

**THE UNIVERSITY OF WINNIPEG**  
**ENGL-4110 | Topics in Critical Theory: Pop/Music/Theory**

Term: Fall/Winter 2016-17  
Time: Thursdays 2.30pm-5.15pm  
Room: 2C16  
Office Hours: Thursdays 12.30pm-2.30pm

Professor: Andrew Burke  
Office: 2A30  
Phone: 204.789.1475  
Email: a.burke@uwinnipeg.ca

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**COURSE DESCRIPTION**

Does music matter anymore? In an age of atomized listening and digital availability, one in which the grain of the voice has been auto-tuned and the manic pop thrill of discovery formatted to fit the cheap drama of a televised talent show, what happens to pop as a cultural force and a social phenomenon? This course examines the work of pop in an era of its digital reproducibility, connecting media and memory and bridging the gap between rhythm and reflection. The conceit of the course is not simply that critical theory tells us something about pop music (its commodity status, its affective charge, its historical permutations), but that pop music tells us something about critical theory (its analytical shifts, its momentary enthusiasms, its frequent allergic reactions to mass culture).

The course will eschew a straightforward historical overview of either pop or theory, and is organized instead as a series of investigations and interventions into the current state of things in both fields. We begin with the question of form itself, thinking about format and technology, archivization and collection, in an effort to understand pop memory in the age of the mp3. From there, the course works through questions of genre, periodization, and globalization, paying particular attention to how pop performs gender and how race has been the most radical force in the renewals and revolutions of pop music.

**REQUIRED TEXTS**

**BOOKS**

Clover, Joshua. *1989: Bob Dylan Didn't Have This to Sing About*. Berkeley: U of California P, 2009.  
Eshun, Kodwo. *More Brilliant than the Sun: Adventures in Sonic Fiction*. London: Verso, 2016.  
Reynolds, Simon. *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011.  
Wilson, Carl. *Let's Talk About Love: Why Other People Have Such Bad Taste*. New York: Bloomsbury, 2014.

**THE FOLLOWING PDFS WILL BE AVAILABLE VIA NEXUS:**

"A Black Feminist Roundtable on bell hooks, Beyoncé, and 'Moving Beyond Pain.'" *Feministing* May 11, 2016.  
Adorno, Theodor W. "Culture Industry Reconsidered." Trans. Anson G. Rabinbach. *New German Critique* 6 (1975): 12-19.  
Barthes, Roland. "The Grain of the Voice." *Image Music Text*. Trans. Stephen Heath. London: Fontana Press, 1977. 179-89.  
Baudrillard, Jean. *The System of Objects*. 1968. Trans. James Benedict. London: Verso, 2006. 91-114.  
Benjamin, Walter. "The Work of Art in the Age of its Technological Reproducibility (Third Version)." *Selected Writings*. Ed. Howard Eiland and Michael W. Jennings. 4 vols. Cambridge, MA: Belknap Press of Harvard UP, 2003. 3: 251-83.  
Berlant, Lauren. "Cruel Optimism." *differences* 17.3 (2006): 20-36.  
Bourdieu, Pierre. "The Forms of Capital." *Education: Culture, economy, and society*. Ed. A. H. Halsey. New York, NY: Oxford UP, 1986. 46-58.  
Brooks, Daphne. "Second Coming: On Modern Protest Pop." *Artforum* (Summer 2016).

