

MCAPM2013

GENDER, SEXUALITY & MUSIC



Liverpool John Moores University
Department of Media and Cultural
Studies
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People often see their values reflected in the popular music they listen to. Yet popular music not only reflects, but also impacts on and shapes people's identity. While people's identity is often complex and multi-faceted, this module will specifically investigate the relationship of popular music to the production and negotiation of gendered meanings and identities. Questions will be raised such as: How does popular music produce gendered meanings? How do people's ideologies operate within and through cultural representations of gender? What kinds of political investments do these representations articulate, and to what uses have they been put? In other words, this module will both look at culture from the perspective of gender and at gender from the perspective of its cultural representations. In this way, the module may also point to ways in which unequal power structures and stereotypical and oppressive role models can be revealed and challenged. In addition to questions of representation, this module will pay close attention to the production, distribution, and reception of popular music, investigating who produces the music, how it is circulated, and how differently positioned audiences may take up, resist, or subvert its meanings. (Image: One of Madonna's 'performative utterances' in the Girlie Show tournée in 1993)

MCAPM2013 Gender, Sexuality & Music

Module Leader: Dr Simone Krüger
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Level/ Credits: Level 2 (Year 1)/ 12 credits

Pre-requisites: None, just an interest in popular music

Semester/ Year: Winter 2009 – Spring 2010

Day/ Time: Friday, 2 – 5pm

Venue: BP G12

School office: MCA-Helpdesk@LJMU.AC.UK



MODULE AIM

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LEARNING OUTCOMES

At the end of this module, students should be able to:

1. Students will distinguish between gender and sexuality and relate these terms to a range of musical forms from contemporary popular musics. Selected case studies of popular musicians/ music bands from predominantly 1960 to the present (with emphasis on current popular music) will be studied.
2. Students will survey the major debates surrounding the relationship between gender and popular music since predominantly the 1960s. Students will also review feminist and queer theory and its influence on popular music practices and scholarship.
3. Students will listen to music, watch music videos, in order to analyse musical sound, text and images and examine gendered codes and behavioural conventions in music and musical cultures.
4. Conduct and write ethnography into a local music culture to assess the gendered representations in contemporary music scenes.

TEACHING AND LEARNING

The course will be delivered by a combination of lectures, seminars and workshops. **Lectures** will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. **Seminars** will enable students to apply theoretical

knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. This module includes an ethnographic research project, which will require your engagement in practical **fieldwork**. **Individual tutorials** will provide opportunities for students to discuss their research/ essay writing with their personal tutor. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for course materials, and as a platform for student-student and student-tutor **online** interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in **self-directed study** to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

	Lectures	S/ WS	Tutorial	Fieldwork	Other	TOTAL
Contact hours	10	20	2	N/A	N/A	32
Non-contact hours				15	73 (self-directed study)	88
Timetable	Friday 2 – 3pm	Friday 3.15pm – 5pm	TBA	Flexible	Flexible	N/A
TOTAL						120

SYLLABUS

Week 1: 18 September 09

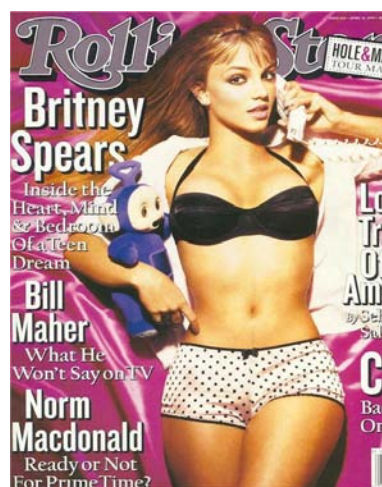
Induction

There are no classes during the induction week.

Week 2: 25 September 09

Musical Constructions and Ideologies of Gender in Popular Music

This lecture will suggest that gender roles are not simply natural but socioculturally constructed, and that they are subject to cultural influence and historical change. It will be illustrated how artistic and cultural discourses participate in the construction of gender, both by establishing or reinforcing them, and by challenging them. Throughout the lecture, examples of contemporary popular music will demonstrate the 'naturalising' of normative gender and sexuality stereotypes so as to challenge the ways in which normative (and oppressive) conceptions of gender are often re-enforced by being described as 'natural'. It will be shown how 'culture' acts as a forum for negotiating value systems, both overtly (e.g. in song texts, the narratives of novels, films, operas, soap operas or media stories) and covertly (e.g. in the forms of representation by which such narratives are presented). Popular music plays an important role in such negotiations, not least because of its manipulative emotional power coupled with its seeming opacity to intellectual reflection.





