

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department &amp; Course Number

Department of Ethnomusicology 98T

Course Title

Ethnomusicology of the Closet

- 1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis x
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice x

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

The course includes extensive reading and critical analyses on ethnographic works on musical practices in non-Western cultures, critical analyses of music and dance practices, and the creation of a final written project on the same subject matter.

3. List faculty member(s) who will serve as instructor (give academic rank):

Jeff Roy (Teaching Fellow); Daniel Neuman (Faculty Mentor)

4. Indicate when do you anticipate teaching this course:

	2014-2015	Winter	_____	Spring	x
		Enrollment		Enrollment	

GE Course Units 5

## 5. Please present concise arguments for the GE principles applicable to this course.

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|----------------------------------|--|
| ❑ General Knowledge              | This course will give students a spectrum of learning in the arts and humanities. This knowledge will extend beyond facts to include theories methodologies within and surrounding the fields of ethnomusicology, anthropology, performance studies, women and gender studies, LGBT studies, subaltern studies, and others.  |
| ❑ Integrative Learning           | Students will learn to compare and synthesize different disciplinary and theoretical perspectives in order to discover the ways in which contrasting approaches can illuminate issues of performance in different cultures.  |
| ❑ Ethical Implications           | This course will inform students about important issues in the arts, humanities, and social sciences, and prepare them to evaluate ethically and critically the implications of these developments as scholars, citizens and leaders.  |
| ❑ Cultural Diversity             | Through the study of music performance in culture, students will contextualize issues of race, ethnicity, gender and multicultural interactions worldwide. This course will provide a diversity of cultural perspectives with the aim of enhancing understanding and tolerance of difference while illuminating the values, ideas, and goals that individuals and groups hold in common. |
| ❑ Critical Thinking              | Through weekly lectures and discussions, as well as the development of a final ethnographic research project, students will develop the ability to make critical and logical assessments of literary and ethnographic material.  |
| ❑ Rhetorical Effectiveness       | Through weekly writing assignments and a final research project, students will develop the ability to frame and deliver a reasoned and persuasive argument in speech and writing.  |
| ❑ Problem-solving                | Students will develop the ability to determine what knowledge is needed, how to acquire it, and how to use it in the development of weekly writing assignments and a final research project.   |
| ❑ Library & Information Literacy | Through the development of a final research project, students will utilize critical research skills including the ability to search select organize and  |

critical research skills including the ability to search, select, organize, and manage relevant information from a variety of sources, both traditional and digital. Students will also develop the ability to make critical and logical assessments of the material gathered in the development of the final paper.

<b>(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)</b>		
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1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>N/A</u>	(hours)
3. labs	<u>N/A</u>	(hours)
4. Experiential (service learning, internships, other):	<u>N/A</u>	(hours)
5. Field Trips:	<u>N/A</u>	(hours)

<b>(A) TOTAL Student Contact Per Week</b>	<b>3</b>	<b>(HOURS)</b>
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<b>(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)</b>		
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1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>8</u>	(hours)
3. Group Projects:	<u>N/A</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>N/A</u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>1</u>	(hours)
7. Research Activity:	<u>2</u>	(hours)

<b>(B) TOTAL Out-of-class time per week</b>	<b>13</b>	<b>(HOURS)</b>
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<b>GRAND TOTAL (A) + (B) must equal at least 15 hours/week</b>	<b>16</b>	<b>(HOURS)</b>
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## Ethnomusicology of the Closet

Instructor: Jeffrey C Roy  
 Email: [jeffroyucla@gmail.com](mailto:jeffroyucla@gmail.com)  
 Office Hours: TBA, Schoenberg 2418

### Course Description:

A new era in our understanding of gay and lesbian studies began in 1990 with the publication *Epistemology of the Closet*, by E.K. Sedgwick. However, a major shortcoming of this text is that its treatment of gender and sexuality is confined to a Western context. In this class, we will explore other kinds of “closets” and investigate different cultural constructions of gender using ethnomusicological materials as a point of entry. What are the ways in which gender and sexuality participate in culture through music? How does music intervene and challenge cultural constructs of gender and sexuality? Drawing on a variety of critical approaches, this class will be an investigation of the diverse ways in which the world’s cultures *perform* gender—both metaphorically and literally—through music.

