

## General Education Foundations of Arts and Humanities (AH) Course Information Sheet

**Please submit this sheet for each proposed course along with 1) a syllabus describing the key components of the course that will be taught regardless of the instructor and 2) assignment guidelines.**

Department, Course Number, and Title \_\_\_\_\_

### The aim of the GE AH course offerings is:

*To provide students with the perspectives and intellectual skills necessary to comprehend and think critically about our situation in the world as human beings. In particular, these courses provide students with the basic means to appreciate and evaluate the ongoing efforts of humans to explain, translate, and transform our diverse experiences of the world through such media as language, literature, philosophical systems, images, sounds, and performances. These courses will introduce students to the historical development and fundamental intellectual and ethical issues associated with the arts and humanities and may also investigate the complex relations between artistic and humanistic expression and other facets of society and culture.*

**General Education AH Student Goals:** Courses fulfilling the GE AH will provide a minimum of five units and should align with *each* of the following four general goals:

1. Students will gain knowledge in the Arts and Humanities.
2. Students will engage in complex analysis and reasoning.
3. Students will demonstrate media and information literacy.
4. Students will communicate effectively.

**General Education AH Student Learning Outcomes:** Each course should have student learning outcomes listed in the syllabus. These outcomes may be tied to a specific discipline but should be associated with the four broad categories listed above (please see **Appendix I: Arts and Humanities Learning Outcomes** for a sample list of possible learning outcomes supporting each goal).

### General Guidelines for GE AH Courses:

- **Introductory Courses:** An “introductory” class offered for GE by a department or an IDP should introduce students to the discipline’s methodologies or “ways of knowing.”
- **Upper Division Courses:** Most GE Courses are lower division courses in order to be accessible to any student, including first-year students. While GE courses may be upper division, they should have no prerequisites and students should be able to take them and understand the material with the background expected from all UCLA students.
- **Writing Assignments:** GE courses within the Arts & Humanities foundations should contain a significant writing component.
- **Unit guidelines:** GE courses within Arts and Humanities are all at least 5-units.

Please indicate the area/s which you believe this course should satisfy. Please note, while you can request review for multiple subcategories across Foundation Areas, GEs are not typically approved for more than 2 subcategories.

- Literary Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice.

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

Indicate when the department anticipates offering this course in 2019-21 and give anticipated enrollment:

2020-21	<input type="checkbox"/>	Fall: Enrollment _____	2021-22	<input type="checkbox"/>	Fall: Enrollment _____
	<input type="checkbox"/>	Winter: Enrollment _____		<input type="checkbox"/>	Winter: Enrollment _____
	<input type="checkbox"/>	Spring: Enrollment _____		<input type="checkbox"/>	Spring: Enrollment _____
	<input type="checkbox"/>	Summer: Enrollment _____		<input type="checkbox"/>	Summer: Enrollment _____

Please provide information on estimated weekly hours for the class.

A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
Lecture	
Discussion Section	
Labs	
Experiential (Community-engagement, internships, other)	
Field Trips	
A) TOTAL student contact per week	

B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

Activity	Number of hours per week
General Review and Preparation	
Reading	
Group Projects	
Preparation for Quizzes & Exams	
Information Literacy Exercises	
Written Assignments	
Research Activity	
B) TOTAL Out-of-class time per week	

GRAND TOTAL (A) + (B) must equal 15 hours/week: \_\_\_\_\_ (hours)

Please note that if you're teaching a summer course, the aggregated hours should equal 150. For instance, if you're teaching a 5 week course, your total out-of class and in-class time per week should equal 30 hours.

Please present a concise explanation for the following:

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How does your course address each of the four learning goals?

Please provide a sample assignment, term paper/exam, essay prompt, or other form of assessment.

What class activities (e.g. homework, papers, blog posts, projects, etc.) will involve writing? How will the writing be evaluated?

If the course is an upper division course (100-199), please discuss how the course will be accessible to all UCLA students, including first-years?