- Brown, Wendy. "What exactly is neoliberalism." *Dissent* April 12, 2015.
- Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40.4 (1988): 519-531.
- Derrida, Jacques. "Archive Fever: A Freudian Impression." Trans. Eric Prenowitz. *Diacritics* 25.2 (1995): 9-63.
- Devine, Kyle. "Decomposed: A Political Ecology of Music." *Popular Music* 34.3 (2015): 367-89.
- Dyer, Richard. "In Defence of Disco." 1979. *New Formations* 58 (2006): 101-108.
- Gabrys, Jennifer. Introduction. "A natural history of electronics." *Digital Rubbish: A Natural History of Electronics*. Ann Arbor: U of Michigan P, 2011. 1-19.
- Gilroy, Paul. "Wearing your art on your sleeve: Toward a diaspora theory of black ephemera." *Small Acts: Thoughts on the Politics of Black Cultures*. London: Serpent's Tail, 1993. 237-56.
- hooks, bell. "Moving Beyond Pain." *bell hooks institute* May 9, 2016.
- James, Robin. "'Robo-Diva R&B': Aesthetics, Politics, and Black Female Robots in Contemporary Popular Music." *Journal of Popular Music Studies* 20.4 (2008): 402-423.
- Jameson, Fredric. "Postmodernism, or, the Cultural Logic of Late Capitalism." *New Left Review* 146 (1984): 53-92.
- Lawrence, Tim. "In Defence of Disco (Again)." *New Formations* 58 (2006): 128-46.
- "Los Angeles Review of Books - Simon Reynolds Interviews Greil Marcus." Parts 1-4. *Los Angeles Review of Books*. Web. 9 Aug. 2012.
- Lott, Eric. "Perfect Is Dead: Karen Carpenter, Theodor Adorno, and the Radio; Or, If Hooks Could Kill." *Criticism* 50.2 (2008): 219-34.
- Maconie, Stuart. "The privileged are taking over the arts - without the grit, pop culture is doomed." *New Statesman* February 4, 2015.
- McCutcheon, Mark. "The dj as Critic, 'constructing a sort of argument.'" *ESC: English Studies in Canada* 41.4 (2015): 93-124.
- McKittrick, Katharine. "Rebellion/Invention/Groove." *small axe* 49 (2016): 79-91.
- Newton, Elizabeth. "Can She Dig It?" *The New Inquiry* November 11, 2015.
- Nguyen, Mimi Thi. "The Hoodie as Sign, Screen, Expectation, and Force." *Signs* 40.4 (2015): 791-816.
- Novak, David. "Sublime Frequencies of Old Media." *Public Culture* 23.3 (2011): 603-34.
- Ngai, Sianne. "The Cuteness of the Avant-Garde." *Critical Inquiry* 31.4 (2005): 811-847.
- Nyong'o, Tavia. "I Feel Love: Disco and its Discontents." *Criticism* 50.1 (2008): 101-12.
- Olaniyan, Tejumola. "The Cosmopolitan Nativist: Fela Anikulapo-Kuti and the Antinomies of Postcolonial Modernity." *Research in African Literatures* 32.2 (2001): 76-89.
- Piko, Cameron. "Echoes and Dust: Fela Kuti." *Echoes and Dust* April 17, 2016
- Rancière, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. Trans. Gabriel Rockhill. London: Continuum, 2011. 12-19.
- Sontag, Susan. "Notes on 'Camp.'" *Against Interpretation: And Other Essays*. 1st ed. New York: Picador, 2001. 275-92.
- Sterne, Jonathan. "The Preservation Paradox in Digital Audio." *Sound Souvenirs and Audio Memory*. Ed. Karin Bijsterveld and José Van Dijk. Amsterdam: U of Amsterdam P, 2009. 55-65.
- Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, NC: Duke UP, 1993. 151-79.
- Straw, Will. "Embedded Memories." *Residual Media*. Ed. Charles Acland. Minneapolis: University of Minnesota Press, 2007. 3-15.
- Straw, Will. "Music from the wrong place: On the Italianicity of Quebec Disco." *Criticism* 50.1 (Winter 2008): 113-28.
- Straw, Will. "The Booth, The Floor and the Wall." *Public* 8 (1993): 169-82.
- Wald, Gayle. "'Deliver de Letter': 'Please Mr Postman,' The Marvelettes, and the Afro-Caribbean Imaginary." *Journal of Popular Music Studies* 24.3 (2012): 325-332.
- Warner, Michael. "Publics and Counterpublics." *Public Culture* 14.1 (2002): 49-90.
- Weheliye, Alexander. "'Feenin': Posthuman Voices in Contemporary Black Popular Music." *Social Text* 20.2 (2002): 21-47.
- Williams, Raymond. "Residual, Dominant, Emergent." / "Structures of Feeling." *Marxism and Literature*. Oxford: Oxford UP, 1977. 121-35.