The study of the relationship between music and sexuality is a developing field. In this class, we will look at recently released ethnomusicological works by Anna Morcom (2013) and James Kippen (2013), and unpublished fieldwork notes and recordings in order to investigate the latest trends in ethnographic research on music, gender and sexuality. We will read foundational texts by E.K. Sedgwick, Judith Butler, Michel Foucault, and Douglas Crimp; ethnographic works by Lila Abu-Lughod, Gayatri Reddy, and Huseyin Tapinc; and review musical and artistic works ranging from Mumbai’s *The Dancing Queens*, Shanghai’s Jin Xing, to Britney Spears. Each week, we will examine representations of gender and sexuality in music and dance-related projects, some of which were created by UCLA professors and/or students. These will provide models for the development of your own ethnographic research project, leading to your participation in a final class showcase during finals week.

Each week’s topics build on those from the week before as we investigate the multivalent methods of ethnography and the diverse ways it represents music, gender and sexuality in cross-cultural contexts. Our interdisciplinary discussions will include perspectives from the fields of ethnomusicology, anthropology, gender studies, performance studies, and in some cases, film studies. We will address further questions such as: In what ways are gender and sexuality, and other categories of identity, mobilized in music and dance? What are the moral and political implications of artistic representation? What can music and dance performance tell you about the nation, culture, or musician’s beliefs about gender and sexuality? Finally, we will ask what our own interpretations and project creations tell us about ourselves.

### Course Objectives:

- Understand key theoretical and (ethno)methodological approaches to the study of music, gender and sexuality
- Analyze the ways in which music reifies and/or resists cultural conceptions of gender and sexuality
- Utilize interdisciplinary modes of learning and research, particularly those from feminist, critical race, and queer theories
- Identify and practice elements of critical scholarly engagement, including the maintenance of a weekly online, peer-reviewed journal, critical analyses and in-class presentations
- Successfully utilize theory and practice using materials discussed in the course through the creation of a final research project

## Course Requirements:

### Active Participation

Our class discussions are shaped by student participation and active involvement with class materials. This seminar depends on you and your commitment towards class. Active Participation means that you have read the required assignments for the day and are ready to discuss them with the group. You should be able to come to class ready to summarize the readings as well as pose further questions and draw connections to other concepts or issues discussed in class. Write down any questions you have or topics you wish to discuss ahead of time.

### Weekly Critical Analyses, In-Class Blog Contributions and Responses

Each week, students are expected to write a 2-3 page critical analysis responding to a specific set of prompts. The reports should critically engage the week's readings and other media, thoughtfully raising further questions and drawing connections to other concepts, issues or examples discussed in class. These reports should be uploaded on the class website under the "Critical Analysis" heading, and a copy should also be printed and brought to class. We will use your analyses as a spring board upon which to engage our class discussions. For a guide, refer to the course reading worksheet on the final page of this syllabus.

The class website also contains a section for students to contribute a blog post. Students are responsible for contributing a blog post in response to the weekly arts projects, readings and other media, drawing connections to their own life's experiences. Students should also respond to at least one blog post a class peer. This is where you provide your own thoughts to spark discussion. Be Creative!

### Presentations of Readings

Each week, one or two students will be responsible for delivering a 10-minute presentation on the class readings. Successful presentations will include a summary of the readings, the writers' main arguments, find points of connection with the class media, and raise further questions for class discussion. Sign ups for the weekly presentations will be passed out at the beginning of class during Week 1. Use the course reading worksheet on the final page of this syllabus as a guide to your presentations.

### Final Project

Each student is responsible to produce a major research paper with an accompanying musical and visual component on a topic related to the course. The Final Project can appear as one of two types: (1) a thorough ethnography of a musician/dancer (or group) with accompanying audio/visual examples; (2) a musical/dance composition of your own interrogating issues of gender and sexuality, along with an accompanying reflexive ethnography of your own work and work process. Successful projects will expand upon course discussion topics and readings, engage human subjects through "thick interpretation," and introduce further questions in the study of music and gender/sexuality.