## APPENDIX I

Student Learning Goals with Nested Learning Outcomes for  
All General Education (GE) Foundations in Arts and Humanities (AH) Courses

Course Goals (1-4) and samples of possible Student Learning Outcomes (a, b, c, etc.) for all “GE AH” courses:

- 1. Students will gain knowledge in the Arts and Humanities.**
    - a. Students will recognize the varying historical, social, political, and economic conditions that shape human action.
    - b. Students will identify how individuals relate to or diverge from particular social norms through the creation of artistic and expressive forms.
    - c. Students will examine “texts” in any language or structure, and/or art forms in one or more media.
    - d. Students will account for how different worldviews and challenges are expressed in the arts and humanities as a product of interaction among diverse groups.
  
  - 2. Students will engage in complex analysis and reasoning.**
    - a. Students will analyze works in the context of an aesthetic movement, critical theory, philosophy, rhetoric, or languages/linguistics.
    - b. Students will articulate perspectives and priorities found in expressive forms.
    - c. Students will describe how insight can inform constructive change and ethical action.
    - d. Students will develop and evaluate an argument informed by evidence.
  
  - 3. Students will demonstrate media and information literacy.**
    - a. Students will locate appropriate resources to support an argument.
    - b. Students will evaluate resources for their reliability and significance.
    - c. Students will use resources effectively and ethically.
  
  - 4. Students will communicate effectively.**
    - a. Students will make arguments and express perspectives through a wide range of media or performance (i.e. written, digital, storytelling, visual arts).
    - b. Students will learn how to collaborate with others to express perspectives in diverse media.
    - c. Students will tailor communication to their perspective audiences.
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**MUSCLG 98T: SOUND AS GENDER TECHNIQUE, MUSIC AND TRANSSUBJECTIVITY**

Spring 2022

[Day, Time, Location]

Instructor: James Ace (*he/him/his*)  
 Email: rayyace@gmail.com

Office Hours: [Day, Time]  
 [Location]

*“I see gender as the language through which you communicate the reality of your identifications and desires to other people. Not just verbally and visually, but with your whole body, in a language of movement and smell and sound. It’s a very full language with many realms and registers. I think of transsexuality as an instrumentalization of that language—of the language that makes the world real.[...] I think in a lot of ways, transsexuality—the way it has been stigmatized and pathologized, or eroticized in a very suspect way—is really just a powerful mechanism for containing the transformative potential of human existence.”*

—Susan Stryker

*“Another Dream of Common Language: An Interview with Sandy Stone” (2016)*

*“Music is a method. Beyond its many pleasures, music allows us to do and imagine things that may otherwise be unimaginable or seem impossible.”*

—Shana Redmond

*Anthem: Social Movements and the Sound of Solidarity in the African Diaspora (2014)***COURSE DESCRIPTION**

Following Susan Stryker—theorist, author, filmmaker, and juggernaut of transgender studies—this class starts with the assumption that gender is not merely a marker or physical or psychic state, but rather a language. Transsexuality (and here I think we can extend Stryker’s terminology to “trans” and everything that it encompasses) is the deliberate and creative implementation of that language, as a tool. Trans people are artists, authors, scientists, and magicians who have long utilized technologies, including but not limited to medical ones, toward their own self-fashioning. As Stryker’s use of the word “instrumentalization” evokes, time and again music and sound are the method, or *technique*, by which gender is implemented in these acts of artisanship: through vocal performance, musical autobiography, and audiovisual manipulation, to name a few.

This seminar is an introduction to questions around the way gender technique manifests in the musical performances and practices of trans and gender variant people. Each week we will explore a collection of readings, musical artifacts, and other cultural objects curated around a theme related to transsubjectivity. Our materials will be diverse in nature: not only interdisciplinary but intermedial, drawing from sources considered “academic” and “nonacademic” alike, with the understanding that despite transgender studies being a field in its infancy, trans theory and knowledge has long been produced outside of the Western academy. During our meetings we will work together to bring together the concepts introduced through course materials with our own prior knowledge and experiences, ultimately generating our own theories about music as a set of methods by which gender, as a tool, is wielded by trans people. *You need no formal musical background in order to take this course.*

## LEARNING GOALS

Upon completion of this course, students will be able to:

1. Explain ways in which trans and gender variant people have understood themselves and been understood within society, taking into account intersectional factors of race, ethnicity, class, and disability, as well as historical and geographical specificity.
2. Understand key theories and concepts from a range of disciplines—including musicology, LGBTQ studies, sound studies, Black studies, and American studies—ultimately synthesizing them to generate new knowledge.
3. Build active listening skills and vocabulary for describing and communicating a verbal account of musical events.
4. Apply theory in order to analyze a musical artifact or event as a tool for articulating and utilizing gender.
5. Develop and research an original argument, thinking expansively and creatively across discipline, genre, and medium for supporting evidence.