Introduction to Musical analysis

Some practical exercises will be conducted in the perception of gender and sexuality in music. Students will listen to music and watch music videos to discuss examples of the 'naturalising' of normative gender and sexuality stereotypes from musical culture, and evaluate the ways in which such representations have been challenged or subverted. Students will also be introduced to a holistic model of musical analysis that focuses on lyrics, music sound and image.

Recommended readings:

There will be no readings prior to week 2.

Week 3: 2 October 09

Masculine Beginnings and Feminine Endings: Approaches to Analysing Gender in Media Texts

One requirement of passing this module will involve students in the writing of an ethnographic essay on issues related to gender. In this session, we will provide a methodological foundation by examining the key approaches for an analysis of gender in media texts, including content analysis; semiotics and structuralism; ideological critique; discourse analysis; Foucaultian approaches. We will also introduce ideas of postmodernism, postcolonialism and queer theory in regards to media studies. We will then move on to consider specifically how Western popular music constructs agendas of masculinity and femininity through musical sound. The lecture will illustrate how popular music uses musical codes to reflect and construct gender (Here it will be highlighted that these codes are fed back into the semiotic system and



define gender roles), whereby high registers, softness, lyrical lines, ornamentation (and chromatic harmony) are often constructed as feminine, whereas low register, loudness, aggressive and terse structures (as well as diatonic harmony) are often viewed as masculine. A number of examples from popular music will illustrate this. The lecture will suggest that musical meaning is derived through association with other media (words, images, narratives) and social contexts such as dance, as well as through its integral structure. The pervasiveness of expressly 'gendered music' in film, TV advertising, music video, etc means that our identity may be constructed and learned through cultural forms such as music.

Required reading:

*Gill, Rosalind (2007). 'Analysing Gender in Media Texts', in *Gender and the Media*. Cambridge: Polity, 42-72.

Note that the article will be provided prior to this session.

Further recommended readings:

- Gill, Rosalind. 1996. 'Ideology, Gender and Popular Radio: A Discourse Analytical Approach', in *Turning It On: A Reader in Women & Media*. Eds. Helen Baehr and Ann Gray. London: Arnold, 211-217.
- Kruse, Holly. 1999. 'Gender' in *Key Terms in Popular Music and Culture*. Eds. Bruce Horner and Thomas Swiss. Oxford: Blackwell, 85-100.
- Stokes, Jane. 2003. *How to do Media & Cultural Studies*. London: Sage. [chapters 3, 4 and 5]
- Van Zoonen, Liebet. 1994. 'Research Methods', in *Feminist Media Studies*. London: Sage, 127-47.
- Walser, Robert. 1993. 'Beyond the Vocals: Toward the Analysis of Popular Musical Discourses' in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music*. Hanover: Wesleyan University Press, 26-56.
- Whiteley, Sheila. 1997. 'Seduced by the Sign: An Analysis of the Textual Links between Sound and Image in Pop Videos' in *Sexing the Groove: Popular Music and Gender*. Ed. Sheila Whiteley. London: Routledge, 259-276.

Week 4: 9 October 09**Analysing Gendered Representations in Music through Ethnography**

This lecture will introduce ethnography as a suitable means for studying and understanding the complex social processes and relationships involved in the production and negotiation of gendered stereotypes through music. We will also map the topography of feminist ethnography. In direct preparation to your second assignment, we will discuss what ethnographic research is, and how it can be used to study, understand and illustrate the gendered representations evident on our own doorsteps. To this end, you will be required to discuss a research design for your own ethnographic research, and with it, to develop research questions; to set up a research project; to devise a sampling plan; discuss ways of collecting and analysing data, and the ethical considerations for which you must account.

Required reading:

*Krüger, Simone (2008). *Ethnography in the Performing Arts: A Student Guide*. Lancaster: PALATINE

Whilst you will be provided with the resource, the student guide is also available for FREE download at <http://www.palatine.ac.uk/development-awards/1133/>.