Willis, Ellen. "Dylan." (1967). *Out of the Vinyl Deeps: Ellen Willis on Rock Music*. Ed. Nona Willis Aronowitz. Minneapolis: University of Minnesota, 2011. 1-20.

## **RECOMMENDED TEXTS**

Students should have access to a style guide that provides details on proper MLA formatting and documentation. The 8<sup>th</sup> edition of the *MLA Handbook for Writers of Research Papers* by Joseph Gibaldi is the authoritative resource for all questions of style, format, and documentation. A legitimate online source of information regarding MLA documentation is Purdue University's Online Writing Lab: [http://owl.english.purdue.edu/handouts/research/r\\_mla.html](http://owl.english.purdue.edu/handouts/research/r_mla.html)

## **ASSIGNMENTS**

Seminar Presentation			15%
Pecha Kucha Presentation			10%
Unessay #1 (Top Ten List)	(1000-1500 words)	Due October 20, 2016	10%
First Term Essay	(1500-2000 words)	Due December 8, 2016	15%
Unessay #2 (Open Format)	(1000-1500 words)	Due February 16, 2017	10%
Research Essay	(2500-3000 words)	Due March 30, 2017	30%
Attendance and Participation in Group Exercises			10%

Note: Details of the Pecha Kucha presentation format will be covered in the opening class. For further information and a history of Pecha Kucha visit [www.pecha-kucha.org](http://www.pecha-kucha.org). A sign-up sheet for both the regular Seminar Presentation and the Pecha Kucha presentation will circulate in the opening class.

## **PARTICIPATION RUBRIC**

Participation is based on attendance, but more importantly on the quality of your contributions to class discussion and demonstrated evidence that you have read and thought about the material in advance of class. The rubric below is freely adapted from the guidelines provided by the University of Winnipeg's Senate Curriculum Committee.

**Outstanding (9.0-10):** Consistent on-time attendance and participation in class discussions and activities that demonstrate thorough preparation for the class. Collegial interaction with peers and professor that builds expertly and insightfully on discussion and formulates new and original questions about the course material. Demonstration of exceptional in-class ability.

**Excellent (8.0-8.9):** Consistent on-time attendance and participation in class discussions and activities that demonstrate thorough preparation for the class. Collegial interaction with peers and professor that builds on discussion and formulates interesting questions about the course material. Demonstration of excellent in-class ability.

**Very Good (7.5-7.9):** Consistent on-time attendance and participation in class discussions and activities that demonstrate strong preparation for the class. Collegial interaction with peers and professor that shows the ability to contribute to discussion and to formulate interesting comments and questions about the course material.

**Good (7.0-7.4):** Consistent on-time attendance and participation in class discussions and activities that demonstrate satisfactory preparation for the class. Collegial interaction with peers and professor that shows the ability to contribute to discussion and offers some insights into course material.

**Fair (6.5-6.9):** Inconsistent on-time attendance and participation in class discussions and activities that suggest partial or inadequate preparation for the class. Collegial interaction with peers and professor, but characterized by some level of disengagement or the inability to grasp, communicate, or formulate questions about fundamental aspects of the course material. Occasional distracting behavior (mobile phone use, inattention) that takes away from the collegial atmosphere and collective work of the course.

**Poor (6.0-6.4):** Inconsistent on-time attendance and participation in class discussions and activities. Participation marked by a disengagement with the course material resulting in infrequent or irrelevant contributions to class discussions. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

**Very Poor (5.0-.5.9):** Inconsistent on-time attendance or extended absences that compromise ability to participate fully in the work of the course. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

**Fail (0.0-4.9):** Frequent absences and consistently poor preparation that compromise required classroom contributions. Frequent distracting behavior (mobile phone use, laptop or tablet use, other forms of inattention or misbehaviour) that takes away from the collegial atmosphere of the classroom and compromises the collective work of the course.