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## GRADING COMPONENTS

### **20% Participation**

This seminar is a collaborative, creative space, meaning that you, each of your peers, and I will play an active role in knowledge-building together. So that we may learn as much as possible from one another, I expect that you will come to class meetings having read, listened to, or watched all assigned materials, and prepared to share your observations and ideas with the group. Your participation grade will be determined based on: 1) your engagement with course materials, as demonstrated by your contributions to class discussions; 2) your engagement with your classmates' ideas, as demonstrated by your respectful listening and conversations with them; and 3) your participation in peer-led writing activities, including the final project workshop during Week 6, and final project presentations during Week 10.

I understand that some students are not comfortable participating vocally during class; this may be especially true when dealing with topics relating to lived experiences. If this is the case for you, please email me or meet with me outside of class so that we may coordinate an alternative way for you to participate. Please see the below section, "How to Succeed in This Course," for guidance on preparing for class.

### **10% Seminar Leading**

Starting on Week 3, you will team up in small groups to lead your classmates in exploring the concepts introduced in seminar. I will be responsible for the first half of the class meeting, during which we will discuss the assigned reading material, draw out key themes and connections, and analyze assigned media. After the break, seminar leaders will have the opportunity to conduct the discussion as you wish (I may ask for a few minutes at the end of the class period to introduce the next week's topic). You will be expected to bring in supplementary materials such as songs, videos, stories, poems, or personal anecdotes to put into conversation with assigned materials. You are encouraged to come up with group

activities for the class! This is a collaborative and exploratory space; the goal of this assignment is to foster curiosity and allow you to direct your own learning. To make sure you are well-prepared to lead discussion you will meet with me the *week prior* to your assigned week, where I will answer any questions you might have/suggest additional directions you may take.

**10% Guided Listening Charts (4 submissions, 2.5% each)**

In preparation for your final project you will practice applying the musical vocabulary introduced in class during Week 2 to what you are hearing. Subsequently you will choose *four weeks* out of the quarter for which you will choose *one musical artifact* to practice describing, using the provided Guided Listening Chart (posted on CCLE), for a total of *four submitted assignments*. Charts will be graded on completeness (i.e. each field in the chart is populated), correct application of vocabulary, and attention to detail. Grading rubric will be posted on CCLE.

**15% Historical Investigation (Due Week 6)**

One aim of this course is to be able to effectively discuss the lives and experiences of trans and gender variant people with attention to historical and geographical specificity. As we will see, popular understandings of sex and/or gender are dramatically different across cultures and frequently undergo periods of significant change within them. In a short essay (5–6pp) you will practice analyzing a musical artifact in the context of the culture, language, and social and intellectual frameworks that produced it, using assigned reading materials as a model. Grading rubric will be posted on CCLE.

**45% Final Project: “Illuminated” Research Paper**

Your final project will take the form of an “illuminated” research paper (10–12pp), in the spirit of the artistic and literary tradition of [illuminated manuscripts](#). Over the course of the quarter you will develop, research, and construct an original argument pertaining to the themes of the course. Because one intention of this seminar is to build knowledge using written and nonwritten materials alike, your written paper will be “illuminated” with some nonwritten element: for example, illustrations, sound recording, video, or performance. You are encouraged to be creative! Available to you as a resource is the UCLA Practice-Based Experimental Epistemology Research (PEER) Lab, as detailed in the following section of the syllabus.

To ensure that your project is maximally successful, you will develop it in stages over the course of the quarter, with multiple opportunities for feedback from both me and your peers. Please note the following due dates. Detailed instructions and grading rubrics for each component of your project are available on CCLE.

