

NEW COURSE PROPOSAL

College: [Humanities]

Department: [Queer Studies]

Note: Use this form to request a single course that can be offered independently of any other course, lab or activity.

1. Course information for Catalog Entry

Subject Abbreviation and Number: [QS 204]

Course Title: [Queer Identity: Pop Music and Its Audience, 1980's to Now]

Units: [3] units

Course Prerequisites: [] (if any)

Course Corequisites: [] (if any)

Recommended Preparatory Courses: [] (if any)

2. Course Description for Printed Catalog: *Notes:* If grading is NC/CR only, please state in course description. If a course numbered less than 500 is available for graduate credit, please state "Available for graduate credit in the catalog description."

[This course analyzes queer identity and its relation to pop music since the 1980's, focusing primarily on explicit representations of LGBTQ themes, experiences, characters, and communities in pop music. Course themes include positive images, creation of alternative space, AIDS, coming out, celebrity, and the gay audience. Through close readings of queer theory and criticism, we will analyze the phenomenon of queer music by exploring the contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics. QS 204 is an elective for the QS Minor.]

3. Date of Proposed Implementation: (Semester/Year): [Spring] / [2018] *Comments* Early Implementation as part of the response to the pressing need and as part of a proposed sequence of new courses in concert with existing QS courses (S18: QS204, QS304; F18: QS205; S19: QS208; F19: QS369)

4. Course Level

[X] Undergraduate Only

[] Graduate Only

[] Graduate/Undergraduate

5. Course Abbreviation "Short title" (maximum of 17 characters and spaces)

Short Title: [Queer Pop Music]

6. Basis of Grading:

[] Credit/No Credit Only

[X] Letter Grade Only

[] CR/NC or Letter Grade

7. Number of times a course may be taken:

[X] May be taken for credit for a total of [1] times, or for a maximum of [3] units

[] Multiple enrollments are allowed within a semester

8. C-Classification: (e.g., Lecture-discussion (C-4).)

[3] units @ [C] [4]

9. Replaces Current Experimental Course?☐ YES ☒ NOReplaces Course Number/Suffix: ☐Previously offered ☐ times.**10. Proposed Course Uses:** *(Check all that apply)*☒ Own Program: ☐ Major ☒ Minor ☐ Masters ☐ Credential ☐ Other☒ Requirement or Elective in another Program☐ General Elective☐ General Education, Section☐ Meets GE Information Competence (IC) Requirement☐ Meets GE Writing Intensive (WI) Requirement☐ Community Service Learning (CS)☐ Cross-listed with: *(List courses)* ☐**11. Justification for Request:** *Course use in program, level, use in General Education, Credential, or other. Include information on overlap/duplication of courses within and outside of department or program. (Attach)*

Enrollment in Queer Studies classes has quintupled over the last four years. Due to the influx in requests from students, availability of QS classes are required in order to respond to the need. Currently CSUN is offering QS classes at the 100-level, and 2 courses at the 300-level, however, for students to successfully transition from 100- to the 400-level Capstone, 200- and more 300-level classes are needed. By offering our students transitional level classes, CSUN will be providing its students with the opportunity to learn about this growing population and discipline.

Queer Pop Music focuses on the LGBTQ community and the personal and social issues they face through the medium of popular music. Queer identity in music arose during the 1980s, a time when Dance, House, and Freestyle music dominated the music world. LGBTQ artists and performers bring refreshing and creative style to the music industry. This course will examine how a Queer Identity is shaped through Pop Music where/how/when that queerness is taking place. What makes a musician or a song queer? What unites Queer Pop Music?

This course will explore visibility as a key tactic in the fight for societal acceptance and civil rights, the non-fixity of gender expression and sexuality identities within the context of pop music and culture. Queer Studies 204, Queer Identity: Queer Pop Music and Its Audience, 1980's to Now will focus on explicit representations of LGBTQ themes, experiences, characters, and communities in pop music.

