## I. General Education Review - Upper-division Writing Requirement

<table>
<thead>
<tr>
<th>Dept/Program Subject</th>
<th>Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course # (i.e. ANTH 455) or sequence</td>
<td>MUS 437</td>
</tr>
<tr>
<td>Course(s) Title</td>
<td>Cultural Studies in Music</td>
</tr>
<tr>
<td>Description of the requirement if it is not a single course</td>
<td></td>
</tr>
</tbody>
</table>

## II. Endorsement/Approvals

Complete the form and obtain signatures before submitting to Faculty Senate Office.

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instructor</td>
<td>James Randall</td>
<td></td>
</tr>
<tr>
<td>Phone / Email</td>
<td>243-6892</td>
<td></td>
</tr>
<tr>
<td>Program Chair</td>
<td>Maxine Ramey</td>
<td></td>
</tr>
</tbody>
</table>

## III. Overview of the Course Purpose/Description

Topics for Mus 437 may change from semester to semester, depending upon the instructor, and area of expertise, but they always foreground intersections between music, culture and society. Past topics have included “Music, Sex, and Gender,” “Popular Culture and the American Musical,” and “Music, Film, and Media.” Below is a sample course description for “Music, Sex, and Gender”:

**Description**

Music is more than just the sum of its sounds. As an aspect of culture, it has often been an active force in both shaping and challenging shifting cultural norms defining gender and sexuality. Why, for instance, do we consider some music ‘masculine’ and other music ‘feminine’? What do these terms mean, and how has the construction of gender identity as it relates to music changed over time? A variety of historical and cross-cultural topics from popular, classical, and other genres will be explored in an attempt to answer these and other questions.

**Learning Outcomes and Objectives:**

1) A working knowledge of the current literature on music and gender and the ability to apply current theory to new musical contexts.
2) Improved Active listening Skills: an understanding of how musical sounds can communicate cultural meaning.
3) Improved skills in writing and research in the field of musicology:
   - Identify and pursue more sophisticated questions for academic inquiry
   - Find, evaluate, analyze, and synthesize information effectively from diverse sources
   - Learn to write for different types of audiences and follow standard writing practices for the discipline of musicology
   - Use multiple drafts, revision, and editing in conducting inquiry and preparing written work
   - Follow the conventions of citation, documentation, and formal presentation appropriate to musicology
   - Develop competence in information technology and digital literacy

## IV. Learning Outcomes:

**Explain how each of the following learning outcomes will be achieved.**

<table>
<thead>
<tr>
<th>Student learning outcomes: Identify and pursue more sophisticated questions for academic inquiry</th>
<th>Weekly readings consist of the latest scholarly research in the area of music and gender. Students are encouraged to use these as methodological models for their own work.</th>
</tr>
</thead>
</table>
Find, evaluate, analyze, and synthesize information effectively from diverse sources (see [http://www.lib.umt.edu/informationliteracy/](http://www.lib.umt.edu/informationliteracy/)). The assigned essays require students to independently analyze primary sources and to incorporate relevant secondary sources into their arguments. Our text, *Writing about Music*, deals with evaluating different kinds of sources, and introduces standard reference works and journal databases important to the discipline (links to these resources at the Mansfield Library are provided through our Blackboard supplement).

Manage multiple perspectives as appropriate

In our weekly discussion forums on Blackboard, students are often asked to speak from a specific perspective, imagining points of view apart from their own.

Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline

Through our weekly readings and in their text, Wingell’s *Writing about Music*, students become acquainted with standard practice within the discipline.

Use multiple drafts, revision, and editing in conducting inquiry and preparing written work

Students turn in a rough draft for their final essay. They also receive feedback in the form of peer review (I provide a rubric).

Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline

This is covered in our text, Wingell’s *Writing about Music*. I also provide links to relevant online sources through our Blackboard supplement.

Develop competence in information technology and digital literacy

Written assignments, particularly the final essay, require students to cite and incorporate the latest applicable research within their particular topic.

### V. Writing Course Requirements Check list

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is enrollment capped at 25 students? If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</td>
<td>x</td>
<td>Yes</td>
</tr>
<tr>
<td>Are outcomes listed in the course syllabus? If not, how will students be informed of course expectations?</td>
<td>x</td>
<td>Yes</td>
</tr>
<tr>
<td>Are detailed requirements for all written assignments including criteria for evaluation in the course syllabus? If not how and when will students be informed of written assignments?</td>
<td>☐ Yes</td>
<td>☐ No</td>
</tr>
<tr>
<td>Briefly explain how students are provided with tools and strategies for effective writing and editing in the major.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Will written assignments include an opportunity for revision? If not, then explain how students will receive and use feedback to improve their writing ability.  

Are expectations for Information Literacy listed in the course syllabus? If not, how will students be informed of course expectations?

VI. Writing Assignments: Please describe course assignments. Students should be required to individually compose at least 20 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

<table>
<thead>
<tr>
<th>Formal Graded Assignments</th>
<th>Essay 1: 5 pages (min.) (25%)</th>
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<tbody>
<tr>
<td></td>
<td>Essay 2: 5 pages (min.) (25%)</td>
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<tr>
<td></td>
<td>Essay 3: 8 pages (min.) (30%)</td>
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</tbody>
</table>

| Informal Ungraded Assignments | Rough draft of Essay 3: 8 pages |
|                              | Weekly postings in discussion forum: about a page per week |

VII. Syllabus: Paste syllabus below or attach and send digital copy with form. The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: http://teaching.berkeley.edu/bgd/syllabus.html

Music 437: Cultural Studies in Music
Music, Sex, and Gender
Upper-Division Writing Course
Fall 2008
MW 4:10-5:30, Music Bldg. 205

Instructor: Dr. James Randall
james.randall@umontana.edu
Office/Phone: 209 Music Bldg. ext. 6892 appt.