Ethnographic research takes time, so it is important to start early in the quarter. This project will occur in four stages: First, a 2-3 page proposal for the project will be due by Week 4. The proposal should summarize your research interest, discuss your project's relevance to the course material, describe your approach/methodology, and present a rough time table of your expected progress. Second, a "rough draft" or evidence demonstrating significant progress made on the project, will be due during Week 7. Feedback on your projects will be handed back to you the following week. Third, you will be responsible for a 10-15 minute presentation of your project during Weeks 9 or 10, where you will receive written and oral feedback from your peers and instructor in class. Finally, the Final Projects will be turned in and exhibited at our Class Showcase during Finals Week. Final projects will be left in the professor's mailbox after grading. Further guidelines on each component of the final project will be given throughout the quarter.

*\*Note: Final Project grade is contingent on completing each and every step of the assignment*

**Grade Breakdown:****Scholarly Engagement with Peers and Instructor: 60% of Final Grade**

- Weekly Critical Analyses and In-Class Blog Contributions (to be submitted on CCLE the day before class): 30%
- Active Participation: 10%
- Presentations of Readings: 10%
- In-Class Projects with Peers: 10%

**Final Project: 40% of Final Grade**

- Initial Proposal: 5%
- First Draft: 5%
- Final Project: 30%

*\*Note: Late assignments will not be accepted without a doctor's note.*

**Grading Scale:**

97-100	A+	87-89	B+	77-79	C+	67-69	D+	0-59	F
94-96	A	84-86	B	74-76	C	64-66	D		
90-93	A-	80-83	B-	70-73	C-	60-63	D-		

**Course Materials:**

All articles are available online through the course website. I will also make one copy of all required texts and online articles available in the Music School Library under the Reserves section. Required texts for this class are available at the Campus Bookstore.

**Course Media:**

Other media will be available on the course website if you are expected to watch them outside of class. To access them, you will be connected to the UCLA network and logged on to the course website. Films are also available for viewing at the Media Lab in Powell Library. Please come see me if you have any questions about how to access the media for this class.

**Academic Integrity:**

Academic integrity policy: The UCLA Student Conduct Code, and Student Guide to Academic Integrity, and other documented policies of the department, college, and university related to academic integrity will be enforced. For more details on UCLA policies, please refer to The Office of the Dean of Students and the handout on Academic Integrity posted on the course website. Copyright Notice: All lectures and lecture materials are the intellectual property of the instructor. No recording or distribution of these materials may be done without the expressed consent of the instructor.

**Students with Disabilities:**

Students with documented disabilities wishing to receive accommodations must be registered with the Office for Students with Disabilities (OSD): <http://www.osd.ucla.edu>. It is crucial for students to make an appointment with the instructor early in the term so that adequate accommodations can be made.

**Changes to Syllabus:**

The instructor reserves the right to make changes to the syllabus

## WEEKLY OVERVIEW

Readings must be completed before class the week they are listed.

## SECTION 1

Setting the Scene: Cultural “Epistemologies of the Closet”

WEEK 1: Getting acquainted. Discussion of cultural paradigms of queer identity.

Class Structure

—Class Introduction

—In-class group reading (each group will be assigned one reading for a presentation):

Sedgwick, E.K. 2008. *Epistemologies of the Closet*. Berkeley: University of California.

\*Group Reading: pgs 1-5

Foucault, Michel. 1978. *History of Sexuality (Volume 1)*. New York: Random House.

\*Group Reading: pgs 1-2

Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. London: Rutledge.

\*Group Reading: pgs 1-2

—In-class presentations and discussion

*Discussion Topics: What is gender and sexuality, and how do E.K. Sedgwick, Michel Foucault, and Judith Butler define them? What are their specific methods of representing gender and sexuality? How does the idea of “performativity” fit into all of this? What do you think the study of music can provide in our understanding of gender and sexuality?*

—In-class viewing (with discussion to follow):

*Meet Gopi*, visual ethnographic fieldwork of musician *Gopi* (6 min.)

(published on <http://www.fulbright.mtvU.com/jroy>)

*Meet Alisha Baath*, visual ethnographic fieldwork musician *Alisha Baath* (5 min.)

(published on <http://www.fulbright.mtvU.com/jroy>)

*Discussion Topics: How is gender and sexuality discussed by these musicians? How are these musicians and their performances represented in these videos? How does “gender performativity” fit into this method of representation?*

WEEK 2: Queer(ing) Ethnography

Readings (to be completed before class)

Benedict, Ruth. 1934. “Anthropology and the Abnormal.” *Journal of General Psychology* 10(1):59-80.