12. Estimate of Impact on Resources within the Department, for other Departments and the University. *(Attach)*

This course does not duplicate current course offerings. This course will make use of existing spatial and technological resources. With no foreseeable changes or additions to accommodations, facilities, and technological holdings on campus, there will be no increased costs for such resources. The Queer Studies

Program has both lecturers and full-time faculty available to teach QS 204: Queer Pop Music and Its Audience. There will not be additional costs for administrative support. There are no foreseeable additional costs through the production of departmental publications or an increase in the library's holdings.

One section will be offered in the Spring semester, at least for the first year. As long as the course fills to at least 15 students, the program/college is prepared to absorb the cost of running it while it builds enrollment. After that, we will assess demand and increase or decrease the offer frequency accordingly.

This course will help develop students' understanding of how sexual identity categories are inter-articulated with additional categories and how homophobia intersects with other systems of oppression, and how and when Queer Pop Music interfaces with struggles for social issues. The overall goal of this course is to develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions, while respecting and engaging with others' views in regard to the students' understanding and development of social justice and the correlation to queer studies and pop music.

(See Resource List)

- 13. Course Outline and Syllabus** *(Attach) Include methods of evaluation, suggested texts, and selected bibliography.*
Describe the difference in expectations of graduates and undergraduates for all 400 level courses that are offered to both.

SYLLABUS

Queer Studies 204 - Queering Pop Music

Instructor:
Office Hours:
Office Location:
Telephone:
E-mail:
Class Time:
Class Location:
Office Hours:

Music can facilitate an oppositional space in which to imagine the possibilities of living, being and loving outside heterosexual hegemony.

~ Playing it Queer: Popular Music, Identity and Queer World-Making, p. 216

QUEER STUDIES: Student Learning Objectives

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in

which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities.

2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and men but between non-normatively gendered people and normatively gendered people).
3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies.
4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities.

REQUIRED COURSE READING

- Taylor, Jodie, *Playing it Queer: Popular Music, Identity and Queer World-making*, Bern: Peter Lang International Publishers, 2012
- Instructor-curated musical selections
- Instructor-curated additional readings on Moodle

COURSE DESCRIPTION/OBJECTIVES

According to identity politics, visibility is a key tactic in the fight for societal acceptance and civil rights. But how is sexuality made visible? This course addresses this question by analyzing queer pop music since the 1980's, focusing primarily on explicit representations of LGBTQ themes, experiences, characters, and communities in pop music.

Course themes include positive images, creation of alternative space, AIDS, coming out, celebrity, and the gay audience. Through close readings of queer theory and criticism, we will analyze the phenomenon of queer music by exploring the contested relationships between spectator and text, identity and commodity, realism and fantasy, activism and entertainment, desire and politics.

This course examines what Queer Pop Music is and where it is taking place. What makes a musician or a song queer? What unites Queer Pop Music? Is it thematic or aesthetic preoccupations and rebellions? Political provocation? Media? Budget? Audience niche? To better understand the present situation in Queer Pop Music, we trace its history. We look at how Queer Pop Music is distinct from *and* indebted to camp. What does Queer Pop Music owe to drag? How does Queer Pop Music interrogate homophobia? In what ways is radical edge an essential component of Queer Pop Music? How does Queer Pop Music, in effect, queer its audience and function as a potent form of social activism?

Additional concerns to be explored: Will lesbian musicians ever get the same attention for their work as gay musicians enjoy? Will queer musicians of color get equal time? How does Queer Pop Music incorporate transgender individuals? How does Queer Pop Music destroy binaries and conventions of

hetero- *and* homo-normativity? When and how does Queer Pop Music interface with radical queer protest?

Course sessions will consist of mini-lectures, student- and professor-led discussions, occasional small group work, and presentations.