Week 3: Project Proposal Due (5%)

Students will submit a written proposal of no more than 300 words proposing a topic, potential content or evidence you may incorporate, and the kind of argument you imagine you will make. I will then meet with each of you to discuss your proposal and provide guidance for how to best proceed with your research.

### Week 6: Peer Review Workshop (10%)

You do not have assigned reading or listening materials for our meeting during Week 6. Instead I will ask you to bring in the work you have done so far on your projects; you should at this point have decided upon a topic and approach, compiled at least **four** sources, and have some idea of what your argument or thesis will be. I will group you together with 1-2 of your peers based on your project topics; you will share your works-in-progress and provide one another with thoughtful feedback, and work together on constructing your outlines (due the following week!).

### Week 7: Outline Due (5%)

Students will turn in a written outline that includes: a thesis statement; clearly defined sections (Introduction, Methods, Evidence and Analysis, Conclusion); the major points you plan to include in each section; primary or secondary source evidence (direct quotations with citations are fine!); musical artifacts; and your analyses of those artifacts. Written feedback will be returned within the week.

### Week 9: First Draft Due (5%)

Students will turn in a completed draft of their final paper, including written and nonwritten components. Written feedback will be returned within the week to ensure you have time to incorporate revisions before submitting the final draft; please reach out to me if you wish to meet and review your draft together.

### Week 10: Presentations (5%)

During our Week 10 meeting students will share final projects in presentations lasting roughly 8-10 minutes. This is not a formal conference-style presentation; the purpose of this exercise is to describe your project to your classmates and share key components, in order to give and receive feedback as a class. You are not required to read from a script, though you may find it is the easiest way to stay within time constraints. You are encouraged to incorporate feedback that you find especially useful/relevant into your final drafts!

### Week 11: Final Draft Due (15%)

Final projects, including the written component and nonwritten components, will be submitted via CCLE during finals week.

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## THE UCLA PRACTICE-BASED EXPERIMENTAL EPISTEMOLOGY RESEARCH (PEER) LAB

The UCLA PEER Lab is a recently-launched space dedicated to experimental, inter-disciplinary, practice-based, and multi-sensory approaches to research. While it is based within the Musicology department, the Lab is available to all UCLA students for pursuing forms of research beyond the traditional text-based methods of the humanities, especially projects that revolve around practice, or learning-by-doing. Lab resources include:

- Substantial physical space with moveable furniture for staging performances and conducting experiments
- Audiovisual equipment

- Computer
- Lighting and backdrops for photography and filming
- Kitchen space and equipment for food-based experiments
- Knowledgeable staff to assist with practice-based approaches to research

If you are interested in using the PEER Lab space for executing your final project, I encourage you to reach out to me so that I can put you into contact with the appropriate staff!

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## HOW TO SUCCEED IN THIS COURSE

### *Preparing for Class*

This course is designed to introduce students to a wide range of approaches to writing and thinking about sound, (trans)gender, and the body. Toward this goal I have assigned reading materials from a number of different academic disciplines, as well as sources outside of academia. These materials will vary greatly in terms of philosophical or theoretical content, vocabulary, and writing style. It is normal to find some reading assignments more easily digestible than others! You are not expected to research and understand every word of every reading; I do expect you to gather the main idea of each reading, and take note of things that you found interesting or relevant to the week's topic. As a starting point, you should ask yourself the following questions as you read:

- 1) What is the main argument? Or, what is the text trying to tell you?
- 2) Who is the author? From what point of view are they approaching this subject?
- 3) How would you describe the author's writing style and the vocabulary they use? How do these authorial choices affect the author's argument?
- 4) What evidence (e.g., musical examples) does the author present? Do you agree with how the author interprets that evidence?
- 5) What points did you find particularly interesting? What seems like it could be useful to you when thinking about your own final project?
- 6) How can you connect this reading to the other assigned materials for the week (or in the course as a whole)? If the readings could talk to each other, what would they say?

In preparing listening materials, be sure to practice the active listening skills we will discuss during Week 1, taking notes on what you hear and making connection to other course materials the same way you would a written text. Your listening charts will help you in this endeavor!

