleday, Veronica. 2008. "Sounds of Power: An Overview of Musical Instruments and Gender." *Ethnomusicology Forum* 17(1): 3-39.
<http://www.tandfonline.com.pva.uib.no/doi/abs/10.1080/17411910801972909>
- Edwards, Jason. 2009. "Homosocialities." *Eve Kosofsky Sedgwick*. (New York: Routledge). 32-45.
- Farrugia, Rebekah. 2012. "Producing Producers: Exploring Women's Place in the Production of Electronic Dance Music." *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music Culture*. Bristol: Intellect.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=988711&ppg=128>
- Fast, Susan. 2009. "Genre, Subjectivity, and Back-Up Singing in Rock Music." *The Ashgate Research Companion to Popular Musicology* (ed. Derek Scott) Franham: Ashgate.
- Francois, Anne-Lise. 1995. "Fakin' It/Makin' It: Falsetto's Bid for Transcendence in 1970s Disco Highs." *Perspectives of New Music* 33(1-2): 442-457.
- Gabbard, Krin. 2004. "Borrowing Black Masculinity: Dirty Harry Finds His Gentle Side." *Black Magic: White Hollywood and African American Culture*. New Brunswick, NJ: Rutgers University Press.
- Gamble, Sarah. 2006. "Postfeminism." *The Routledge Companion to Feminism and Postfeminism* (ed. Sarah Gamble). London: Routledge.
- Gilbert, Jeremy and Ewan Pearson. 1999. "Take Your Partner by the Hand: Dance Music, Gender, and Sexuality." *Discographies: Dance Music, Culture, and the Politics of Sound*. London: Routledge.
- Gordon, Bonnie. 2011. "The Castrato Meets the Cyborg." *Opera Quarterly* 27(1): 94-122.
<https://muse-jhu-edu.pva.uib.no/article/453506>
- Gutting, Gary. 2005. "Modern Sex." *Foucault: A Very Short Introduction*. Oxford: Oxford University Press.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=422593&ppg=86>
- Halberstam, Judith. 2006. "What's That Smell? Queer Temporalities and Subcultural Lives." *Queering the Popular Pitch* (ed. Sheila Whiteley and Jennifer Rycenga). New York: Routledge.
- Halstead, Jill and Randi Rolvsjord. 2015. "The Gendering of Musical Instruments: What Is It? Why Does It Matter to Music Therapy?" *Nordic Journal of Music Therapy*. Published Online 21 Sep 2015.
<http://www.sciencedirect.com.pva.uib.no/science/article/pii/S0197455613001184>
- Hancock, II, Joseph H. 2013. "Brand This Way: Lady Gaga's Fashion as Storytelling Context to the GLBT Community." *Fashion in Popular Culture: Literature, Media, and Contemporary Studies* (ed. Joseph H. Hancock, II, Toni Johnson-Woods, and Vicki Karaminas). Bristol: Intellect.
- Hansen, Kai Arne. 2015. "Empowered or Objectified? Personal Narrative and Audiovisual Aesthetics in Beyoncé's *Partition*." *Popular Music and Society*. (Published online 27 Nov 2015).
<http://www.tandfonline.com.pva.uib.no/doi/abs/10.1080/03007766.2015.1104906>
- Hawkins, Stan. 2007. "[Un]Justified: Gestures of Straight-Talk in Justin Timberlake's Songs." *Oh Boy! Masculinities and Popular Music* (ed. Freya Jarman-Ivens). New York: Routledge.
- Hayes, Eileen. 2010. "'Ideal Relationships': Women's Music Audiences." *Songs in Black and Lavender: Race, Sexual Politics, and Women's Music*. Urbana: University of Illinois Press.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=3414128&ppg=91>

- Hisama, Ellie. 2000. "Feminist Music Theory into the Millennium: A Personal History." *Signs: Journal of Women in Culture and Society* 25(4): 1287-1291.
- Hisama, Ellie. 2001. "The Question of Climax in Ruth Crawford's String Quartet, Third Movement." *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Cambridge, UK: Cambridge University Press.