Queer Pop Music and Its Audience, 1980's to Now:

1. To develop students' understanding of how sexual identity and homophobia are inter-articulated with additional categories of difference (e.g., class/ism, gender/sexism, race/ism, etc.)
2. To develop students' ability to analyze texts and cultural phenomena from a queer perspective and to familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory
3. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender, and queer musicians, producers, and audience members
4. To develop students' ability to think critically about musical depictions of sexuality and its impact on audience and to familiarize students with the strategies queer musicians have employed to challenge the sexual oppression conventional pop music narratives enforce
5. To develop students' awareness of how Queer Pop Music cultivates empathy, alliances, and desires along lines not restricted to normative patterns of attraction, e.g., how the queerness of the audience is indulged rather than repressed
6. To develop students' ability to chart the ways Queer Pop Music platforms an optimistic social movement and how and when Queer Pop Music interfaces with struggles for social justice
7. To develop students' awareness of the degree to which art is a form of sexual politics...indeed a form of sexual propaganda
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions re: human sexuality, while respecting and engaging with others' views.

CLASS POLICIES

Attendance

Regular and prepared attendance is required for course credit. ***Students who miss more than four unexcused absences will have one full letter grade removed from their final grade for each absence beyond the fourth.*** A verifiable excuse (documentation) will be required for every absence, or grades will be lowered. Prolonged absence will result in failure of the class.

Classroom Etiquette

CSUN intends to nurture the personal development of each individual in relation to self and community. It is expected that each of us – student, professor, staff member – will treat every community member with respect, courtesy, and support. Studying in a multicultural environment and reading/discussing complex, college-level texts that address multiple forms of sexuality from a variety of perspectives can be at once eye-opening and challenging. **NOTE:** the films in this course include explicit images and frank portrayals of many forms of sexuality and violence including rape. Students must be prepared to discuss sensitive subjects with respect and open-mindedness and to view potentially disturbing material. *You will submit a signed agreement: your pledge to consistently maintain an appropriately open and considerate learning environment where each person's values, opinions and beliefs are honored and valued.*

Participation

Classroom participation is an expectation of you as a student in this course. In order to have interesting and challenging in-class discussion, students must come to class having already completed the assigned reading and they must bring the assigned reading to class: in other words, all online readings must be printed / read and annotated by you before the start of class. Come fully prepared with assigned work, necessary course materials; collaborate constructively with your classmates; be prepared to contribute to class discussion every day. Prep a “reading journal” for each of our assignments: concepts you identify in the readings for us to discuss, question, ponder, challenge. A student who distinguishes her/himself with regular and effective classroom participation is assured of

Late Policy

I do not accept late work. All work is due at the start of class, on the due date specified, and this includes readings assigned for homework. Students who will knowingly miss class on an assignment due date must submit assignments to me on moodle before class begins. Per university policy, no e-mail attachments will be accepted. Failure to submit work in a timely manner will result in a lowered full letter grade for the assignment for each calendar day late. Please note: failure to complete any assignment can lower your final grade in excess of the stated percentage for that assignment’s success in this class and beyond.

If You Need Help:

I am delighted to help whenever possible. If you have questions / problems regarding any part of this course, if you have suggestions for the improvement of this class, or if you would simply like to talk, please contact me. My office hours (by appointment) are established times for you to come discuss.

Plagiarism...Don’t do it!

According to the CSUN student handbook, plagiarism is “*intentionally or knowingly representing the words, ideas or work of another as one’s own in any academic exercise.*” Specific forms of plagiarism include the following:

- Turning in material that was written for any other class
- Offering a restructured and/or reworded version of someone else’s text as your own original work
- Downloading an essay from the Internet, or paper mills, and offering it as your own individual work
- Practicing any variation of not turning in original work for grades

Academic dishonesty by cheating, plagiarism or collusion (which is collaborative work designated solely as your own), will result in your ***immediate failure of the course.*** Your violation will be reported to the CSUN Office of Student Affairs and become part of your permanent record.

Adjustments to Syllabus

I reserve the right to modify any and/or all parts of this syllabus including policies, procedures, assignments, timelines, schedule, etc., to best serve the collective needs of the class.

Educational Access: All students who wish to learn should be given the opportunity to be successful. If you have a learning disability or a physical or mental disability, please notify the instructor so that accommodations can be made to help you succeed in the class. You may also contact Students with Disabilities Resources at: 818-677-2684 or visit SSB 110.

