



ENGL-4110-001

Topics in Critical Theory: Pop/Music/Theory

Term: Fall/Winter 2019-20

Time: Thursdays 2.30pm-5.15pm

Room: 3M52

Office Hours: Thursdays 1.30pm-2.30pm

Professor: Andrew Burke

Office: 2A30

Phone: 204.789.1475

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LAND ACKNOWLEDGEMENT

The University of Winnipeg is in Treaty One territory and is located on the traditional territory of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and on the homeland of the Métis Nation. The English Department recognizes the role of the English language and English as an academic discipline in contributing to the historical and present formations of settler colonialism and imperialism in Canada and around the world. In giving expression to our Land Acknowledgement, we commit ourselves to engaging with, questioning, and challenging these formations in ways that support the decolonizing work being done by Indigenous peoples in Manitoba and elsewhere.

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.
- Tongson, Karen. *Why Karen Carpenter Matters*. U of Texas P, 2019.
- 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:

- 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.
- Berardi, Franco "Bifo" and Mark Fisher. "Give Me Shelter." *Freize* (2013).
<https://frieze.com/article/give-me-shelter-mark-fisher>
- 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.
- 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.
- Kooijman, Jaap. "Turn the beat around Richard Dyer's 'In Defence of Disco' revisited." *European Journal of Cultural Studies* 8.2 (2005): 257-266.
- Lawrence, Tim. "In Defence of Disco (Again)." *New Formations* 58 (2006): 128-46.
- 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.
- 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.
- Shaviro, Steven. Introduction. *Digital Music Videos*. Rutgers UP, 2017. 1-18.
- 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. "Music Video in its Contexts: 30 Years Later." *Volume!* 14.2 (2018): 187-92.
- Vernallis, Carol. Introduction. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. Oxford: Oxford UP, 2013. 3-29.
- 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.

RECOMMENDED TEXTS

Students should have access to a style guide that provides details on proper MLA formatting and documentation. The 8th 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

ASSIGNMENTS

Seminar Presentation	(20mins, related to selected week's readings)	15%
Unessay #1 (Top Ten List)	(1000-1500 words) Due Oct 18, 2019	10%
Unessay #2 (Annotated Playlist)	(1000-1500 words) Due Nov 18, 2019	10%
Essay	(1500-2000 words) Due Jan 13, 2020	15%
Unessay #3 (Open Format)	(1000-1500 words) Due Feb 18, 2020	10%
Research Essay	(2500-3000 words) Due Apr 9, 2020	30%
Attendance and Participation in Group Exercises		10%

PARTICIPATION RUBRIC

Participation is based on attendance, but more importantly on the quality of your contributions to seminar 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.

Excellent to Outstanding (8.0-10):

- Consistent on-time attendance
- Enthusiastic participation in class discussions
- Evidence of thorough preparation for the class
- Collegial interaction with peers and professor
- Frequent positive and helpful contributions to discussion

Good to Very Good (7.0-7.9):

- Consistent on-time attendance
- Solid participation in class discussions
- Evidence of adequate preparation for the class.
- Collegial interaction with peers and professor
- Quality contributions to discussion

Poor to Fair (6.0-6.9):

- Inconsistent on-time attendance
- Partial or inadequate preparation for the class
- Collegial interaction with peers and professor, but characterized by some level of disengagement or distraction
- 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.

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			

NOTES AND REGULATIONS

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. When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated in this outline), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms.

3. Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.
4. Work submitted for evaluation must be either typed or text processed.
5. Given that this is, in part, a screen-based and digital media class, we will be thinking about our phone, laptop, and tablet use throughout the course. Devices are allowed in class but should be used in relation to course material and course discussion and not for random browsing, swiping, or scrolling as a form or mode of distraction.
6. 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.
7. 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.
8. **Avoiding Academic Misconduct.** Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves "aiding and abetting" plagiarism. Students who do this can be charged with Academic Misconduct.
9. **Avoiding Copyright Violation.** Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to file-sharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor /presenter before photographing or recording slides, presentations, lectures, and notes on the board.
10. 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 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.

11. 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.
12. 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 or call 204-786-9780.
13. 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.
14. **February 14th, 2020** is the final date to withdraw without academic penalty from courses that begin in September 2019 and end in April 2020 in the 2019-2020 Fall/Winter term. Please note that withdrawing before the VW date does not necessarily result in a fee refund.
15. **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.
16. 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.
17. Students may be asked for identification when writing a test or examination.
18. No unauthorized material or equipment may be brought with you to the final exam.
19. 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 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.