Recommended reading:

Skeggs, Beverley (2007). 'Feminist Ethnography', in *Handbook of Ethnography*, eds. Paul Atkinson, Amanda Coffey, Sara Delamont, John Lofland and Lyn Lofland. London: Sage, 426-42.

Week 5: 16 October 09**The Male Gaze: Images of Femininity in Pop Music Video**

This session centres on very different constructions of feminine/female identities in pop videos. The lecture will discuss how and why these 'texts' react to dominant ascriptions of gender and sexuality in society, but also on the role of the female star within the ownership and power structures of the music business, and the possibilities for 'self-expression' open within this framework. We will also explore how music's power rests not least in its ability to attach itself to other codes. After all, what the visual language of music video makes evident lies at the heart of the mythology of music in Western culture, namely that it acts as an expression of sexual desire and that voice, in particular the female voice, is a representation of the body.



Reinforcing or Challenging Female Gender Stereotypes in Pop Videos

Students will watch some of the following videos:

- Madonna. 1990. *Like a Virgin and Justify my Love*. The Immaculate Collection DVD.
- Annie Lennox/ Eurythmics. 1983. *Sweet Dreams*. Eurythmics: Sweet Dreams Video Album DVD.
- Britney Spears. 2003. *Me Against the Music* (feat. Madonna). Britney Spears: In the Zone DVD.
- Missy Elliott. 2002. *Get your Freak on*. Superhuman: Missy Elliott and Busta Rhymes DVD.

In small groups, answer the following questions:

- Is Madonna's manipulation of gender roles genuinely empowering, or does it simply juggle different male-oriented stereotypes that remain prescriptive and limiting?
- Is non-prescriptive representation of gender and sexuality possible in music video, particularly for sexual dissidents? Consider by whom and for whom music videos are made, and what function they serve, and discuss suitable examples (inside and/or outside the cases discussed in the course).
- Apart from their role as singers, women are seriously under-represented on all levels of the pop music business. For instance, there are very few female instrumentalists, and these tend to play in 'all-girl' bands. (When it comes to instrumentalists, pop music is segregated by gender!) Why could this be? Should this change? If so, what needs to happen for it to change?



Recommended readings:

Lewis, Lisa A. 1993. 'Being Discovered: The Emergence of Female Address on MTV' in *Sound and Vision: The Music Video Reader*. Eds. Simon Frith, Andrew Goodwin and Lawrence Grossberg. London: Routledge, 129-51.

Van Zoonen, Liesbet. 1994. 'Spectatorship and the Gaze', in *Feminist Media Studies*. London: Sage, 87-104.

Whiteley, Sheila. 2000. 'Challenging the Feminine: Annie Lennox, Androgynosity and Illusions of Identity' in *Women and Popular Music: Sexuality, Identity and Subjectivity*. London: Routledge, 119-35.

Week 6: 23 October 09

Masculinity in Popular Music: The Female Gaze? Or Are these Musics Inherently Misogynistic?

Masculinity is no less constructed than femininity. Indeed, in modern western societies the general acceptance of greater equality for women has meant that masculinity is perceived as more of a 'problem' than femininity. Some musical genres may be seen as part of a wider re-assertion of masculinity by mainly white middle class males. Other musical genres assert masculinity by reviving forms of misogyny and homophobia that have aroused significant anger. The lecture will assess—by listening to music, watching videos, and analysing lyrics, sound and image—the extent to which certain musical forms (i.e. heavy metal, rock; industrial rock, gangsta rap) reflect and construct, and/or subvert male heterosexual dominance. Conclusions will be drawn on the ways in which these musics are culturally

constructed as masculine, and what signs and symbols are being used for the representation of masculinity.

Misogyny and homophobia in popular music

Specific examples from heavy metal, rock and industrial rock and gangsta rap will be examined that highlight subcultural and racial specificities in the construction of gender and sexuality. Students will also discuss the following questions:

- What is meant by misogyny and homophobia, and how do certain musical genres reflect processes of identity formation of sub- and counter-cultural communities. Why have such musical genres, which assert masculinity by reviving forms of misogyny and homophobia arouse anger?
- There have been frequent calls to police to censor gangsta rap because of its sometimes blatant misogyny, and a recent concert by the Jamaican reggae musician Beenie Man has been cancelled because of his violently homophobic lyrics. Are these actions necessary to protect vulnerable people, or do they represent the hysterical and repressive reactions of a dominant culture that cannot comprehend and tolerate minority groups?