- Hubbs, Nadine. 2004. "A French Connection: Modernist Codes in the Musical Closet." *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity*. Berkeley: University of California Press.
- Jarman-Ivens, Freya. 2006. "Queer(ing) Masculinities in Heterosexist Rap Music." *Queering the Popular Pitch* (ed. Sheila Whiteley and Jennifer Rycenga). New York: Routledge.
- Jarman-Ivens, Freya. 2011. "Karen Carpenter: America's Most Defiant Square." *Queer Voices: Technologies, Vocalities, and the Musical Flaw*. New York: Palgrave Macmillan.
- Jenainati, Cathia and Judy Groves. 2007. *Introducing Feminism*. Cambridge, UK: Icon Books.
- Kaminski, Elizabeth and Verta Taylor. 2008. "'We're Not Just Lip-Synching Up Here': Music and Collective Identity in Drag Performances." *Identity Work in Social Movements* (ed. Jo Reger, Daniel J. Myers, and Rachel L. Einwohner). Minneapolis: University of Minnesota Press.
- Keyes, Cheryl. 2013. "'She Was Too Black for Rock and Too Hard for Soul': (Re)discovering the Musical Career of Betty Mabry Davis." *American Studies* 52(4): 35-55.
<https://muse-jhu-edu.pva.uib.no/article/528311>
- Koestenbaum, Wayne. 1993. "Finding the Falsetto." *The Queen's Throat: Opera, Homosexuality, and the Mystery of Desire*. New York: Poseidon Press.
- Krell, Elías. 2015. "'Who's the Crack Whore at the End?' Performance, Violence, and Sonic Borderlands in the Music of Yva las Vegass." *Text and Performance Quarterly* 35(2-3): 95-118.
<http://www.tandfonline.com.pva.uib.no/doi/abs/10.1080/10462937.2015.1037339>
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<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=1068870&ppg=162>
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<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=615822&ppg=90>
- Macarthur, Sally. 2002. "Feminist Aesthetics in Music." *Feminist Aesthetics in Music*. Westport, CT: Greenwood Press.
- Macarthur, Sally. 2010. "Feminists Recomposing the Field of Musicology." *Towards a Twenty-First-Century Feminist Politics of Music*. Franham: Ashgate.
- McAlister, Joan Faber. 2010. "Donna J. Haraway." *From Agamben to Žižek: Contemporary Critical Theorists* (ed. Jon Simons). Edinburgh: Edinburgh University Press.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=615822&ppg=140>
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- McCracken, Allison. 1999. "'God's Gift to Us Girls': Crooning, Gender, and the Re-Creation of American Popular Song, 1928-1933." *American Music* 17(4): 365-395.
- Nealon, Jeffrey and Susan Searls Giroux. 2012. *The Theory Toolbox: Critical Concepts for the Humanities, Arts, and Social Sciences*. Lanham, MD: Rowman & Littlefield.
- Peraino, Judith. 2006. "Queer Ears and Icons: Sound Systems." *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. Berkeley: University of California Press.

- Peraino, Judith. 2015. "Synthesizing Difference: The Queer Circuits of Early Synthpop." *Rethinking Difference in Music Scholarship* (ed. Olivia Bloechel, Melanie Lowe, and Jeffrey Kallberg). Cambridge, UK: Cambridge University Press.
<https://www-cambridge-org.pva.uib.no/core/books/rethinking-difference-in-music-scholarship/synthesizing-difference-the-queer-circuits-of-early-synthpop/968F6072B043D688A4A7306C6AC3636A>
- Railton, Diane and Paul Watson. 2011. "Masculinity and the Absent Presence of the Male Body." *Music Video and the Politics of Representation*. Edinburgh: Edinburgh University Press.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/reader.action?docID=767129&ppg=131>
- Ramnarine, Tina. 2013. "'In Our Foremothers' Arms': Goddesses, Feminism, and the Politics of Emotion in Sámi Songs." *Performing Gender, Place, and Emotion in Music: Global Perspectives* (ed. Fiona Magowan and Louise Wrazen). Rochester: University of Rochester Press.