\*Read: 59-80 (*pay close attention to how the author argues for a defense of ethnical relativism, keeping close eye on the terminologies she employs*)

Herd, Gilbert. 1997. “Cultural Myths About Homosexuality.” In *Same Sex, Different Cultures*. Oxford: Westview Press.

\*Read: pgs. 25-61

Blackwood, Evelyn. 2002. "Reading Sexualities Across Cultures: Anthropology and Theories of Sexuality." In *Out in Theory: The Emergence of Lesbian and Gay Anthropology*. Champaign-Urbana: University of Illinois.

\*Read: pgs 25-34

**Rooke, Alison. 2010. "Queer in the Field: On Emotions, Temporality and Performativity in Ethnography." In *Queer Methods and Methodologies*, edited by Kath Browne and Catherine J. Nash. Burlington, VT: Ashgate Publishing Company.**

\*Read: pgs. 25-40

**Jackman, Michael Connors. 2010. "The Trouble with Fieldwork: Queering Methodologies." In *Queer Methods and Methodologies*, edited by Kath Browne and Catherine J. Nash. Burlington, VT: Ashgate Publishing Company.**

\*Read: pgs. 113-128

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What is ethnography and why does it matter? What are the different ways ethnographic writings tell stories about the stories other cultures tell about gender and sexuality? What are some cultural "myths" about gender and sexuality? How do different ways of telling stories change the way we read sexuality across cultures?*

—In-class viewing (with discussion to follow):

Excerpt from *Two Spirit People*, visual ethnography (10 min.)

*Discussion Topics: What are some of the myths surrounding Two Spirit People? How is gender and sexuality represented in this documentary? How are these musicians and their performances represented in these videos?*

## SECTION 2

### Case Study

### WEEK 3: (En)gendering Identity in (Homo)Musical Communities

#### Readings (to be completed before class)

Sugarman, Jane C. 1997. *Engendering Song: Singing and Subjectivity at Prespa Albanian Weddings*. Chicago: University of Chicago Press.

\*Read: pgs. 16-39 (*pay close attention to how the author explains gender roles in music performance*) **"Approaching Prespa Singing"**

\*Read: pgs. 79-119 **"Singing as a Gendered Activity"**

Peraino, Judith. 2006. "Homomusical Communities: Production." In *Listening to the Sirens: Musical Technologies of Queer Identity from Homer to Hedwig*. Berkeley: University of California Press.

\*Read pgs 152-194 (*pay close attention to how musical culture create different conceptions of queer identity*)

Morris, Bonnie J. 1999. "Eden Built by Eves: Matriarchal Structure." In *Eden Built By Eves: The Culture of Women's Music Festivals*. New York: Alyson Publications.

\*Read: pgs. 59-83

### Class Structure

—In-class presentations and discussion

*Discussion prompts: How does music inform and/or is informed by culture? How does music structure gender and sexual identity? What is identity? What is musical embodiment and how is it tied to subjectivity? Why are ethnographic studies of music(al cultures) important to the understanding of gender, sexuality, and society in general?*

—In-class viewing (with discussion to follow):

Excerpt from *Paris is Burning* (1990), documentary (15 min.)

*Discussion Topics: How are the communities depicted in this film organized? How does music and dance performance fit in to conceptions of belonging? How is gender constructed socially within these communities? How is gender and sexuality represented in this documentary? How are these musicians and their performances represented in these videos?*

WEEK 4: (Em)bodiment: Eroticism and Gender Subversion in Music and Dance

\*\*\*Final Project proposal due in class

### Readings (to be completed before class)

Morcom, Anna. 2013. *Illicit World of Indian Dance: Cultures of Exclusion*. New York: Oxford University Press

\*Read: "Transgender Erotic Performers in South Asia" pgs 99-119

Bor, Joep. 2014. "On the Dancers or *Devadasis*: Jacob Haafner's Account of the Eighteenth-Century Indian Temple Dancers." In *Music, Dance and the Art of Seduction*, edited by Frank Kouwenhoven and James Kippen. Delft, The Netherlands: Eburon Publishers.