Recommended readings:

Berry, Venice T. 1994. 'Feminine or Masculine: The Conflicting Nature of Female Images in Rap Music' in *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Eds. S. C. Cook and J. S. Tsou. Urbana: University of Illinois Press.

Denski, Stan and David Sholle. 1992. 'Metal Men and Glamour Boys: Gender Performance in Heavy Metal', in *Men, Masculinity, and the Media*. Ed. Steve Craig. London: Sage, 41-60.

Dines, Gail and Jean M. Humez. 1995. 'Music Videos and Rap Music: Cultural Conflict and Control in the Age of the Image' in *Gender, Race and Class in Media: A Text-Reader*. Eds. Gail Dines and Jean M. Humez. London: Sage, 479-87.

Gaunt, Kyra D. 1995. 'African American Women Between Hopscotch and Hip-Hop: "Must Be the Music (That's Turnin' Me On)"', in *Feminism, Multiculturalism, and the Media: Global Diversities*. Ed. Angharad N. Valdivia. London: Sage, 277-308.

Perry, Imani. 2003. 'Who(se) Am I? The Identity and Image of Women in Hip Hop', in *Gender, Race, and Class in the Media: A Text-Reader*. Eds. Gail Dines and Jean M. Humez. London: Sage, 136-48.



Week 7: 30 October 09

Reading week

There will be no class, yet during Reading Week, you are required to read around the topics covered so far, and catch up with any core readings/ lecture notes you might not yet have read.

Week 8: 6 November 09

Media Violence, Impact and Crime



In preparation to the lecture, read the provided article, which suggests that there exists a link between MTV and sexual abuse <http://www.udel.edu/PR/UpDate/93/11/12.html>. Search for literature, i.e. articles in newspapers, mags, internet, etc that similarly claim a link between media violence and crime. Bring this to the session, and be prepared to talk about your example. During the session, students will watch the DVD *Dreamworlds 2: Desire, Sex and Power in Music Video*, and then discuss the following questions:

- Assess the extent to which gendered representations in music videos can impact on criminal behaviour. Is there a direct relationship? Are there other factors that may cause criminal behaviour?
- After watching the DVD, discuss the impact of

sexual imagery in music videos. How do young men and women see themselves (and each other) in terms of sexuality and gender? To which extent have these representations become 'naturalised'?

Recommended readings:

Lacourse, Eric, Michel Claes and Martine Villeneuve. 2001. 'Heavy Metal Music and Adolescent Suicidal Risk' in *Journal of Youth and Adolescence* 30 (3), 321-32.

Rich, Michael, Elizabeth R. Woods, Elizabeth Goodman, S. Jean Emans, and Robert H. DuRant. 1998. 'Aggressors or Victims: Gender and Race in Music Video Violence' in *Pediatrics* 101 (4), 669-74.

Rose, Tricia. 2003. 'Hidden Politics: Discursive and Institutional Policing of Rap Music', in *Gender, Race, and Class in the Media: A Text-Reader*. Eds. Gail Dines and Jean M. Humez. London: Sage, 396-405.



Week 9: 13 November 09

Gender and the Music Industry

Review of ethnographic project; preparing an in-class presentation

Throughout the music industry, women professionals have typically been underrepresented. As a result, music television stations, such as MTV play a powerful role in the portrayal of gendered stereotypes through body images, song lyrics, videos, and instruments of choice. We will discuss how women in pop music use their sexuality as a means to achieve popularity with values usually regarded as feminine, such as emotionality and sensuousness in contrast to the dominant cultural tropes associated with masculinity, such as violence, rationality or logocentricity. The lecture will illustrate the struggle for success in pop and rock music as driven by the predominantly male-dominated music industry.

Recommended Readings:

Baker, Sarah L. 2000. "'Women just don't cut it": Women in the Popular Music Industry' in *Changing Sounds: New Directions and Configurations in Popular Music*. Eds. Tony Mitchell, Peter Doyle with Bruce Johnson. Sydney: University of Technology, 342-7.