E-mail:

Hours: W 10-12, or by appt.

Required Texts:

Weekly readings will be placed on Blackboard.

Description
Music is more than just the sum of its sounds. As an aspect of culture, it has often been an active force in both shaping and challenging shifting cultural norms defining gender and sexuality. Why, for instance, do we have the notion that some music is ‘masculine’ and other music ‘feminine’? What do these terms mean, and how has the construction of gender identity as it relates to music changed over time? A variety of historical and cross-cultural topics from popular, classical, and other genres will be explored in an attempt to answer these questions.

Learning Outcomes and Objectives:
1) A working knowledge of the current literature on music and gender and the ability to apply current theory to new musical contexts.

2) Improved Active listening Skills: an understanding of how musical sounds can communicate cultural meaning.

3) Improved skills in writing and research:
   · Identify and pursue more sophisticated questions for academic inquiry
   · Find, evaluate, analyze, and synthesize information effectively from diverse sources
   · Manage multiple perspectives as appropriate
   · Recognize the purposes and needs of discipline-specific audiences and adopt the academic voice necessary for the chosen discipline
   · Use multiple drafts, revision, and editing in conducting inquiry and preparing written work
   · Follow the conventions of citation, documentation, and formal presentation appropriate to that discipline
   · Develop competence in information technology and digital literacy

Evaluation:
Grades will be based on your performance on the following exams and assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Essay I</td>
<td>25%</td>
</tr>
<tr>
<td>Essay II</td>
<td>25%</td>
</tr>
<tr>
<td>Essay III (Research Paper and Presentation)</td>
<td>30%</td>
</tr>
<tr>
<td>Homework/Attendance/Participation</td>
<td>20%</td>
</tr>
</tbody>
</table>

*Paper extensions will only be permitted with a valid excuse—family illness, medical emergency, etc.*

Grading scale:

- A: 93-100%
- A-: 90-92%
- B+: 88-89%
- B: 83-87%
- B-: 80-82%
- C+: 78-79%
- C: 73-77%
- C-: 70-72%
- D+: 68-69%
- D: 63-67%
- D-: 60-62%
- F: 59% and below

**MUSIC 437—SYLLABUS (Fall 2008)**

**SCHEDULE/ASSIGNMENTS**

The assigned readings should be completed by the first class meeting of each week unless specified otherwise.

**Week 1**

**TOPICS:** Course expectations; syllabus
What is gender? What is sex?

READING: Colebrook, “Nature/culture: Sex/gender”
“Gender” in Grove’s Dictionary of Music

Week 2

No class on Labor Day, 9/1

TOPICS: How is gender communicated through music?

READING: Holtzman, “Gender in Pink and Blue”

Week 3

TOPICS: Why don’t more guys play the flute? Where are all the great female guitarists?

READING: Steblin, “The Gender Stereotyping of Musical Instruments …”
Bayton, “Women and the Electric Guitar”
Agnew, Interview with drummer for ‘7-year Bitch’

Week 4

TOPICS: Musical Masculinities: ‘Cock Rock’ and Beyond

READING: Reynolds and Press, “I am the King…”
Fast, “Whole Lotta Love: Performing Gender.”
Whitely, “Little Red Rooster v. The Honky Tonk Woman: Mick Jagger,
Sexuality, Style and Image.”

Week 5

TOPICS: Grrrl Power: Making space for Women in Rock

READING: “There’s a Riot Going On: Grrrls Against Boy-Rock”
Reynolds and Press, “Who’s that girl?: Masquerade and Mastery.”
Leonard, “‘Rebel Girl, You are the Queen of my World’ Feminism, ‘Subculture’
and Grrrl Power.”
Straw, “Sizing up Record Collections”

Week 6

TOPICS: African-American Women: Power, Gender, and Music

READING: Bowers, “I Can Stand More Trouble Than Any Little Woman My Size’…
Perry, “It’s my Thang and I’ll Swing it the Way that I Feel: Sexuality and Black Women Rappers.”
Carby, “It jus be’s dat way sometime: The sexual politics of women’s blues”

Week 7

TOPICS: Girly men and Mannish Women: Music, Drag, and Androgyny

READING: Bruzzi, “Mannish Girl: K.D. Lang…”
Interview with “Phranc,” in Angry women of Rock and Roll

**Week 8** 10/20, 22

**TOPICS:** Where are the Gays? Lost Histories/Prejudiced Histories

**READING:**
- Brown, “Tchaikovsky and his Music…”
- Tick, “Charles Ives and Gender Ideology”
- Thomas, “Was George Frideric Handel Gay?”

**Week 9** 10/27, 29

**TOPICS:** Gendering Jazz

**READING:**
- Gill, “Mannish-Acting Women, Woman-Acting Men.”
- Gill, “And His Mother Called Him Bill.”
- Gill, “Miles in the Sky.”
- Gill, “Walk Like a Woman, Talk Like a Man.”

**Week 10** 10/31, 11/2

**TOPICS:** Lost in Translation: A cross-cultural look at Music and Gender

**READING:** TBA

**Week 11** 11/3, 5

**TOPICS:** Gender and Country Music

**READING:** TBA

**Week 12** 11/10, 12

**TOPICS:** Masculinity and Hip-Hop

**READING:** TBA

**Week 13** 11/17, 19

**TOPICS:** A Man’s World: Women in Classical Music

**READING:** TBA

**Week 14** 11/24

Wrap-up/Final Presentations

11/26 **Thanksgiving: No Class**

**Week 15** 12/1, 3

Final Presentations

**Finals Week:** We will meet during our final exam time if needed for final presentations. Attendance is required.