\*Read: pgs. 233-259

Emigh, John and Jamer Hunt. 1992. "Gender Bending in Balinese Performance." In *Gender in Performance: The Presentation of Difference in the Performing Arts*, edited by Laurence Senelick. Hanover, N.H.: University Press of New England.

\*Read: pgs. 195-221.

Ok, Prumsodun. 2013. *Moni Mekhala and Ream Eyso*.

\*Read through the artist's retelling of his work: pgs 75-79

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What is "the body"? How does sexuality intervene in the body? How do the authors' conceptions of "the body" related to Judith Butler's notion of "performativity"? How is gender performativity represented in these ethnographies? How did ethnographic portrayals of "erotic" dancers change over time? Do you think the authors' subjective biases color their observations?*

—In-class viewing (during discussion):

*The Importance of Miss Koovagam*, visual ethnographic fieldwork (7 min.)

(published on <http://www.fulbright.mtvU.com/jroy>)

*Welcome to Mumbai: The Dancing Queens*, visual ethnographic fieldwork (6 min.)

(published on <http://www.fulbright.mtvU.com/jroy>)

—Special In-class presentation (with discussion to follow):

*Beloved (Work-In-Progress)*, live dance performed by Prumsodun Ok (15 min.)

*Discussion Topics: How do you conceptualize “the body”? Did your way of thinking change after seeing the live performance? How and why do you think it changed? What are the differences between a written ethnography, video ethnography, and a “live” ethnography?*

### SECTION 3

#### Performative Constructions of Gender

WEEK 5: The “Burlesqued Wink”

#### Readings (to be completed before class)

Geertz, Clifford. 1973. *The Interpretation of Cultures*. New York: Basic Books

\*Read: pgs. 1-30, “Thick Description”

Hamilton, Marybeth. 1993. “I’m the Queen of the Bitches’: Female Impersonation and Mae West’s *Pleasure Man*.” In *Crossing the Stage: Controversies on Cross Dressing*, edited by Lesley Ferris. New York: Routledge.

\*Read: pgs. 107-119

Halberstam, Judith. 1998. *Female Masculinity*. Durham, NC: Duke University Press.

\*Read: pgs. 231-266, “Drag Kings: Masculinity and Performance”

**Hansen, Kathryn. 2002. “A Different Desire, a Different Femininity: Theatrical Transvestism in the Parsi, Gujarati, and Marathi Theaters, 1850-1940.” In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.**

**\*Read: pgs. 163-180**

#### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What is the role of ethnography, according to Clifford Geertz? What is the difference between a “twitch,” a “wink,” and a “burlesqued wink”? How can these conceptions be applied to ethnographies of drag queens? How does drag music and dance performance fit in to conceptions of selfhood? How is gender constructed by drag performers?*

—In-class viewing (with discussion to follow):

“Pleasure Man,” Mae West (4 min.)

Excerpt from *Some Like it Hot* (1959), film (5 min.)

Excerpt from *Rocky Horror Picture Show* (1975), film (5 min.)

Excerpt from *La Cage aux Folles* (1978), film (5 min.)

*Discussion Topics: How are the drag performances “staged”? How are gender and sexuality represented through performance in these films? How are the musicians themselves portrayed? Do you think the directors of these films “got it right”?*

## WEEK 6: Performing Masculinity

### Readings (to be completed before class)

Tapinc, Huseyin. 1992. “Masculinity, Femininity, and the Turkish Male Homosexuality.” In *Modern Homosexualities: Fragments of Lesbian and Gay Experiences*, edited by Ken Plummer. New York: Routledge.

\*Read: pgs 39-52

Stokes, Martin. 2010. *The Republic of Love: Cultural Intimacy in Turkish Popular Music*. Chicago: University of Chicago Press.

\*Read: “Zeki Muren: Sun of Art, Ideal Citizen” pgs 35-71

**Cohen, Lawrence. 2002. “What Mrs. Besahara Saw: Reflections on the Gay Goonda.” In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.**

**\*Read: pgs. 149-162**

Herd, Gilbert. 1994. *Guardians of the Flute, Vol. 1: Idioms of Masculinity*. Chicago: University of Chicago Press.

\*Read: “Masculinity,” pgs 203-254

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What is “masculinity” and how is it “performed” in Turkish culture? How is sexuality expressed in this culture? How does music, masculinity, and masculine sexuality intervene in the creation of community and national identity?*

—In-class viewing (with discussion to follow):

Excerpt from *Hindistan Cevizi* (1967), film (10 min.)