Davies, Helen. 2004. 'The Great Rock and Roll Swindle: The Representation of Women in the

British Rock Music Press', in *Critical Readings: Media and Gender*. Eds. Cynthia Carter and Linda Steiner. Maidenhead: Open University Press, 162-78.

Kaplan, Ann E. 1996. 'Feminism/Oedipus/Postmodernism: The Case of MTV', in *Turning It On: A Reader in Women & Media*. Eds. Helen Baehr and Ann Gray. London: Arnold, 33-43.

Leonard, Marion. 2007. *Gender in the Music Industry: Rock, Discourse and Girl Power*. Aldershot: Ashgate.

Lewis, Lisa A. 1990. 'Conditions of Cultural Struggle' in *Gender Politics and MTV: Voicing the Difference*. Philadelphia: Temple University Press, 55-72. [Also, explore the other chapters in this book.]

Review of ethnographic project:

In the latter part of this session, we will review the progress of your ethnographic research project to date. You should bring any data collection materials; prepare questions for discussion; and actively participate in the session. We will also discuss the requirements for the in-class presentation.

Week 10: 20 November 09

Sounds from the Closet: Queer Issues in Popular Music

This lecture will concern the expression of same-sex desire in music in pop acts. It can be argued that the cultural 'otherness' of music created a refuge for gays and lesbians since music permitted, even demanded, the display of emotion precisely at a time when this was not considered legitimate in wider culture, thus particularly favouring otherwise repressed desires. In discussing how musicians manipulated existing codes in order to express their identities and desires, it will also be considered whether there is such a thing as a core 'gay' or 'lesbian' identity that remains constant throughout history, or whether every period reconfigures sexuality in basically incomparable ways.



Can Music be Queer?

Students will watch further examples of popular music and consider the following questions:

- It is important to know whether The Pet Shop Boys, Madonna (i.e. *Justify My Love*), Paula Cole, and others were/ are gay or lesbian (or not) in order to understand their music? In what ways does this alter our perception and reading of the text?
- Is there such a thing as a 'gay sensibility' to music that makes it so amenable to the expression of same-sex desire, and is there a specific code for representing sexual dissidence (you may, but don't have to, consider club culture, or the meaning of 'camp' and 'queer' in music)? In this context, also consider whether there such a thing as 'lesbian masculiniy' for the expression of same-sex desire and sexual dissidence.



Recommended reading:

Brett, Philip and Elizabeth Wood. 2002. 'Lesbian and Gay Music' in *Electronic Musicological Review* VII. Available at:
http://www.rem.ufpr.br/REMv7/Brett_Wood/Brett_and_Wood.html. [Original in *New*

Grove II]
Whiteley, Sheila. 2006. 'Popular Music and the Dynamics of Desire' in *Queering the Popular Pitch*. Eds. Sheila Whiteley and Jennifer Rycenga. London: Routledge, 249-62.

Week 11: 27 November 09
Analytical essay advice

In this session,

+++++++ Analytical essay deadline: 30 November 2009 ++++++

Week 12: 4 December 09
Individual presentation & Ethnographic essay advice

In this session, you have the opportunity to present an oral presentation to the rest of the class. The presentation should focus on your findings from ethnographic research to date. You may consider the following questions:

- (A) What have you been able to learn about the audience for the music you chose for your project?
- (B) How do issues of gender and sexuality arise in the make-up of the people, and in their thoughts about the music, setting and behaviours?
- (C) What methods of data collection have you used?

Some advice on preparing the presentation:

- Talk about and show examples of your data collection, e.g. visits to clubs, concerts, events; fieldnotes; interviews and interactions with fans, musicians or organisers; journalistic reviews; internet exploration; online chats; etc.
- Refer to relevant resources, including academic books, articles and print materials; newspapers; popular media (magazines, fanzines); interviews; websites; images; CDs; DVDs; etc.
- Use at least two audio-visual aids to deliver your presentation.
- Provide at least one musical example (track; video) to illustrate your discussions.

In the remaining time, we will discuss the requirements for the ethnographic essay and any questions you may have regarding its preparation.

Week 13: 11 December 09
Directed study week

There will be no formal class in this week. Instead, you may discuss your ethnographic essay during an individual tutorial.