#### **GRADING SCALE**

A+	90 - 100%	GPA 4.50	C+	65 - 69%	GPA 2.5
A	85 - 89%	GPA 4.25	C	60 - 64%	GPA 2.0
A-	80 - 84%	GPA 4.0	D	50 - 59%	GPA 1.0
B+	75 - 79%	GPA 3.5	F	Below 50%	GPA 0
B	70 - 74%	GPA 3.0			

#### **FACULTY OF ARTS/ENGLISH DEPARTMENT NOTES**

1. This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some of the above topics be omitted or covered in less detail than indicated.
2. Work submitted for evaluation must be either typed or text processed.
3. Cellular phones and other electronic devices **MUST** be turned off during classes.
4. It is the student's responsibility to retain a photocopy or digitized copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
5. Students are advised to read the pertinent pages of the current course calendar for the rules regarding Registration, Voluntary Withdrawals, Academic Misconduct including plagiarism, and Appeals. **Concerning plagiarism, please note** that as a general rule, an F in the course will be the penalty recommended by the English Departmental Review Committee to the Senate Committee on Academic Misconduct, for plagiarism on major assignments in English Department courses.
6. Accessibility Services:  
Students with documented disabilities, temporary or chronic medical conditions, requiring academic accommodations for tests/exams (e.g., private space) or during

lectures/laboratories (e.g., access to volunteer note-takers) are encouraged to contact Accessibility Services (AS) at 786-9771 or email [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. Specific information about AS is available on-line at <http://www.uwinnipeg.ca/accessibility>. All information about a student's disability or medical condition remains confidential.

7. The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of fellow classmates and the instructor by avoiding the use of scented products while attending lectures. Exposures to perfumes and other scented products (such as lotion) can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities.
8. Students facing a charge of academic or non-academic misconduct may choose to contact the University of Winnipeg Students' Association (UWSA) where a student advocate will be available to answer any questions about the process, help with building a case, and ensuring students have access to support. For more information or to schedule an appointment, visit our website at [www.theuwsa.ca/academic-advocacy](http://www.theuwsa.ca/academic-advocacy) or call 204-786-9780.
9. Please note that registering in this course commits you to the date and time of the course final examination. If you are aware of possible conflicts with that date, please see me immediately during the first week of the course, in case you need to register in another course to accommodate the conflict. For appeals for deferred exams, please see the Calendar.
10. **Thursday, January 19<sup>th</sup>, 2017** is the final date to withdraw without academic penalty from courses that begin in September 2016 and end in April 2017 in the 2016-17 Fall/Winter term.
11. **Late Assignment Penalties:** 10% will immediately be deducted from any assignment handed in late. A further 5% will be deducted for each additional day late, including weekends. No late assignments will be accepted more than 7 days after the due date has passed unless official documentation (ie. a medical or legal note) is provided.
12. The English Department wishes to ensure your right to privacy regarding handing in and getting back assignments is protected. Most assignments will be handed in and handed back in class or at the Instructor's office. If assignments are to be handled in another way and you are concerned about others having access to your work, you should attach to your assignment a self-addressed envelope that can be sealed. If this is not done, it is assumed that you have waived your concerns in this area.
13. Students may be asked for identification when writing a test or examination.
14. No unauthorized material or equipment may be brought with you to the final exam.
15. Students registered for this course are expected to demonstrate competency in English appropriate to the first-year level. Students needing additional assistance may contact the Writing Centre at [http://rhetoric.uwinnipeg.ca/Tutoring\\_Centre/index.html](http://rhetoric.uwinnipeg.ca/Tutoring_Centre/index.html) for writing resources and tutoring services, or contact the English Language Program at <http://www.uwinnipeg.ca/index/elp-information> for classes in English as an Additional Language and related services.
16. Students are advised that the UW Bookstore may run out of textbooks early in the term. Also, the bookstore always ships textbooks back to the publisher if they are not purchased

within the first few weeks of term. Students are responsible for communicating directly with the bookstore if they need to order texts or ask for texts to be held for them.