Summary of Course Requirements

Reading Explications	10%
Assigned Journals	10%
Classroom Participation	10%
Mid-semester Paper	20%
Group Presentation	25%
Final Project	25%

Grading

Grading scale:

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

ASSIGNMENTS***Explicate-A-Reading***

On a revolving basis every student will be responsible for reading an assigned text, prompting classmates' engagement with topic issues/questions before class date via Moodle forum, and then providing in-class discussion leadership. It is likely that each student will do this two or more times during the semester.

Assigned Journals

Students complete a bi-weekly journal response in which they conflate the concepts in assigned readings and the assigned musical selections – with a view to documenting how the particular musical piece establishes queer cultural space and thus queers its audience. Students gather related evidence from “popular” research to further demonstrate how a musical selection queers its audience. “Popular” research can include: online forums, fan sites such as Wattpad, Archive of Our Own, DeviantArt, Tumblr, zines, memes, etc. The weekly journals form a class arc in which students clarify useful terminology and critical concepts; the journals also constitute a research log you can refer to when prepping more complex class assignments.

Mid-Semester Paper

Each student will write a 5-page paper that will accomplish EITHER of the following: a) critically engage with one or two assigned texts (for example, critique an argument, read one argument against or through another, OR b) use the ideas in one or more of our assigned readings to analyze / deconstruct a musical performance. Each paper must have a clear thesis and must support that thesis with carefully chosen evidence from the text and the performance.

Group Presentation

Students will be responsible for participating in one group presentation of approximately 20 minutes on an issue related to Queer Pop Music. Group presentations are research-based and academic in nature. Group presentations will focus on deconstructing a musical composition and/or performance by offering an in-depth application of queer theory as it can be seen to pertain to the musical piece, e.g. analysis of gender bend, incorporation of camp aesthetic, political statements, etc. Ideas from our class readings and from additional research will substantiate the presentation's claims. Student presenters will place special emphasis on how the music in question queers the audience and the broader culture, platforming social change.

Final Project

Each student will complete a final written project that engages deeply with an issue in this course. The final project will typically be a 6-page paper that incorporates outside research and expounds in considered depth upon a musical composition and/or performance that is not named as part of our syllabus. The Final Project will utilize queer theory to expound upon the ways in which this object (1) is an excellent example of queer musical performance, (2) queers its audience. Appropriate MLA citations and format.

Adjustments to Syllabus

I reserve the right to modify any and/or all parts of this syllabus including policies, procedures, assignments, timelines, schedule, etc., to best serve the collective needs of the class.

TENTATIVE SCHEDULE

WEEK 1: Introductions; course policies and syllabus

Lecture & Discussion:

- Correlation between *Drown.* and Queer Pop Music as a cultural phenomenon...In what ways would this film and Queer Pop Music have elements in common? What might be their similar impact on audience?
- How do we parse “gay” vs. “queer” when analyzing a song and/or a musical performance?
- Pre-game student views on: *What is spectatorship? How do conventions and codes of traditional musical narrative reinforce heteronormativity? How might Queer Pop Music subvert these conventions? What would be the tools?*

Screening:

Drown, directed by Dean Francis, 2015

Readings:

- Introduction, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 1 – 10
-

WEEKS 2 & 3: Queer Identities, Theories & Politics (Sexual and Otherwise)

Lecture & Discussion:

- What is queer?
- What is sexual “deviance”?
- Homophiles, Liberationists & Lesbian Feminists
- Power, Discourse & Heteronormativity
- Sex, Gender, Sexuality and Performativity
- Queer Identities vs. Homonormativities

Screening:

- Class-voted examples of “best queer musical performance”; we screen & discuss why students think these selections rate as “Best Queer Song”; we build our own list of significant (*and signifying*) characteristics for what makes Queer Pop Music

Readings:

- Chapter One, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 14 - 39
-

WK 3 journal assignment: write a 2-pg discussion in which you clarify your views (from a WK 2 standpoint) of *what makes a musical text queer*: what are the significant (*and signifying*) characteristics. You will revisit this document in the various weeks of the class to see how your views expand. Post to Moodle.