*Discussion Prompts: How is masculinity portrayed in this film? How is sexuality constructed by Zeki Muren? How is his sexuality interpreted (by the film director and the general public)? How has your conception of masculinity changed after this discussion?*

## SECTION 4

### Music in Liminal Spaces

WEEK 7: Blurring the Lines: (De)constructions of Gender in Music Performance

\*\*\*Final Project “rough draft” due in class

### Readings (to be completed before class)

Abu-Lughod, Lila. 1986. *Veiled Sentiments: Honor and Poetry in a Bedouin Society*. Los Angeles: University of California Press.

\*Read: pgs 152-167 in “Modesty, Gender, and Sexuality”;

**\*Read: pgs 233-259 in “Discourses on Sentiment”**

Roseman, Marina. 1987. “Inversion and Conjecture: Male and Female Performance Among the Temiar of Peninsula Malaysia.” In *Women and Music in Cross-Cultural Perspective*, edited by Ellen Koskoff. Urbana, IL: University of Illinois Press.

\*Read: pgs. 131-149

Kapchan, Debora. 2003. “Nashat: The Gender of Musical Celebration in Morocco.” In *Music and Gender: Perspectives from the Mediterranean*, edited by Tullia Magrini. Chicago: University of Chicago Press.

\*Read pgs 251-266

Hawkins, Stan and John Richardson. 2007. “Remodeling Britney Spears: Matters of Intoxication and Mediation.” *Popular Music and Society* 30(5):605-629.

\*Read: pgs. 605-629

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: How are gender roles “played” by women in these cultures? How does music performance reinforce or subvert conventional gender roles, according to these authors? How does music, gender and sexuality intervene in the construction of community identity? How are women and women’s sexuality portrayed in these ethnographies? How does the juxtaposition of Britney Spears with the Bedouin’s affect your ideas about gender roles?*

—In-class viewing (with discussion to follow):

*Toxic*, music video (4 min.)

*Discussion Topics: How is Britney Spears depicted in this music video? How is her gender constructed visually and aurally? If this video were shown to someone who had never seen it before, what would they think of Britney Spears? If this video were shown to someone who had never been to the United States, what would they think of the country?*

### WEEK 8: Music in “Liminal Phases” of Gender Transitioning

#### Readings (to be completed before class)

Turner, Victor. 1969. *The Ritual Process: Structure and Anti-Structure*. London: Routledge & Kegan Paul.

\*Read: pgs. 94-130 “Liminality and Communitas”

Wikan, Unni. 1977. “Man Becomes Woman: Transsexualism in Oman as a Key to Gender Roles.” *Man*, Vol 12(2)

\*Read: pgs 304-319

Besnier, Niko. 2002. “Transgenderism, Locality, and the Miss Galaxy Beauty Pageant in Tonga.” *American Ethnologist*, Vol. 29(3)

\*Read: pgs 167-195

Sweet, Michael J. 2002. "Eunuchs, Lesbians, and Other Mythical Beasts: Queering and Dequeering the *Kama Sutra*." In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.

\*Read: pgs. 77-86

### Class Structure

—Final Project "Rough Drafts" returned with comments

—In-class presentations and discussion

*Discussion Prompts: What is "liminality," according to Victor Turner? How does the concept of "liminality" pertain to gender identity? How does music facilitate, create, or subvert gender constructions? How do ritualistic practices within the hijra community reinforce notions of "in-betweenness"? How does music blur the boundaries of gender?*

—In-class viewing (with discussion to follow):

*Musical Liminalities in a Hijra Rites of Passage Ritual*, visual ethnographic fieldwork (unpublished), (10 min.)

*Melodies and Maladies of a Monarch*, visual ethnographic fieldwork (6 min.)  
(published on <http://www.fulbright.mtvU.com/jroy>)

*Rites of Passage* (2012), documentary film (10 min.)

*Discussion Topics: How are the communities represented in these visual ethnographies? What are the differences between how Laxmi (the hijra guru) and Maya conceive of their gender identities? How is gender and sexuality discussed by these musicians? How does music and dance performance fit in to conceptions of belonging?*

## SECTION 5

### Music, Gender and Politics

#### WEEK 9: Music as Sexual Politics

#### Readings (to be completed before class)

Mercer, Kobena. 1994. *Welcome to the Jungle: New Positions in Black Cultural Studies*. New York: Routledge.

