

Liverpool John Moores University

Title: GENDER & SEXUALITY
Status: Definitive
Code: **5007POP** (110918)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Simone Kruger	Y

Academic Level: FHEQ5
Credit Value: 12.00
Total Delivered Hours: 36.00
Total Learning Hours: 120
Private Study: 84

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	12.000
Seminar	24.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Analytical essay; length 1500 words	50.0	
Essay	AS2	Original research essay; length 1500 words	50.0	

Aims

- 1. to investigate the relationship of popular music to the production and negotiation of gendered meanings and identities;*
- 2. to look at culture from the perspective of gender and at gender from the perspective of its cultural representations;*
- 3. to pay close attention to the production, distribution, and reception of popular music;*
- 4. to introduce two contrasting methods of study: semiotical musical analysis and*

music ethnography.

Learning Outcomes

After completing the module the student should be able to:

- 1 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 survey the major debates surrounding the relationship between gender and popular music since predominantly the 1960s, and review feminist and queer theory and its influence on popular music practices and scholarship
- 3 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 apply ethnographic methods to conduct an independent research project and write about the gendered meanings that members of a music culture hold about their music. In their writings, students will illustrate the musical construction of gender and its role in the formation and articulation of group identities and cultures.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

ESSAY	1	2	3
ESSAY	2	3	4

Outline Syllabus

1. *Musical Constructions and Ideologies of Gender in Popular Music*
2. *Processes of Gendering through Musical Sound*
3. *An Introduction to Music Ethnography*
4. *The Male Gaze*
5. *The Female Gaze*
6. *Gender in the Music Industry*
7. *Media Violence, Impact and Crime*
8. *Queer Issues in Popular Music*

Learning Activities

The module will be delivered by a combination of lectures and seminars. 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. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which serves as a resource bank for module 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.

References

Course Material	Book
Author	Bannister, M.
Publishing Year	2006
Title	White boys, white noise
Subtitle	masculinities and 1980s indie guitar rock
Edition	
Publisher	Ashgate: Aldershot
ISBN	

Course Material	Book
Author	Bennett, A., Shank, B. and Toynebee, J. eds.
Publishing Year	2006
Title	The popular music studies reader
Subtitle	
Edition	
Publisher	London: Routledge
ISBN	

Course Material	Book
Author	Brett, P., E. Wood and G.C.Thomas (eds)
Publishing Year	1995
Title	Queering the Pitch
Subtitle	New Gay and Lesbian Musicology
Edition	
Publisher	Routledge
ISBN	

Course Material	Book
Author	Dines, G. and Humez, J.M. eds.
Publishing Year	1995
Title	Gender, race, and class in media
Subtitle	a text-reader
Edition	
Publisher	Sage: Thousand Oaks Calif

ISBN	
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Course Material	Book
Author	Fuller, S. and Whitesell, L. eds.
Publishing Year	2002
Title	Queer episodes in music and modern identity
Subtitle	
Edition	
Publisher	University of Illinois Press,: Urbana
ISBN	

Course Material	Book
Author	Gauntlett, D.
Publishing Year	2002
Title	Media, gender, and identity
Subtitle	an introduction
Edition	
Publisher	London: Routledge
ISBN	

Course Material	Book
Author	Holtzman, L.
Publishing Year	2000
Title	Media messages
Subtitle	: what film, television, and popular music teach us about race, class, gender and sexual orientation
Edition	
Publisher	M.E. Sharpe: Armonk NY
ISBN	

Course Material	Book
Author	Lewis, L.A.
Publishing Year	1990
Title	Gender politics and MTV
Subtitle	voicing the difference
Edition	
Publisher	Philadelphia: Temple University Press
ISBN	

Course Material	Book
Author	Walser, R.,fl
Publishing Year	1993
Title	Running with the devil
Subtitle	power, gender, and madness in heavy metal music
Edition	
Publisher	Hanover (N.H.): Wesleyan University Press/University Press of New England

ISBN	
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Course Material	Book
Author	Whiteley, S. ed.
Publishing Year	1997
Title	Sexing the groove
Subtitle	popular music and gender
Edition	
Publisher	Routledge: London.
ISBN	

Course Material	Book
Author	Whiteley, S.
Publishing Year	2000
Title	Women and popular music
Subtitle	sexuality, identity and subjectivity
Edition	
Publisher	Routledge: London
ISBN	

Course Material	Book
Author	Whiteley, S.
Publishing Year	2003
Title	Too much too young
Subtitle	popular music, age, and gender
Edition	
Publisher	Routledge: London
ISBN	

Course Material	Book
Author	Whiteley, S., and Rycenga, J. eds.
Publishing Year	2006
Title	Queering the popular pitch
Subtitle	
Edition	
Publisher	Routledge: New York NY ; London .:
ISBN	

Notes

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. In addition to the thematic focus on gendered identity, the module will introduce two contrasting methods of study: critical musical analysis and music ethnography.