Weeks 14- 16: Christmas Break

Merry Xmas!!

Week 17: 4 January 2010

+++++++ Ethnographic essay due on 4 January 2010 ++++++

ASSESSMENT

The module enables students to demonstrate a range of academic and competency-based skills and subject-specific knowledge, and an ability to use knowledge in applied contexts. In order to complete the module successfully, students must pass the following pieces of work (pass mark 40%):

ASSESSMENT COMPONENT	Duration	Timing	% of final mark
Analytical essay	1,500 words	30 Nov 09	50%
Ethnographic essay	1,500 words	4 January 10	50%

- 1. Analytical essay:** Write a critical response of 1,500 to the following question:
How is gender and sexuality presented, negotiated and/or manipulated in popular music?

Some advice on approaching your essay:

- Choose a recorded work (song, album or video) from any genre of popular music.
- Drawing on the theories, concepts, and analytical tools covered in the module, conduct a critical analysis that focuses on the lyrics, musical sound, and/or image, using tools of semiotic musical analysis and other resources that seem helpful.
- You should consider the music itself (instrumentation, vocal quality, genre), lyrics (possible literal and figurative meanings, language style), the artists' visual presentation (clothing, posture, hairstyle), movement (dance, gesture, use of space), production (production quality, indie/major label), album art (if applicable), and other relevant aspects.
- Ensure to address whether the various gendered representations are explicit, implicit, or coded so as to be interpreted differently by different listeners.
- You should be akin to literary critique, doing an in-depth, interpretative, analytical and critical 'reading' of a recorded musical work.
- Your submitted paper should contain (at the start) your essay question, from which you should develop a clear thesis statement in response to the task.
- It is advisable to prepare a rough essay draft that outlines a synopsis of your argument, e.g. the issues addressed to confirm/contradict the thesis statement.
- Finally, your bibliography should contain relevant sources, including scholarly articles, newspaper articles, websites, images, reviews, etc.

Note that sample essays will be provided in-class, combined with a mock-marking exercise.

- 2. Ethnographic research essay:** Conduct ethnographic research in a local music culture (e.g. scene, club) and write an ethnographic report of 2,500 words that illustrates people's gendered norms and behaviours in this music culture. How does gender manifest itself in your chosen music culture?

In approaching this task, you should read the following book:

Krüger, Simone (2008). *Ethnography in the Performing Arts: A Student Guide*. Lancaster: PALATINE [available at <http://www.palatine.ac.uk/development-awards/1133/>]

FEEDBACK ON ASSESSMENT

Feedback is a very important part of your learning, as it is our mechanism to let you know whether you are on the right track in your work, and where and how your learning and performance can be improved. The feedback on this module will be provided in the form of formal feedback on assessment, both formative and summative.

Formative feedback seeks to improve your work in the future, which will be provided as follows:

- **Generic feedback** in-class during lectures and seminars on what you appear to be struggling with, without reference to individual assessments. This feedback will be provided verbally to the whole class.
- **Individual feedback** in-class on your own ethnographic research project during/after the individual presentation.
- **Self assessment** of your own achievement in assessed work that will be returned at various times throughout the module (see below). The self-assessment is a written exercise and will be completed in-class against a checklist of assessment criteria. Your tutor will then provide individual feedback on your self-assessment via email.
- **Peer feedback** on sample work by students from previous years. Against clear assessment criteria, you will be asked to mark sample work and provide full written feedback. Your tutor will comment on your feedback verbally in-class.

Summative feedback will be given to sum up the final judgement of the quality of your work, which will be provided by your tutor **in writing** on each assessment item as follows:

ASSESSMENT COMPONENT	Summative feedback by:
Analytical essay	11 December 2009
Ethnographic essay	11 January 2010

MARKING CRITERIA

0-20%: No command of key technological and musicological terminology; lacks ability to communicate effectively; No evidence of reading; an entirely inadequate writing style (poor essay structure, poor use of paragraphs, poor grammar and punctuation).

20-30%: Little command of key technological and musicological terminology; little ability to communicate effectively; Little evidence of reading, and/or an entirely inadequate writing style.