20. 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.
21. 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.
22. 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
23. 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>
24. Important Calendar Dates:
- | | |
|-----------------------------------|--|
| OCT 14, 2019 | Thanksgiving – University Closed |
| OCT 15 – 18, 2019 | Fall reading week |
| NOV 11, 2019 | Remembrance Day – University Closed |
| DEC 5 – 19, 2019 | Fall-term evaluation period |
| DEC 23, 2019 – JAN 1, 2020 | Holiday Break - University Closed |
| FEB 17, 2020 | Louis Riel Day – University Closed |
| FEB 18 – 21, 2020 | Winter reading week |
| APR 10, 2020 | Good Friday – University Closed |
| APR 9 – 23, 2020 | Winter-term evaluation period |
25. For more information regarding the English Department, please refer to our website at <http://www.uwinnipeg.ca/index/english-index>

WEEKLY SCHEDULE

SEPT 5, 2019

WEEK ONE: INTRODUCTION TO POP AND THEORY

SEPT 12, 2019

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.

SEPT 19, 2019

WEEK THREE: MEMORY AS BANDWIDTH

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 26, 2019

WEEK FOUR: COLLECTING AND CRATE-DIGGING

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

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 3, 2019

WEEK SIX: PESSIMISM OR OPTIMISM!

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.

OCT 10, 2019

WEEK FIVE: CULTURAL CAPITAL AND KITSCH; THE MAJESTY OF CELINE DION

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.

OCT 17, 2019

READING WEEK

OCT 24, 2019

WEEK SEVEN: 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.

OCT 31, 2019

WEEK EIGHT: POP AND PRECARIETY, OR, THE SLOW CANCELLATION OF THE FUTURE.

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.

Berardi, Franco "Bifo" and Mark Fisher. "Give Me Shelter." *Freize* (2013).
<https://frieze.com/article/give-me-shelter-mark-fisher>

NOV 7, 2019

WEEK NINE: 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.

NOV 14, 2019

WEEK TEN: QUEER DISPLACEMENTS AND PERFECT POP

Tongson, Karen. *Why Karen Carpenter Matters*. University of Texas Press, 2019.

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

NOV 21, 2019

WEEK ELEVEN: SUPERSTAR

Tongson, Karen. *Why Karen Carpenter Matters*. University of Texas Press, 2019.

Screening: *Superstar*. (Todd Haynes, 1987, USA)

NOV 28, 2019

WEEK TWELVE: 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.

JAN 9, 2020

WEEK THIRTEEN: I FEEL LOVE: DISCO AND STRANGER SOCIABILITY

- Dyer, Richard. "In Defence of Disco." 1979. *New Formations* 58 (2006): 101-108.
- Kooijman, Jaap. "Turn the beat around Richard Dyer's 'In Defence of Disco' revisited." *European Journal of Cultural Studies* 8.2 (2005): 257-266.
- 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 16, 2020

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.
- Levine, Gabriel. "Remixing Return: A Tribe Called Red's Decolonial Bounce." *Topia* 35 (2016): 27-46.

JAN 23, 2020

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

- Screening: *Fiorucci Made Me Hardcore* (Mark Leckey, 1999, UK)
- Screening: *Everybody in the Place*. (Jeremy Deller, 2019, UK)
- 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.

JAN 30, 2020

WEEK SIXTEEN: THE BLACK ATLANTIC

- 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 6, 2020

WEEK SEVENTEEN: SPACE IS THE PLACE/AFROFUTURISM

- Screening: *Last Angel of History* (John Akomfrah, 1996, UK)
- Eshun, Kodwo. "Further Considerations of Afrofuturism." *CR: The New Centennial Review*, 3.2 (2003): 287-302.

FEB 13, 2020

WEEK EIGHTEEN: AFROBEAT, POP AND DECOLONIZATION

- Olaniyan, 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 20, 2020

READING WEEK

FEB 27, 2020

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.

MAR 5, 2020

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 12, 2020

WEEK TWENTY-ONE: THE MUSIC VIDEO: CULTURAL HISTORY/CULTURAL FORM

Shaviro, Steven. Introduction. *Digital Music Videos*. Rutgers UP, 2017. 1-18.

Straw, Will. "Music Video in its Contexts: 30 Years Later." *Volume!* 14.2 (2018): 187-92.

Vernallis, Carol. Introduction. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*. Oxford: Oxford UP, 2013. 3-29.

MAR 19, 2020 + MAR 26, 2020

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

The readings for these two weeks will be confirmed by February 2020. We will take the opportunity in these two classes to catch up with the pop and theory events and interventions of 2019-20.

APRIL 2, 2020

WEEK TWENTY-FOUR: REVIEW.