\*Read: pgs. 131-170, "Black Masculinity and the Sexual Politics of Race"

Carby, Hazel V. 1986. "'It Jus' Be's Dat Way Sometime': The Sexual Politics of Women's Blues." In *Keeping Time: Reading In Jazz History*, edited by Robert Walser. New York: Oxford University Press.

\*Read: pgs. 351-365

McClary, Susan. 2002. *Feminine Endings: Music, Gender, & Sexuality*. Minneapolis: University of Minnesota Press

\*Read: pgs. 53-79, "Sexual Politics in Classical Music"

Bhaskaran, Suparna. 2002. "The Politics of Penetration: Section 377 of the Indian Penal Code." In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.

\*Read: pgs. 15-29.

**Gandhi, Leela. 2002. "Loving Well: Homosexuality and Utopian Thought in Post/Colonial India." In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.**

**\*Read: pgs. 87-99**

Xing, Jin. 2007. *Shanghai Tango: A Memoir*. Shanghai: Atlantic Books.

\*Students will be selected to read and present on one chapter of this book

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What is the role of music in sexual politics (according to Hazel Carby)?*

*What is the role of sexual politics in music (according to Susan McClary)? How are gender and sexual identities strategized through music? How is music used to empower communities?*

—In-class viewing (during discussion):

Excerpt from *Jin Xing*, film (5 min.)

—Final Project Presentations (with written and oral feedback to follow each presentation)

### WEEK 10: Reflexivity and Visual Ethnography

#### Readings (to be completed before class)

Pink, Sarah. 2006. *Doing Visual Ethnography: Images, Media and Representation in Research*. London: Sage Publications Ltd.

\*Read: pgs. 1-31, "Gendered Identities, Technologies and Images"

Babiracki, Carol M. 1997. "What's the Difference? Reflections on Gender and Research in Village India." In *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*, edited by Gregory F. Barz and Timothy J. Cooley. New York: Oxford University Press.

\*Read: pgs. 121-138

\*Read: pgs. 121-138

**Ghosh, Shohini. 2002. "Queer Pleasures for Queer People: Film, Television, and Queer Sexuality in India." In *Queering India: Same-Sex Love and Eroticism in Indian Culture and Society*, edited by Ruth Vanita. New York: Routledge.**

**\*Read: pgs. 207-221**

La Pastina, Antonio C. 2006. "The Implications of an Ethnographer's Sexuality." *Qualitative Inquiry* 12(4):724-735

\*Read: pgs. 724-735

### Class Structure

—In-class presentations and discussion

*Discussion Prompts: What are the advantages and disadvantages towards visual ethnography in the study of music, gender and sexuality? How does visual ethnography change the way we imagine the communities it represents? What are the political implications of the frame? How the gender identity or sexual orientation of the ethnographer impact what*

*they capture? How does these readings change the way you view the visual ethnographies we have seen in class?*

—In-class viewing (during discussion):

*These Colors Don't Bleed*, visual ethnographic fieldwork (6 min.)

(published on <http://www.fulbright.mtvU.com/jroy>)

—Final Project Presentations (with written and oral feedback to follow each presentation)

## FINALS WEEK SHOWCASE OF PROJECTS

Final projects due one week after the last meeting.

Suggested Additional Readings:

Elliston, Deborah. 2002. "Anthropology's Queer Future: Feminist Lessons from Tahiti and Its Islands." In *Out in Theory: The Emergence of Lesbian and Gay Anthropology*, edited by Ellen Lewin and William Leap. Champaign, IL: University of Illinois Press.

\*Read: pgs 243-253

Garber, Eric. 1989. "A Spectacle In Color: The Lesbian and Gay Subculture Of Jazz Age Harlem." In *Hidden From History: Reclaiming the Gay & Lesbian Past*, edited by Martin Duberman, Martha Vicinus, & George Chauncey, Jr. New York: Penguin Group.

\*Read: pgs 318-331

Hajratwala, Minal. 2012. *Out!: Stories from the New Queer India*. Mumbai: Queer Ink.