30%-39%: Some evidence to use key; Some evidence to articulate knowledge and understanding; yet inadequate use of theoretical and methodological perspectives; very poor writing style.

40%-49%: Some attempts evident in using key terminology; adequate writing style; Some attempts evident to use theoretical knowledge; poor grammar, spelling and punctuation, as well as poor referencing.

50%-59%: A good attempt to apply key terminology. While some evidence of effective communication, the work displays some problems with academic writing conventions; A good attempt to apply theoretical and methodological perspectives. Some problems with

grammar, spelling and punctuation. Inadequate referencing within the body of your text can also prevent essays from receiving a mark of more than 59%.

60%-69%: A nuanced and sophisticated attempt to apply and evaluate key terminology This is communicated intelligibly. While this is work of good quality, it still lacks in originality and critical conceptualisation. A nuanced and sophisticated attempt to apply and evaluate at least one theoretical perspective or methodological technique. Good referencing.

70%-79% An intelligent critical analysis which shows a thorough apprehension of theoretical and musicological key terminology. Excellent style of communication with no or very few errors in the writing. An immaculately referenced essay. No or very few errors of punctuation, grammar or spelling.

80%+ A highly original and critically rigorous analysis that breaks new ground in the analysis of world music. Excellent written communication.

RESOURCES

Books

- Allen, Robert C. *Speaking of Soap Operas*. Chapel Hill: University of North Carolina Press, 1985.
- Baehr, Helen and Ann Grey (eds) (1996). *Turning It On: A Reader in Women and Media*. NY: Arnold.
- Bannister, Matthew. 2006. *White boys, white noise: masculinities and 1980s indie guitar rock*. Ashgate: Aldershot.
- Bennett, A., Shank, B. and Toynbee, J. eds. (2006). *The popular music studies reader*. London: Routledge
- Bonner, Frances *et al* (eds) (1995). *Imagining Women: Cultural Representations and Gender*. Cambridge: Polity.
- Bordo, Susan. *The Male Body: A New Look at Men in Public and in Private* New York: Farrar, Straus and Giroux, 1999.
- Boretz, Benjamin (1999) *Music, consciousness, gender*, eds. Elaine Barkin and Lydia R. Hamessley *Audible traces: gender, identity, and music*. Carciofoli,: Zürich Los Angeles.
- Brett, Philip, Elizabeth Wood and Gary C. Thomas eds. (1994). *Queering the pitch: the new gay and lesbian musicology*.Routledge New York.
- Brundson, Carlotta *et al* (1997). *Feminist Television Criticism: A Reader*. Oxford: Clarendon.
- Burston, Paul and Colin Richardson, eds. *A Queer Romance: Lesbians, Gay Men and Popular Culture*. New York: Routledge, 1995.
- Carter, Cynthia and Linda Steiner (2004). *Critical Readings: Media and Gender*. Maidenhead: Open University Press.
- Clover, Carrol J. *Men, Women and Chain Saws: Gender in the Modern Horror Film*. Princeton, NJ: Princeton University Press, 1992.
- Cook, Nicholas (1994). 'Music and Meaning in the Commercials' in *Popular Music* 13(1), pp.27-40.
- Cook, Susan C. and Judy S. Tsou, eds. 1994. *Cecilia reclaimed: feminist perspectives on gender and music*. Urbana: University of Illinois Press.
- Creekmur, Corey K, and Alexander Doty, eds. *Out in Culture: Gay, Lesbian and Queer Essays on Popular Culture*. Durham: Duke University Press, 1995.
- De La Cruz, Pennie Azarcon (2004). *Women in the News: A Guide for Media*.
- Dines, Gail and Jean M. Humez, eds. 2002. *Gender, race, and class in media: a text-reader*. London: Sage.
- Douglas, S. (1996). *Where the Girl s Are: Growing Up Female with the Mass Media*. Times Books.

- Doty, Alexander. *Making Things Perfectly Queer: Interpreting Mass Culture*. Minneapolis: University of Minnesota Press, 1993.
- Fregoso, Rose Linda. *The Bronze Screen: Chicana and Chicano Film Culture*. Minneapolis: University of Minnesota Press, 1993.
- Frith, Simon, Andrew Goodwin and Lawrence Grossberg eds. (1993). *Sound and Vision: The Music Video Reader*. London: Routledge.
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Online resources: Gender

GENERAL SITES

- [Gender Online](#). Special issue of electronic journal *Computer-Mediated Communication*.
- [Feminist Film Reviews](#).
- [Gender, Ethnicity and Race in Media](#). Several web pages compiled by Karla Tonella, University of Iowa.
- [Women in Film](#). Excellent reference guide by Philip McEldowney.