WEEKS 4 & 5: Music and Identity...Selves, Sexualities & Scenes

Lecture & Discussion:

- Making selves and mapping sexualities
- Music and queerness: how the aesthetics get subverted
- Popular music, subcultures and queer scenes
- Translocality, sexual distinction and new world-making

Screening:

- The Screemers (1979 – 1981): “122 Hours Of Fear,” “I Wanna Hurt,” “Better World,” “Punish Or Be Damned”
- The Germs (1979 – 1981): “Communist Eyes,” “Lexicon Devil,” “Manimal”
- Big Boys (1980 – 1982): “Baby Let’s Play God,” “Sound on Sound,” “Fun, Fun, Fun,” “We’re Not In It To Lose”
- G.B. Jones and Fifth Column (1985): “To Sir With Hate”
- The Dicks (1983 – 1985): “Dicks Hate the Police,” “Kill from the Heart,” “Bourgeois Fascist Pig,” “Right Wing / White Ring,” “Cities Are Burning”
- 7 Seconds (1983- 1985): “My Aim Is You,” “Simple Or Absolute,” “Leave A Light On,” “Your Hate Mentality”
- The Apostles (1982 – 1984): “A New World In Our Hearts,” “Pigs For Slaughter,” “Skin Deep,” “Libertarian Youth,” “Alien Asian”
- Cypher in the Snow (1996 – 1998): “Circus Amongus,” “Rent-A-Gash,” Pirate Song,” “Femme-Kata:

Readings:

- Chapter Two, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 42 – 61

WK 5 journal assignment: write a 2-pg discussion in which you revise your views based on screenings / readings to date for what makes queer pop music queer; arrive at a definitive set of characteristics that target style, content / message, and audience. Post to Moodle.

WEEKS 6 & 7: Camp – Oh What A Lovely Queer Sensibility

Lecture & Discussion:

- “Camp is cross-dressing in a Freudian slip...Camp is gender without genitals.” – Camp: The Lie That Tells the Truth, Philip Core, 1984, p. 7
- Sex and Sensibility
- Camp as Queer Parody, Praxis and Performance
- Music and Camp

Screening:

- Queen, “Bohemian Rhapsody,” Live Aid Concert 1985
- The Cure, “Boys Don’t Cry” (1980), “Charlotte Sometimes” (1984)
- David Bowie, “Changes” (1971), “Ashes to Ashes” (1980), “Cat People” (1982)

- The Smiths, “This Charming Man” (1984), “The Headmaster Ritual” (1985), “Girlfriend in a Coma” (1987)

Readings:

- Chapter Three, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 88 - 81

WK 7 journal assignment: write a 2-pg discussion in which you clarify your views on the ways queer pop music utilizes a camp aesthetic. Post to Moodle.

WEEKS 8 & 9: Doing Drag, Undoing Gender: Gender Subversion and Musical Performance
Lecture & Discussion:

- Origins of Modern Drag: From Cross-Dressing to Queers
- Gay Culture & Drag in the Twentieth Century
- Drag Kings and Bio Queens
- Genderfuck, Lip-synching and Vocalization
- Kings & Queens at Play: the Twang Gang, a case study
- Gender, Sexuality and the Politics of Performance
- Gender, Sexuality and Musicality

Screening:

- Lady Bunny, “Shame, Shame, Shame” (1994), “The Pussycat Song” (1996)
- Vaginal Crème Davis punk and thrash concept bands: Pedro, Muriel & Esther, The Female Menudo, Black Fag, Afro Sister
- Twang Gang performing *Our Tribe* at Lez Vegas and Brisban’s Pride fair, 2005

Readings:

- Chapter Four, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 83 – 116

WK 9 journal assignment: write a 2-pg discussion in which you clarify your views on how queer pop music subverts & explodes normative gender expression. Post to Moodle.