Wright, Timothy. 2000. "Gay Organizations, NGOs, and the Globalization of Sexual Identity: The Case of Bolivia." *Journal of Latin American Anthropology* 5(2):223-230.

\*Read: pgs 223-230

## Close Reading Worksheet

Author/Title/Date (When, where, and by whom was the text written?):

Subject (What is the text generally about?):

Thesis (What is the author's unique, original point?)

Main Points (What evidence does the author use to support their thesis?)

Scope (How wide a range of time, culture, or geography is the writing based?)

Methodology (Which disciplines or approaches are employed in the writing?)

Theories Used (Which theorists are quoted or alluded to? Why do you think that is?)

Critique and Questions (Do you think the author 'got it right'? What questions does the text raise for you? How has the author expand our understanding of music, gender and/or sexuality?)



# UCLA Course Inventory Management System

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## New Course Proposal

### Ethnomusicology M98T Ethnomusicology of Closet

**Course Number** Ethnomusicology M98T

**Multiple Listed With** Gender Studies M98T

**Title** Ethnomusicology of Closet

**Short Title** ETHNOMUSCLGY-CLOSET

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred.

**Course Description** (Same as Gender Studies M98T.) Seminar, three hours. Enforced requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Investigation of different cultural constructions of gender and sexuality using ethnomusicological materials as point of entry. Examination of diverse ways in which world's cultures perform gender -- both metaphorically and literally -- through music. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows.

**Syllabus** File [Ethnomusicology\\_98T\\_syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Professor Daniel Neuman is the faculty mentor for this seminar.

**Grading Structure** Weekly Critical Analyses and Online Course Journal Contributions (to be submitted on CCLE the day before class): 30%  
 - Active Participation: 10%  
 - Presentations on Readings: 10%  
 - In-Class Projects/Activities with Peers: 5%  
 Initial Proposal: 5%  
 - First Draft: 5%  
 - Project Presentation: 5%  
 - Final Project: 30%

**Effective Date** Spring 2015

**Discontinue Date** Summer 1 2015

<b>Instructor</b>	Name	Title
	Jeffrey Roy	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Ethnomusicology

<b>Contact</b>	Name	E-mail
	CATHERINE GENTILE	cgentile@oid.ucla.edu

**Routing Help**

**ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Hennig, Leann Jean (LHENNIG@REGISTRAR.UCLA.EDU) - 56704**Status:** Added to SRS on 8/5/2014 8:56:22 PM**Changes:** Title, Requisites, Description**Comments:** Edited course description into official version; corrected title, requisites.**Role:** Registrar's Scheduling Office - Thomson, Douglas N (DTHOMSON@REGISTRAR.UCLA.EDU) - 51441**Status:** Added to SRS on 7/1/2014 6:49:57 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/12/2014 11:38:22 AM**Changes:** No Changes Made**Comments:** Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Upton, Dell (DUPTON@HUMNET.UCLA.EDU) - 68370**Status:** Approved on 6/11/2014 1:57:55 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC School Coordinator - Castillo, Myrna Dee Figurac (MCASTILLO@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 6/2/2014 4:08:10 PM**Changes:** No Changes Made**Comments:** Routing to Dell Upton for FEC approval.**Role:** Department/School Coordinator - Hogan, Samantha N. (SHOGAN@GENDER.UCLA.EDU) - 68156**Status:** Approved on 5/28/2014 11:01:37 AM**Changes:** No Changes Made**Comments:** Approved, acting as designee for Professor Jenny Sharpe, Chair, Department of Gender Studies.**Role:** Department Chair or Designee - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Approved on 5/16/2014 2:55:01 PM**Changes:** No Changes Made**Comments:** on behalf of Professor Kathleen L. Komar, chair, Collegium of University Teaching Fellows.**Role:** Department/School Coordinator - Hogan, Samantha N. (SHOGAN@GENDER.UCLA.EDU) - 68156**Status:** Returned for Additional Info on 5/15/2014 5:01:46 PM**Changes:** No Changes Made**Comments:** rerouting to Cathie per request.**Role:** Initiator/Submitter - Gentile, Catherine (CGENTILE@OID.UCLA.EDU) - 68998**Status:** Submitted on 5/15/2014 4:53:25 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 206-7045