### *Writing Assignments*

I expect all assignments to be submitted, fully completed, before the deadline. In the event that you require an extension due to illness or personal or professional conflict, please contact me **at least 24 hours** in advance to make an arrangement. If you do not contact me ahead of time, assignments will be marked down by 10% (one letter grade) per day after the deadline.

Students will enter this class bringing with them a variety of writing backgrounds. I do not expect you to be familiar with the stylistic practices typical of writing in the humanities, and I will not mark you down for the grammatical or stylistic attributes of your writing. I will, however, make sure to provide feedback on each assignment that will help you develop your writing style in

service of your argument, and I will take note of how well you incorporate that feedback when grading subsequent assignments. I have intentionally assigned reading materials of different genres, written in different styles and for different audiences; we will discuss how you might choose to model some of your own writing after the assigned readings. The [UCLA Undergraduate Writing Center](#) is a wonderful (and free!) resource available to all students.

### *Contacting Me*

I strongly encourage you to contact me directly if you have questions pertaining to the course or subject matter, if you would like additional guidance about assignments, or simply to chat! My office hours are listed at the top of this syllabus; during this time I will be in my office with the door open and students are welcome to drop in without an appointment. If you are unavailable during this time please email me and we can set up an alternate time to meet. I will also answer questions over email; if you send me a message I will respond within 24 business hours (often sooner). I cannot provide written feedback on assignments over email, but you are welcome to set up a meeting in person if you would like to go through a draft together.

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## COMMUNITY EXPECTATIONS

### *Content Warnings*

Some of the subject matter that we deal with in this course may be upsetting, triggering, or painful for members of our group. I will, to the best of my ability, provide content warnings in advance of presenting such materials, and request that students do the same. At any time you feel you need an emotional break from the course content you are free to step out of the room momentarily; please send me an email or speak to me afterwards outside of class so that I know you are alright.

### *Guidelines for Discussion*

I aim to foster a welcoming, friendly, and lively classroom setting in which students feel empowered to share their experiences and ideas (even ideas that are still in the works!) so that we may actively learn together. To achieve this I expect we will *be mindful* of how much we are speaking so that everyone has space to contribute, *listen thoughtfully* when classmates are sharing (bonus points for listening without thinking about what your response will be!), and *be generous* in your listening (meaning, give everyone the benefit of the doubt and assume they are trying their very best). Respectful disagreement—in which two people honestly engage with one another's ideas, avoid combative language or character attacks, and are willing to change their minds—is normal in seminar settings and can even be productive! Please avoid using hate speech or reclaimed slurs that you do not personally identify with (even if you are reading from a quotation). It is my wish that by following these guidelines we will ensure our class meetings are intellectually rigorous, freely-flowing, and (importantly!) fun.

### *Pronoun Usage*

During introductions I will ask that you inform your classmates and me of the appropriate pronouns to use when referring to you. If you are uncomfortable sharing your pronouns in that setting, please email me or speak to me outside of class, so that I know what to call you and may lead by example. We will use the correct pronouns to refer to one another; in the event that you misspeak or make a mistake when referring to a classmate or me, simply correct yourself and move on. Please reach out to me if you would like additional information or resources on the subject.

### *Inclusivity Statement*

UCLA's Office for Equity, Diversity, and Inclusion provides resources, events, and information about current initiatives at UCLA to support equality for all members of the UCLA community. I hope that you will communicate with me if you experience anything in this course that does not support an inclusive environment, and you can also report any incidents you may witness or experience on campus to the Office of Equity, Diversity, and Inclusion on [their website](#).

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### ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

It is important to me that my classroom and course materials are accessible to all students. Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term. You do not need to disclose the nature of your disability to me to receive accommodations. For more information visit [www.cae.ucla.edu](http://www.cae.ucla.edu).

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### CAMPUS RESOURCES AND SUPPORT SERVICES FOR UCLA STUDENTS

UCLA has a multitude of resources and services available to all undergraduates, a list of which is available on the CCLE course site.

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### COURSE MATERIALS

There is no required textbook for this course. All reading, listening, and viewing materials will be made available to students via CCLE.