WEEKS 10 & 11: Queer Punk: Identity Through a Distortion Pedal
Lecture & Discussion:

- Out of the Ashes of Punk
- Queercore Music and Anti-Gay Anarchy
- Queercore Sensibilities: Play, the Carnavalesque and Camp
- Case Study of a Queer Punk Band: *Anal Traffic*
- Approach, Style, Sound and Themes

Screening:

- Donny the Punk, assorted performances
- Pansy Division: “Fem in Black Leather Jacket” (1993), “Cocksucker Club” (1993), “Groovy Underwear” (1994), “Smells Like Queer Spirit” (1995), “Horny in the Morning” (1996) “Bad Boyfriend” (1998)
- Team Dresch: “Fagetarian & Dyke” (1995), “Screwing Yer Courage” (1995), “Don’t Try Suicide” (1996), “Yes I Am Too But Who Am I Really” (1996),
- Tribe 8: “Butch in the Streets” (1995), “Femme Bitch Top” (1995), “Wrong Bathroom” (1996), “Neanderthal Dyle” (1996), “Tranny Chaser” (1996), “Dead Clothed Boys” (1996)
- Anal Traffic: “Two Pumps and a Squirt,” “In Past Your Fist,” “Shit for Dickheads,” “Six Beer Queer,” “Daddy’s Chocolate Kisses,” “Scapegoat,” “Age of Consent”

Readings:

- Chapter Five, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 117 – 148
-

WK 11 journal assignment: write a 2-pg discussion in which you clarify your views on the distinctions between queer vs. gay as they pertain to pop music. Be sure to discuss style, intention, message and audience. Post to Moodle.

WEEKS 12 & 13: Womyn, Grrrls & Sistas: Queer Agendas in Feminist Music-Making

Lecture & Discussion:

- Women Sounding Out
- Riot Grrrl and Queer Crossovers
- Sistas at Play: Case Study of Queer Feminist Band Bertha Control
- Approach, Style, Sound & Themes
- Feminists Performing Queer Identities

Screening:

- Bikini Kill: “Double Dare Ya” (1992), “Rebel Girl” (1993), “I Like Fucking” (1993), “Anti-Pleasure Dissertation” (1993), “White Boy” (1994)
- Le Tigre: “Hot Topic” (1999), “The The Empty” (1999), “Eau de Bedroom Dancing” (1999), “Les and Ray” (1999), “Keep on Livin’” (2001), “Mediocrity Rules” (2001), “TGIF” (2001)
- The Butchies: “The Galaxy is Gay” (1998), “No, You Don’t Even Know” (1998), “More Rock More Talk” (1999), “For Kay” (2001), “Make Yr Life” (2004), “Second Guess” (2004), “She’s So Lovely” (2004), “Tell the Others” (2004)
- Bitch and Animal: “Best Cock on the Block” (2003), “Drag King Bar” (2003), “Feminist Housewives” (2003), “Heavy in Love” (2003), “Boy Girl Wonder” (2003)
- Bertha Control (2005-2007): “Music is the Weapon of the Future”, “The Rap Against Homophobic Crap,” “Fight,” “Time,” “Reconciliation,” “Go Go Nana,” “Love Triangle”

Readings:

- Chapter Six, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 149 – 174

WK 13 journal assignment: write a 2-pg discussion in which you clarify your views on how feminism intersects (doesn't) with queer in musical performance. Post to Moodle.