17. For more information regarding the English Department, please refer to our website at <http://www.uwinnipeg.ca/index/english-index>
18. Students who plan to conduct research interview, focus groups, surveys, or any other method of collecting data from any person, even a family member, must obtain the approval of the UHREB before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/index/research-human-ethics> for submission requirements and deadlines
19. All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect)
20. Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>
21. Reading Week for Fall term is **October 9 – 15, 2016**. Reading Week for Winter term is **February 20 – 24, 2017**.

### **INSTRUCTOR NOTES**

1. **Punctuality:** Due the need for in-class screenings, this seminar will begin promptly at 2.30pm. Please ensure that you have arrived in class in advance of this start time so that we may maximize discussion time.
2. **Email:** I am most readily reachable by email, but due the volume of email I receive, I may take up to 24 hours to respond. I will answer email received on the weekend on Monday. Please use your University of Winnipeg account as email sent from other accounts, including gmail, often ends up in my junk mail.
3. **Phones:** Phones should be set to silent and inaccessible during course time. You should not send or receive calls or texts while class is in session.

### **SCHEDULE**

**SEPT 8, 2016**

**WEEK ONE: INTRODUCTION TO POP AND THEORY**

**SEPT 15, 2016**

**WEEK TWO: FORMAT, ARCHIVE, MEMORY**

Benjamin, Walter. "The Work of Art in the Age of its Technological Reproducibility (Third Version)."

*Selected Writings*. Ed. Howard Eiland and Michael W. Jennings. 4 vols. Cambridge, MA: Belknap Press of Harvard UP, 2003. 3: 251-83.

Derrida, Jacques. "Archive Fever: A Freudian Impression." Trans. Eric Prenowitz. *Diacritics* 25.2 (1995): 9-63.

Reynolds, Simon. Introduction. "The 'Re' Decade/The Retroscape." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. ix-xxiii.

Reynolds, Simon. Prologue. "Don't Look Back: Nostalgia and Retro." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. xxv-xxxvi.

**SEPT 22, 2016**

**WEEK THREE: MEMORY AS BANDWIDTH**

Reynolds, Simon. "Pop Will Repeat Itself: Museums, Reunions, Rock Docs, Re-enactments." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. 3-54.

Reynolds, Simon. "Total Recall: Music and Memory in the Time of YouTube." *Retromania: Pop Culture's Addiction to Its Own Past*. 55-85. London: Faber, 2011.

Straw, Will. "Embedded Memories." *Residual Media*. Ed. Charles Acland. Minneapolis: University of Minnesota Press, 2007. 3-15.

Sterne, Jonathan. "The Preservation Paradox in Digital Audio." *Sound Souvenirs and Audio Memory*. Ed. Karin Bijsterveld and José Van Dijk. Amsterdam: U of Amsterdam P, 2009. 55-65.

**SEPT 29, 2016**

**WEEK FOUR: COLLECTING AND CRATE-DIGGING**

Baudrillard, Jean. *The System of Objects*. 1968. Trans. James Benedict. London: Verso, 2006. Print. 91-114.

Reynolds, Simon. "Lost in the Shuffle: Record Collecting and the Twilight of Music as an Object." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. 86-128.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Durham, NC: Duke UP, 1993. 151-79.

Newton, Elizabeth. "Can She Dig It?" *The New Inquiry* November 11, 2015.

**OCT 6, 2016**

**WEEK FIVE: MEDIA ARCHAEOLOGY AND ELECTRONIC WASTE**

Devine, Kyle. "Decomposed: A Political Ecology of Music." *Popular Music* 34.3 (2015): 367-89.

Gabrys, Jennifer. Introduction. "A natural history of electronics." *Digital Rubbish: A Natural History of Electronics*. Ann Arbor: U of Michigan P, 2011. 1-19.

**OCT 13, 2016**

**READING WEEK**

**OCT 20, 2016**

**WEEK SIX: PESSIMISM OR POPTIMISM!**

Adorno, Theodor W. "Culture Industry Reconsidered." Trans. Anson G. Rabinbach. *New German Critique* 6 (1975): 12-19.

Clover, Joshua. "The Billboard Consensus." *1989: Bob Dylan Didn't Have This to Sing About*. Berkeley: U of California P, 2009. 92-109.