ONLINE ARTICLES

- [Babes on the Web: Sex, Identity and the Homepage](#). Looks at the relationship between the (re)presented and the physical selves.
- [Is Any Body Out There? Gender, Subjectivity and Identity in Cyberspace](#). An article

by Steve Spittle from the University of Central England.

- [Feminism for the Incurably Informed](#). An article by Anne Balsamo on the gender of cyberspace. This is actually a summary of Anne Balsamo's book, with this article as chapter 6.
- [From Girl to Woman to Grrrl: \(Sub\)Cultural Intervention and Political Activism in the Time of Post-Feminism](#). An article by Lisa Soccio on young, third wave feminist subcultural politics of alternative pop culture.
- [Cleopatra Jones: 007: Blaxploitation, James Bond and Reciprocal Co-optation](#). An article by Chris Norton exploring race and gender politics in the spy genre.
- [Feminist Film Criticism: The Piano and the Female Gaze](#). An article by Diane Sacco revising the theory of the male gaze developed by Laura Mulvey.
- [Fight Club's Utopian Dick](#). An article by Jonathan Beller exploring the sexual politics of the film *Fight Club*.
- [Girls in Trouble, Again: Girl Interrupted](#). A review tracing the conservative gender politics of this Winona Rider/Angela Jolie film.
- [Lara Croft and Feminism](#).
- ["It's Like Painting Toys Blue and Pink": Marketing and the Female-Directed Hollywood Film](#)
- [Marketing Masculinity in Universal Soldier](#).
- [Objects, Decision Considerations and Self-Image in Men's and Women's Impulse Purchases](#). Survey data revealing gender differences in impulse-buying by Helga Dittmar, Jane Beattie and Susanne Friese.
- [Turning the Gaze Around and Orlando](#). An article by Nuria Enciso (*Mediatrife*)

FURTHER REFERENCE

[Gender, Ethnicity and Class in Mass Media](#). from the "Media and Communication Studies" site.

Online resources: Sexuality

GENERAL SITES

- [The Gay and Lesbian Alliance Against Defamation's \(GLAAD\)](#). GLAAD's site contains much on popular cultural representations of minoritized sexualities, including a Laura Watch and other sites.
- [Gay and Lesbian Film Reviews](#).

ONLINE ARTICLES

- [Advertisers' Strategies to Target Gay Audiences in Attitude and Gay Times](#). An article by Rebecca Phillips.
- [Coming Apart at the Seams: Sex, Text and the Virtual Body](#). An article by Shannon McRae.
- [The Erotic Ontology of Cyberspace](#). An article by Michael Heim.
- [Examples of ads using sex to sell](#). A site by Richard Taflinger, Washington State University.
- [Gay/Lesbian/Bisexual TV Characters](#). A comprehensive list of characters and episodes in which they appear, by David Wyatt.
- [Holy Homosexuality Batman!: Camp and Corporate Capitalism in Batman Forever](#). An article by Freya Johnson.
- [Queer Horror: Decoding Universal's Monster](#). An article by Gary Morris offering a queer theoretical reading of classic horror films of the 1930s.
- [Queer Ripley](#). An article by J. Serpico analyzing the sexual politics of *The Talented*

Mr. Ripley.

- [The Sissy Gaze in American Cinema](#). An article by Ray Davis on the use of effeminate characters as plot foils in early Hollywood films.
- [Staging the Slut: Hyper-Sexuality in Performance](#). An article by Kim Nicolini.
- [Will the Real Body Please Stand Up?](#) An article by Allucquere Rosanne Stone on the complexities of embodied identity in cyberspace.
- [Bisexuality And How To Use It: Toward a Coalitional Identity Politics](#). Examines representations of bisexuality (as different from both heterosexuality and homosexuality) throughout media and among activists themselves.

Note: Access the online version of the module handbook in Blackboard in order to get the URLs for these online resources.