WEEK 14: **Locality, Stylistic Distinction and Utopian Imaginations**

Lecture & Discussion:

- Mapping Local Scenes
- 'That's So Gay': Creating Queer Alternatives
- Berlin: Cutting Edge Music & Sexuality
- Music as a Means for Imagining a Queer Utopia

Screening:

- Velvet Condoms (2008): "Collapse in Slow Motion," "Spiritualized," "Neon Men," "Never Ever," "My Own Tragic Escape"
- The Blow Waves (2008-2009): "Little Bitch," "Beginning of Love," "Restless Robots," "Attack of the Puppet People," "The Morning After"

Readings:

- Chapter Seven, Taylor, Jodie, Playing It Queer: Popular Music, Identity, and Queer World-Making, pp. 175 – 214

WEEKS 15 & 16: **Group Presentations & Final Exam Prep**

QS at the CSUN Oviatt Library:

- ERIC GARCIA is the QS Librarian. If you need any assistance or pushes in the right direction, please do not hesitate to work with Eric. (eric.garcia@csun.edu)
- ELLEN JAROSZ is the archivist assigned to the Bullough Archive in the Oviatt; it is the 2nd largest sexuality archive in the country and you should make every effort to visit the archive and work with Ellen. (ellen.jarosz@csun.edu)

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movement that changed the world (whether you knew it or not). Out Magazine.

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Vaginal Crème Davis, *Fertile La Toyah Jackson* zine, 1984-1990

Wilcox, A. (2002). Whose drag is it anyway? Drag kings and monarchy in the UK. *The Drag King Anthology*, pp. 263 – 284. New York: Harrington Park Press.

Zervigon, A. M. (2004). Drag shows: Drag queens and female impersonators. *The Queer Encyclopedia of Music, Dance and Musical Theatre*, pp. 89 – 91. San Francisco: Cleis Press.

Zine: Yes, Ms. Davis (1994) http://archive.qzap.org/index.php/Detail/Object/Show/object_id/234

14. Indicate which of the PROGRAM’S measurable Student Learning Outcomes are addressed in this course. (Attach)

Student Learning Outcomes:

1. Explore and value the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities, and explore and value the ways in which ethnicity/race, gender (understood here in terms of the different contrasts between women and men, and between non-normatively gendered and normatively gendered people), and socioeconomic class shape the diversities of cultures, thought, perspectives and literatures of lesbian, gay, bisexual, transgender, intersexed and queer people and communities. (Course SLO 1, 3, 4)
2. Critically reflect on and analyze multiple dimensions of human identity and experience that are shaped by sexuality and gender (understood here in terms of a contrast not between women and

men but between non-normatively gendered people and normatively gendered people). (Course SLO 2, 8)

3. Contribute to scholarship and creative production and innovation in the interdisciplinary field of queer studies and closely related fields such as transgender studies. (Course SLO 5)
4. Act as responsible global citizens committed to principles of freedom, equality, justice and participatory democracy in ways that value fully lesbian, gay, bisexual, transgender, intersexed, and queer people and communities. (Course SLO 6, 7)

15. Assessment of COURSE objectives *(Attach)*

COURSE ALIGNMENT MATRIX

Directions: Assess how well _QS 204_____ (course) contributes to the program's student learning outcomes by rating each course objective for that course with an I, P or D.

I=introduced (basic level of proficiency is expected)

P=practiced (proficient/intermediate level of proficiency is expected)

D=demonstrated (highest level/most advanced level of proficiency is expected)

Course Objectives	S LO 1	SLO 2	SLO 3	SLO 4
1. To develop students' understanding of how sexual identity and homophobia are interarticulated with additional categories of difference (e.g., class/ism, gender/sexism, race/ism, etc.).	I			
2. To develop students' ability to analyze texts and cultural phenomena from a queer perspective and to familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory.		I		
3. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender, and queer musicians, producers, and audience members.	I			
4. To develop students' ability to think critically about musical depictions of sexuality and its impact on audience and to familiarize students with the strategies queer musicians have employed to challenge the sexual oppression conventional pop music narratives enforce.	I			

5. To develop students' awareness of how Queer Pop Music cultivates empathy, alliances, and desires along lines not restricted to normative patterns of attraction, e.g., how the queerness of the audience is indulged rather than repressed.			I	
6. To develop students' ability to chart the ways Queer Pop Music platforms an optimistic social movement and how and when Queer Pop Music interfaces with struggles for social justice.				P
7. To develop students' awareness of the degree to which art is a form of sexual politics...indeed a form of sexual propaganda.				I
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions re: human sexuality, while respecting and engaging with others' views.		P		