Lott, Eric. "Perfect Is Dead: Karen Carpenter, Theodor Adorno, and the Radio; Or, If Hooks Could Kill." *Criticism* 50.2 (2008): 219-34.

**OCT 27, 2016**

**WEEK SEVEN: CULTURAL CAPITAL AND KITSCH**

Bourdieu, Pierre. "The Forms of Capital." *Education: Culture, economy, and society*. Ed. A. H. Halsey. New York, NY: Oxford UP, 1986. 46-58.

Wilson, Carl. *Let's Talk About Love: A Journey to the End of Taste*. N.Y. and London: Continuum, 2009.

**Nov 3, 2016**

**WEEK EIGHT: PERIODIZING AND POP**

Jameson, Fredric. "Postmodernism, or, the Cultural Logic of Late Capitalism." *New Left Review* 146 (1984): 53-92.

Rancière, Jacques. *The Politics of Aesthetics: The Distribution of the Sensible*. Trans. Gabriel Rockhill. London: Continuum, 2011. 12-19.

Clover, Joshua. Introduction. "The Long 1989." *1989: Bob Dylan Didn't Have This to Sing About*. Berkeley: U of California P, 2009. 1-21.

Williams, Raymond. "Residual, Dominant, Emergent." / "Structures of Feeling." Oxford: Oxford UP, 1977. 121-35.

### **Nov 10, 2016**

#### **WEEK NINE: POP AND PRECARIETY**

Berlant, Lauren. "Cruel Optimism." *differences* 17.3 (2006): 20-36.

Brown, Wendy. "What exactly is neoliberalism?" *Dissent* April 12, 2015.

Maconie, Stuart. "The privileged are taking over the arts – without the grit, pop culture is doomed." *New Statesman* February 4, 2015.

### **Nov 17, 2016**

#### **WEEK TEN: THE OLD, WEIRD AMERICA**

"Los Angeles Review of Books - Simon Reynolds Interviews Greil Marcus." Parts 1-4. *Los Angeles Review of Books*. Web. 9 Aug. 2012.

Willis, Ellen. "Dylan." (1967). *Out of the Vinyl Deeps: Ellen Willis on Rock Music*. Ed. Nona Willis Aronowitz. Minneapolis: University of Minnesota, 2011. 1-20.

### **Nov 24, 2016**

#### **WEEK ELEVEN: ICONICITY, GENDER, AND SEXUALITY**

Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* 40.4 (1988): 519-531.

Sontag, Susan. "Notes on 'Camp.'" *Against Interpretation: And Other Essays*. 1st ed. New York: Picador, 2001. 275-92.

### **DEC 1, 2016**

#### **WEEK TWELVE: BLACK FEMINISM AND POP PERFORMANCE**

hooks, bell. "Moving Beyond Pain." *bell hooks institute* May 9, 2016.

"A Black Feminist Roundtable on bell hooks, Beyoncé, and 'Moving Beyond Pain.'" *Feministing* May 11, 2016.

### **JAN 5, 2017**

#### **WEEK THIRTEEN: I FEEL LOVE: DISCO AND STRANGER SOCIABILITY**

Dyer, Richard. "In Defence of Disco." 1979. *New Formations* 58 (2006): 101-108.

Lawrence, Tim. "In Defence of Disco (Again)." *New Formations* 58 (2006): 128-46.

Nyong'o, Tavia. "I Feel Love: Disco and its Discontents." *Criticism* 50.1 (2008): 101-12.

Straw, Will. "Music from the wrong place: On the Italianicity of Quebec Disco." *Criticism* 50.1 (Winter 2008): 113-28.

Warner, Michael. "Publics and Counterpublics." *Public Culture* 14.1 (2002): 49-90.

### **JAN 12, 2017**

#### **WEEK FOURTEEN: BRING THAT BEAT BACK**

Clover, Joshua. "The Bourgeois and the Boulevard." *1989: Bob Dylan Didn't Have This to Sing About*. Berkeley: U of California P, 2009. 25-50.

