

Veranstalter:	Prof. Dr. Ulrich Adelt
Modul:	Gender, Sexuality and Music [ENG-7, ENG-7a, ENG-13, AA7, AA11, LAA10, LAA13, AA-MA01, AA-MA02, AA-MA03, AA-MA05, IAA22, IAA23, IAA24, IAA25]
Art der Veranstaltung:	Seminar II
Veranstaltungsnummer:	53-556
Zeit:	2st. Mi 14–16
Raum:	Ü35 – 01047
Beginn:	ab 19.10.22
<p>Course description:</p> <p>In this course, we will look at ways in which popular music has intersected with sexual and gendered identities as a means and expression of both oppression and liberation. We will begin with a few theoretical texts discussing the performative qualities of gender and sexuality and then symptomatically analyze constructions of sexual and gendered identities in a number of historical time periods and musical genres (for instance, 1930s blues, 1960s rock, 1970s disco). We will pay particular attention to the queering of popular music by lesbian, gay, bisexual and trans artists and scholars. Throughout the semester, we will be using film clips and music played in class in order to symptomatically prove or disprove the theories we are discussing.</p> <p>The course is designed to familiarize students with core concepts in popular music studies and how they apply to sexuality studies. Students are encouraged to critically interrogate musical genres they like or dislike in terms of their constructions of sexual and gendered identities. The critical interrogation of musical genres can serve not only to realize hidden power structures embedded in popular music discourses but also to destabilize constructions of masculinity and femininity and to acknowledge “deviant” expressions of gender and sexuality.</p> <p>Course requirements are a presentation, active participation in class and a term paper of 16 to 20 pages.</p> <p>Required book: Andrew Holleran, <i>Dancer from the Dance</i></p>	
Sprechstunden im Semester:	s. Sprechstundenliste
Sprechstunden in der vorlesungsfreien Zeit:	s. Sprechstundenliste