<https://www-cambridge-org.pva.uib.no/core/books/performing-gender-place-and-emotion-in-music/in-our-foremothers-arms-goddesses-feminism-and-the-politics-of-emotion-in-sami-song/2A41933A5D6EC6E3E5C5AFF52A478834>
- Ravens, Simon. 2014. "The Bearded Lady: Gender Identity and Falsetto." *The Supernatural Voice: A History of High Male Singing*. Woodbridge, UK: The Boydell Press.
- Reed, Lori. 1997. "Skin Cells: On the Limits of Gender-Bending and Bodily Transgression in Film and Culture." *Educational Researcher* 26(3): 30-36.
- Rodger, Gillian. 2002. "'He Isn't a Marrying Man': Gender and Sexuality in the Repertoire of Male Impersonators, 1870-1930." *Queer Episodes in Music and Modern Identity* (ed. Sophie Fuller and Lloyd Whitesell). Urbana: University of Illinois Press.
- Rodger, Gillian. 2004. "Drag, Camp, and Gender Subversion in the Music and Videos of Annie Lennox." *Popular Music* 23(1): 17-29.
- Royster, Francesca. 2013. "'Feeling Like a Woman, Looking Like a Man, Sounding Like a No-No': Grace Jones and the Performance of 'Strangé' in the Post-Soul Moment." *Sounding Like a No-No: Queer Sounds and Eccentric Acts in the Post-Soul Era*. Ann Arbor: University of Michigan Press.
- Salih, Sara. 2002. *Judith Butler*. London: Routledge.
- Schwartz, Jessica A. 2015. "'The Young Ladies Are Here': Marshallese Transgender Performance and Processes of Transformation." *Women and Music: A Journal of Gender and Culture* 19: 95-107.
- Spiller, Henry. 2010. "Drumming and Power." *Erotic Triangles: Sundanese Dance and Masculinity in West Java*. Chicago: University of Chicago Press.
- Stobart, Henry. 2006. "Devils, Daydreams, and Desire: Siren Traditions and Musical Creation in the Central-Southern Andes." *Music of the Sirens* (ed. Linda Phyllis Austern and Inna Naroditskaya). Bloomington: Indiana University Press.
- Sunardi, Christina. 2011. "Negotiating Authority and Articulating Gender: Performer Interaction in Malang, East Java." *Ethnomusicology* 55(1): 32-54.
<http://www.jstor.org.pva.uib.no/stable/10.5406/ethnomusicology.55.1.0031>
- Taylor, Jodie. 2012. "Identities, Theories, and Politics." *Playing It Queer: Popular Music, Identity, and Queer World-Making*. Bern: Peter Lang.
<https://ebookcentral-proquest-com.pva.uib.no/lib/bergen-ebooks/detail.action?docID=1055904> (n.b. – there is no direct link to the chapter; the reading is Chapter 1, starting on p. 13)
- Tolbert, Elizabeth. 1994. "The Voice of Lament: Female Vocality and Performative Efficacy in the Finnish-Karelian *Itkuvirsi*." *Embodied Voices: Representing Female Vocality in Western Culture* (ed. Leslie C. Dunn and Nancy A. Jones). Cambridge, UK: Cambridge University Press.
- White, Miles. 2011. "The Fire This Time: Black Masculinity and the Politics of Performance." *From Jim Crow to Jay-Z: Race, Rap, and the Performance of Masculinity*. Urbana: University of Illinois Press.
- Whitehead-Pleaux, Annette, et al. 2012. "Lesbian, Gay, Bisexual, Transgender, and Questioning: Best Practices in Music Therapy." *Music Therapy Perspectives* 30(2): 158-166.

Wood, Elizabeth. 1994. "Sapponics." *Queering the Pitch: The New Gay and Lesbian Musicology*. New York: Routledge.