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### ACADEMIC INTEGRITY

It is the policy of the UCLA Department of Musicology to refer all questions of academic integrity to the Office of the Dean of Students for Investigation. If I come across an instance plagiarism in student work, I am obligated to report it. The [UCLA Student Conduct Code](#) (section 102.01c) defines **plagiarism** as follows:

Plagiarism includes, but is not limited to, the use of another's words or ideas as if they were one's own; including, but not limited to representing, either with the intent to deceive or by the omission of the true source, part of or an entire work produced by someone other than the student, obtained by purchase or otherwise as the student's original work; or, representing the identifiable but altered ideas, data or writing of another person as if those ideas, data or writing were the student's original work.

Plagiarism is treated very seriously at UCLA. Any suspicion of plagiarism or cheating will be reported to the Dean of Students, and may result in severe repercussions from the university, including academic probation and expulsion. Please consult the Dean of Students' guide to Academic Integrity for tips on avoiding plagiarism and cheating. Generally speaking, any idea that is not your own, a fact that is not common knowledge, or someone else's opinion must be cited, even in paraphrased form; if you are not sure, include a citation to be safe.

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 WEEKLY SCHEDULE
**Week 1, Foundations: What is Trans\*?**

*Introductions; schedule, assignments, course expectations; establish language and frameworks for discussion trans/gender; introduce musical elements and practice of active listening.*

Read

- Susan Stryker and Paisley Currah, “Introduction,” *TSQ: Transgender Studies Quarterly* 1, No. 1–2 (May 2014), 1–9.
- Susan Stryker, “Another Dream of Common Language: An Interview with Sandy Stone,” *TSQ: Transgender Studies Quarterly* 3, No. 1–2 (May 2016), 294–305.

Optional

- National Center for Transgender Equality, “Frequently Asked Questions About Transgender People,” July 2016, [https://transequality.org/sites/default/files/docs/resources/Understanding-Trans-Full-July-2016\\_0.pdf](https://transequality.org/sites/default/files/docs/resources/Understanding-Trans-Full-July-2016_0.pdf).

**Week 2, Foundations: Music, Vibration, and the Body**

*Establish frameworks for discussing music and the body; practice applying appropriate vocabulary to describe musical elements of listening examples.*

Read

- Susanne Cusick, “On a Lesbian Relationship with Music?” in Philip Brett, Elizabeth Wood, and Gary C. Thomas, eds., *Queering the Pitch, 2<sup>nd</sup> ed.* (New York: Routledge, 2006), 67–83.
- Shana L. Redmond, “Preface,” “Introduction: Vibration,” and “Chapter 1: Hologram,” in *Everything Man: The Form and Function of Paul Robeson* (Durham: Duke University Press, 2020), xi–xviii, 1–11, 14–22.

Listen

- TBA

Optional

- Nina Sun Eidsheim, “Introduction,” in *Sensing Sound: Singing and Listening as Vibrational Practice* 1–25.

**Week 3, How to Do Things With Voice**

*\*Project Proposal Due\*; Discussion and seminar leading.*

Read

- Roger Freitas, “The Erotics of Emasculation: Confronting the Baroque Body of the Castrato,” *The Journal of Musicology* 20, No. 2 (Spring 2003): 196–249.
- Pennington, Stephan. “Transgender Passing Guides and the Vocal Performance of Gender and Sexuality.” *The Oxford Handbook of Music and Queerness*, edited by Fred Everett Maus and Sheila Whiteley. Oxford Handbooks Online, 2019.

Watch

- George Frideric Handel, *Giulio Cesare*, “Va tacito,” (performed by Sarah Connolly, 2018), [https://www.youtube.com/watch?v=fieBT98DCLc&fbclid=IwAR030qWVwlJyJp8qZMUtOkizMMb4-RVvmeRsc\\_6lvQqc81-rpL4WVaKdTT0](https://www.youtube.com/watch?v=fieBT98DCLc&fbclid=IwAR030qWVwlJyJp8qZMUtOkizMMb4-RVvmeRsc_6lvQqc81-rpL4WVaKdTT0)