Course Objectives	Assessments of Student Performance
1. To develop students' understanding of how sexual identity and homophobia are inter articulated with additional categories of difference (e.g., class/ism, gender/sexism, race/ism, etc.).	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals Classroom Participation - Mid-semester Paper – 5 page paper Group Presentation – 20 minutes Final Project – 6 page paper
2. To develop students' ability to analyze texts and cultural phenomena from a queer perspective and to familiarize students with a variety of perspectives and key concepts and debates within the fields of queer theory.	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals
3. To develop students' understanding of similarities and differences in the work, identity formations, and lived-experiences of lesbian, gay, bisexual, transgender, and queer musicians, producers, and audience members.	Mid-semester Paper – 5 page paper Group Presentation – 20 minutes Final Project – 6 page paper

4. To develop students' ability to think critically about musical depictions of sexuality and its impact on audience and to familiarize students with the strategies queer musicians have employed to challenge the sexual oppression conventional pop music narratives enforce.	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals Group Presentation – 20 minutes Final Project – 6 page paper
5. To develop students' awareness of how Queer Pop Music cultivates empathy, alliances, and desires along lines not restricted to normative patterns of attraction, e.g., how the queerness of the audience is indulged rather than repressed.	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals Classroom Participation -
6. To develop students' ability to chart the ways Queer Pop Music platforms an optimistic social movement and how and when Queer Pop Music interfaces with struggles for social justice.	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals Final Project – 6 page paper
7. To develop students' awareness of the degree to which art is a form of sexual politics...indeed a form of sexual propaganda.	Reading Explications – readings/ moodle forums Group Presentation – 20 minutes Final Project – 6 page paper
8. To develop students' critical reading and writing skills, as well as their ability to discuss ideas and express opinions re: human sexuality, while respecting and engaging with others' views.	Reading Explications – readings/ moodle forums Assigned Journals – bi-weekly journals Classroom Participation - Mid-semester Paper – 5 page paper Group Presentation – 20 minutes Final Project – 6 page paper

(For numbers 14 and 15, see [Course Alignment Matrix and the Course Objectives Chart](#))

16. If this is a General Education course, indicate how the General Education Measurable Student Learning Outcomes (from the appropriate section) are addressed in this course. (Attach)

N/A

17. Methods of Assessment for Measurable Student Learning Outcomes (Attach)

A. Assessment tools

QS faculty are engaged in critical pedagogy. Students are encouraged to develop critical thinking skills at every step of the learning process. Active and collaborative learning is assured by group work, media analysis, self-reflective assignments like journals; term papers, creative projects like zines, videos, power point presentations, exams, in-class presentations are used to develop student's critical thinking, creative powers, abstract thinking, as well as oral skills.

- B. Describe the procedure dept/program will use to ensure the faculty teaching the course will be involved in the assessment process (refer to the university's policy on assessment.)

Plans are constructed in QS Advisory Board meetings; they are implemented by the Program Coordinator with the help of faculty, and the results are discussed in faculty meetings and retreat. New measures and changes are introduced as part of these discussions.

18. Record of Consultation: *(Normally all consultation should be with a department chair or program coordinator.) If more space is needed attach statement and supporting memoranda.*

Date:	Dept/College:	Department Chair/ Program Coordinator	Concur (Y/N)
[3/9/16]	[MUS - Industry Studies]	[Ric Alviso]	[Y]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]
[]	[]	[]	[]

Consultation with the Oviatt Library is needed to ensure the availability of appropriate resources to support proposed course curriculum.

Collection Development Coordinator, Mary Woodley

Please send an email to: collection.development@csun.edu

Date

[2/19/16]

19. Approvals:

Department Chair/Program Coordinator:	Greg Knotts	Date:	[1/20/17]
College (Dean or Associate Dean):		Date:	[]
Educational Policies Committee:		Date:	[]
Graduate Studies Committee:		Date:	[]
Provost:		Date:	[]