PMC 9702 - Listening to Popular Music - Fall 2017
Topic: Listening to Identity

Course Information:
Thursday, 1:30 - 4:20pm
TC 310

Instructor
Dr. Norma Coates, Associate Professor
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TC 225 or FNB 4061
519-661-2111
Office Hours: Thursday, 12 - 1, FNB 4061 or by appointment

Course Description:
The course surveys the cultural study of identities and popular music. Readings will present a range of methodological and theoretical approaches to the topic across several genres. Topics include but are not limited race, gender, sexuality, ethnicity, nationality, and age, with an emphasis on intersectional approaches where applicable. Emphasis is placed on newer work, including that allied with the emerging field of Sound Studies.

Course Objectives:
• Survey recent and foundational scholarship in the study of identity and popular music.
• Link popular music studies and analysis to other disciplinary approaches.
• Establish a critical vocabulary and knowledge base for the continued study of identity and popular music.
• Extrapolate methodological and theoretical approaches discussed in class to different identities and different musical genres.
• Develop and hone skills of interdisciplinary cultural analysis such as research, close reading, critical argumentation, and advanced academic writing and presentation skills.

Course Materials
• Readings are listed on the course outline and a bibliography that will soon appear on OWL. Most readings will be posted on the course OWL site, and most are available through the Western Libraries Website. You will have to purchase or somehow obtain at least one and possibly two books in the 33 1/3 series.

Assessment
Attendance and Participation: 20%
Weekly Reading Abstract: 20%
Seminar Leadership: 15%
Show and Tell: 5%
Seminar Paper: 40%

Attendance and Participation: This class is conducted as a seminar. Work focuses on independent reading and writing supported by class discussions. I will lecture on occasion to introduce new concepts or difficult material. Your questions and energy will drive the seminar. A successful seminar relies upon full attendance and participation, so it is a baseline expectation
that you will attend all class sections and be prepared to participate fully with energy and intelligence. You will be assessed accordingly. You are permitted one excused absence.

Participation includes preparing and coming to class with your weekly reading synthesis (below), plus notes and most importantly, questions about the readings. You are also encouraged to find clips or other visual material that illustrate concepts in the reading so that we may talk about them as a group.

Seminar Leadership: You will lead the seminar at least once during the semester. A short report about your seminar will be due one week later. Detailed information will be posted on OWL.

Weekly Reading Abstract: You will come to every class with an abstract of ONE of the assigned readings, and one discussion question about each assigned reading. Detailed information will be posted on OWL.

Show and Tell: Each week, a class member will present something encountered in real life (the Internet, Facebook, media etc. counts as real life) that relates to class material. (I ripped this off from Dr. Keightley, so when you have him next semester don’t think that he copied me!)

Seminar Paper: A seminar paper of 15-20 doubled-spaced pages on a topic of your choosing is due on Monday, December 18. Your final paper grade includes handing in a paper topic and an abstract of your proposed paper for my review. Detailed information will be posted on OWL.

Statement on Academic Offences

“Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf

“All required papers may be subject to submission for textual similarity review to the commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (http://www.turnitin.com).”

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## Schedule

### Note: Readings Subject to Change

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<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>1  9/7</td>
<td>Course Overview and Introduction</td>
<td>James 2016 (click through to read the articles she critiques) Harris</td>
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<td>2  9/14</td>
<td>Foundational - Race, Gender and Sexuality and Rock and Roll</td>
<td>Frith &amp; McRobbie Coates Coates Waksman, 1999 Wald, 1997</td>
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<td>3  9/21</td>
<td>Revising Narratives of Race and Gender</td>
<td>Miller, Introduction, chapter 7 Hamilton, Introduction, chapter 8 6 McMullen</td>
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<td>4  9/28</td>
<td>Straight Masculinities</td>
<td>McCracken, chapters 4 and 5 Williams Goldin-Perschbacher, 2007</td>
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<td>5  10/5</td>
<td>Female Masculinity</td>
<td>Halberstam, c 1 Djupvic Kennedy</td>
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<td>6  10/12</td>
<td>NO CLASS - READING WEEK</td>
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<tr>
<td>7  10/19</td>
<td>Performing Whiteness</td>
<td>Waksman, 2017 Brooks Wald, 1998</td>
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<tr>
<td>8  10/26</td>
<td>“Other” Femininities</td>
<td>Mahon, 2011a, 2011b Smith Stevance</td>
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<td>9  11/2</td>
<td>Pop and Pop Idols 1</td>
<td>Wald, 2002 James, 2017 Driscoll Brickman</td>
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<td>10 11/9</td>
<td>Queering</td>
<td>Hilderbrand Halberstam, 2003 Hawkins</td>
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<td>11 11/16</td>
<td>Age</td>
<td>O’Brien Gardner Elliott, chapter TBD</td>
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<tr>
<td>12 11/23</td>
<td>Genre fluxing</td>
<td>Hubbs, Introduction, chapter 4 Edwards Valimaki</td>
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Bibliography