McCutcheon, Mark. "The dj as Critic, 'constructing a sort of argument.'" *ESC: English Studies in Canada* 41.4 (2015): 93-124.

Reynolds, Simon. "Ghosts of Futures Past: Sampling, Hauntology and Mash-ups." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. 311-361.

### **JAN 19, 2017**

#### **WEEK FIFTEEN: IS THIS THE WAY THEY SAY THE FUTURE'S MEANT TO FEEL?**

Clover, Joshua. "The Second Summer of Love." *1989: Bob Dylan Didn't Have This to Sing About*. Berkeley: U of California P, 2009. 53-70.



Straw, Will. "The Booth, The Floor and the Wall." *Public* 8 (1993): 169-82.

**JAN 26, 2017**

**WEEK SIXTEEN: THE BLACK ATLANTIC**

Eshun, Kodwo. *More Brilliant Than the Sun: Adventures in Sonic Fiction*. New Edition. London: Verso, 2016.

Gilroy, Paul. "Wearing your art on your sleeve: Toward a diaspora theory of black ephemera." *Small Acts: Thoughts on the Politics of Black Cultures*. London: Serpent's Tail, 1993. 237-56.

McKittrick, Katharine. "Rebellion/Invention/Groove." *small axe* 49 (2016): 79-91.

Wald, Gayle. "'Deliver de Letter': 'Please Mr Postman,' The Marvelettes, and the Afro-Caribbean Imaginary." *Journal of Popular Music Studies* 24.3 (2012): 325-332.

**FEB 2, 2017**

**WEEK SEVENTEEN: SPACE IS THE PLACE**

Eshun, Kodwo. *More Brilliant Than the Sun: Adventures in Sonic Fiction*. New Edition. London: Verso, 2016.

**FEB 9, 2017**

**WEEK EIGHTEEN: AFROBEAT, POP AND DECOLONIZATION**

Olanayan, Tejumola. "The Cosmopolitan Nativist: Fela Anikulapo-Kuti and the Antinomies of Postcolonial Modernity." *Research in African Literatures* 32.2 (2001): 76-89.

Novak, David. "Sublime Frequencies of Old Media." *Public Culture* 23.3 (2011): 603-34.

Piko, Cameron. "Echoes and Dust: Fela Kuti." *Echoes and Dust* April 17, 2016

**FEB 16, 2017**

**WEEK NINETEEN: #BLACKLIVESMATTER**

Brooks, Daphne. "Second Coming: On Modern Protest Pop." *Artforum* (Summer 2016).

Nguyen, Mimi Thi. "The Hoodie as Sign, Screen, Expectation, and Force." *Signs* 40.4 (2015): 791-816.

**FEB 23, 2017**

**READING WEEK**

**MAR 2, 2017**

**WEEK TWENTY: VOICE, VOCODER, AUTOTUNE**

Barthes, Roland. "The Grain of the Voice." *Image Music Text*. Trans. Stephen Heath. London: Fontana Press, 1977. 179-89.

James, Robin. "'Robo-Diva R&B': Aesthetics, Politics, and Black Female Robots in Contemporary Popular Music." *Journal of Popular Music Studies* 20.4 (2008): 402-423.

Weheliye, Alexander. "'Feenin': Posthuman Voices in Contemporary Black Popular Music." *Social Text* 20.2 (2002): 21-47.

**MAR 9, 2017**

**WEEK TWENTY-ONE: J-POP, K-POP, AND THE GLOBALIZATION OF POP**

Ngai, Sianne. "The Cuteness of the Avant-Garde." *Critical Inquiry* 31.4 (2005): 811-847.

Reynolds, Simon. "Turning Japanese: The Empire of Retro and the Hipster International." *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2011. 162-82.

**MAR 16, 2017 + MAR 23, 2017**

**WEEKS TWENTY-TWO + TWENTY-THREE: MODULE ON POP AND THEORY NOW**

The readings for these two weeks will be confirmed by February 16, 2017. We will take the opportunity in these two classes to catch up with the pop and theory events and interventions of 2016-17.

**MARCH 30, 2017**

**WEEK TWENTY-FOUR: REVIEW.**