- Jackie Shane, “Walking the Dog” (1965)  
<https://www.youtube.com/watch?v=yUYW2iwimBw>
- Lucas Silveira, “Take Me To Church” (2015),  
<https://www.youtube.com/watch?v=r7pYk2vYzM4>

#### Listen

- Alessandro Moreschi, *The Last Castrato*, “Crucifixus” (1904)
- The Golden Echoes, “Down On My Knees” (1992)
- Jackie Shane, “Knock On Wood” (1967)

### **Week 4, Gender Variant People and the Extrasecular**

*Discussion and seminar leading; micro-lesson: gathering and assessing primary and secondary sources.*

#### Read

- Leslie Feinberg, “Chapter 5: Our Sacred Past,” in *Transgender Warriors: Making History from Joan of Arc to Dennis Rodman* (Boston: Beacon Press, 1996), 39–47.
- Max Strassfeld and Robyn Henderson-Espinoza, “Introduction: Mapping Trans Studies in Religion,” *TSQ: Transgender Studies Quarterly* 6, No. 3 (2019), 283–296.
- Ed. Pat Mosley, *Arcane Perfection: An Anthology by Queer, Trans, and Intersex Witches* (Cutlines Press, 2017), excerpts TBA.

#### Listen

- Backxwash, *God Has Nothing To Do With This Leave Him Out Of It* (2020), excerpts TBA
- Ezra Furman, *Transangelic Exodus* (2018), excerpts TBA
- Aja, “Brujería” (2018)

#### Optional

- “Backxwash: Reversing Misfortune,” interview with Louise Jaunet,  
<https://panm360.com/en/interviews-panm360/backxwash-conjurer-le-mauvais-sort/>.
- Karen Muller, “Sound On: Ezra Furman Is Finally Making The Punk Music Of Her Teenage Dreams,” WBUR, February 14, 2020, <https://www.wbur.org/artery/2020/02/14/sound-on-ezra-furman-sex-education>.

### **Week 5, Negotiating Freedom: Reconstruction to Renaissance**

*Discussion and seminar leading; micro-lesson: developing a thesis statement.*

#### Read

- Jennifer Lynn Stoeber, “Introduction,” in *The Sonic Color Line: Race and the Cultural Politics of Listening* (New York: New York University Press, 2016), 1–28.
- Hazel Carby, “‘It Jus’ Be’s Dat Way Sometime’: The Sexual Politics of Women’s Blues,” in Ellen Carol Du Bois and Vicki L. Ruiz, eds. *Unequal Sisters: A Multicultural Reader in U.S. Women’s History* (New York: Routledge, 1990), 238–49.

#### Listen

- Musical selections from pre-1900 TBA
- Ma Rainey, “Sissy Blues” (1926)
- Kokomo Arnold, “Sissy Man Blues” (1935)

#### Optional

- Channing Gerard Joseph, “The First Drag Queen Was a Former Slave.” *The Nation*, January 31, 2020, <https://www.thenation.com/article/society/drag-queen-slave-ball>.
- Saidiya Hartman, “Mistah Beauty: The Autobiography of an Ex-Colored Woman” in *Wayward Lives, Beautiful Experiments: Intimate Stories of Social Upheaval* (New York: W. W. Norton & Company, Inc., 2019), 193-202.

### **Week 6, Peer Review Workshop**

*\*Historical Investigation Due\**; *micro-lesson: structuring a thesis-driven research paper; convene in peer groups to workshop final projects.*

### **Week 7, Afrofuturism**

*\*Final Project Outline Due\**; *Discussion and seminar leading.*

#### Read

- Amandine H. Facheux, “Race and Sexuality in Nalo Hopkinson’s Oeuvre; or, Queer Afrofuturism,” *Science Fiction Studies* 44, No. 3 (November 2017), 563–580.
- L. H. Stallings, “Self-Definition and Transworld,” in *Funk the Erotic: Transaesthetics and Black Sexual Cultures* (Urbana: University of Illinois Press, 2015), 209–211.

#### Watch/Listen

- Sun Ra, *Space Is the Place* (1976), excerpts TBA
- Prince, “I Would Die 4 U” (1984), “Anna Stesia” (1988)
- Black Cracker, “Chasing Rainbows” (2014)
- Janelle Monae, *Dirty Computer* (2018) , excerpts TBA

#### Optional

- Sun Ra, compiled and edited by James L. Wolf and Hartmut Geerken, *The Immeasurable Equation: The Collected Poetry and Prose* (Waitawhile, 2005), excerpts TBA

### **Week 8, (Im)material: Cyborgs, Prosthetics, and the Posthuman**

*Discussion and seminar leading.*

#### Read

- Donna Haraway, "A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century," in *Simians, Cyborgs and Women: The Reinvention of Nature* (New York; Routledge, 1991), 149-181.
- Paul Preciado, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (New York: Feminist Press, 2013), excerpts TBA

#### Watch

- SOPHIE: the producer taking pop to the future (English Version / Interview), Arte TRACKS, <https://www.youtube.com/watch?v=2ifh0tDrwBA&t=2s>

#### Listen

- SOPHIE, “Faceshopping,” “Immaterial,” “Whole New World/Pretend World” (2017)
- Arca, *KiCk i* (2020), excerpts TBA
- 100 geecs, “ringtone” (2019)

#### Optional

- Dierdre Loughridge, “From Mimesis to Prosthesis,” in *Haydn’s Sunrise, Beethoven’s Shadow: Audiovisual Culture and the Emergence of Musical Romanticism*. (Chicago: The University of Chicago Press, 2016), 25–61.

### **Week 9, Writing the Self: Narrative and Autobiography**

*Discussion and seminar leading.*

#### Read

- Jay Prosser, “Mirror Images: Transsexuality and Autobiography,” in *Second Skins: The Body Narratives of Transsexuality* (New York: Columbia University Press, 1998), 99–134.
- Lou Sullivan, *We Both Laughed in Pleasure: The Selected Diaries of Lou Sullivan* (New York: Nightboat Books, 2019), 7–11 and 23–58
- Cameron Awkward-Rich, *Sympathetic Little Monster* (Ricochet, 2016), excerpts TBA

#### Watch

- “REAL BOY PRESENTS: Black Cracker,” October 10, 2015, [https://www.youtube.com/watch?v=KigIcKQfhVk&feature=emb\\_title](https://www.youtube.com/watch?v=KigIcKQfhVk&feature=emb_title)
- Juliana Huxtable, Lecture for School of the Art Institute of Chicago’s Visiting Artists Program, October 11, 2016, <https://www.youtube.com/watch?v=eG5soJNJa4k&t=3751s>

#### Listen

- Against Me!, “The Ocean” (2007)
- Against Me!, *Transgender Dysphoria Blues* (2014), excerpts TBA

### **Week 10, Final Project Presentations**

*Present final projects; give and receive constructive feedback.*

### **Week 11, Exam Week—No Class Meeting**

*\*Final Project Due*



## New Course Proposal

### Musicology 98T Sound as Gender Technique, Music and Transsubjectivity

**Course Number** Musicology 98T

**Title** Sound as Gender Technique, Music and Transsubjectivity

**Short Title**

**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: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to questions around the ways in which gender is instrumentalized through sound, examining musical performances and practices of trans and gender variant people, historical and current. Letter grading.

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

**Syllabus** File [Ace 2022 CUTF syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (James Ace) UID: 304934066

Professor Mitchell Morris is the faculty mentor for this course. UID: 602745910

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 9, 2021

**Grading Structure** Participation - 20%  
Seminar Leading - 10%  
Guided Listening Charts - 10%  
Historical Investigation - 15%  
Final project - 45%

**Effective Date** Spring 2022

**Discontinue Date** Summer 1 2022

**Instructor** Name

James Ace

Title

Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** Musicology

**Contact** Name

MICHELLE CHEN

E-mail

mchen@teaching.ucla.edu

**Routing Help**

## ROUTING STATUS

**Role:** CUTF Coordinator - Fedyna, Alison (afedyna@teaching.ucla.edu) - 310/825-9149

**Status:** Pending Action

**Role:** Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

**Status:** Submitted on 8/25/2021 4:01:51 PM

**Comments:** Initiated a New Course Proposal

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