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

Course Information:
Tuesday, 1:30 - 4:20pm
TC 340

Instructor
Dr. Norma Coates, Associate Professor
ncoates@uwo.ca
TC 225 or FNB 4061
519-661-2111
Office Hours: Tuesday, 12 - 1, TC 225 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 Synthesis: 20%
Seminar Leadership: 15%
Life Imitates Classroom exercise: 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. Each undocumented absence over 1 (I expect that you will get sick at least once) incurs a penalty of 10% of your attendance and participation grade.

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 Synthesis:** You will come to every class with abstracts of and questions about all of the assigned readings. Your notes will form the basis of our discussions. Detailed information will be posted on OWL.

**Life Imitates Classroom exercise:** This is my blatant rip-off of Dr. Keightley's Aesthetic Exercise. 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.

**Seminar Paper:** A seminar paper of 15-20 doubled-spaced pages on a topic of your choosing is due one week after the official University end of the semester. Detailed information will be posted on OWL. I am open to a project that merges text, media, and theory, modelled after the posts on the Sounding Out! blog.

**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](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](http://www.turnitin.com))."

"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](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](http://www.turnitin.com))."
<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1/10</td>
<td>Course Overview and Introduction</td>
<td>Beyonce - Lemonade Harris James 2016 (click through to read the articles she critiques) moore</td>
</tr>
<tr>
<td>2 1/17</td>
<td>Foundational - Race, Gender and Sexuality and Rock and Roll</td>
<td>Frith &amp; McRobbie Coates Shank Gottlieb and Wald Lucid</td>
</tr>
<tr>
<td>3 1/24</td>
<td>Racial and Ethnic “Noise”</td>
<td>Radovac Stoever Lott, 2011</td>
</tr>
<tr>
<td>4 1/31</td>
<td>Other Masculinities</td>
<td>McCracken, TBD Halberstam, Female Masculinity Goldin-Perschbacher Miller Bradley</td>
</tr>
<tr>
<td>5 2/7</td>
<td>Whiteness</td>
<td>Wald, 1998 Brooks Hamilton Petrusich</td>
</tr>
<tr>
<td>6 2/14</td>
<td>Jagger and Jackson</td>
<td>Peraino Lott, 2012 Fast</td>
</tr>
<tr>
<td>2/21</td>
<td>NO CLASS - READING WEEK</td>
<td></td>
</tr>
<tr>
<td>7 2/28</td>
<td>Other Femininities</td>
<td>Nguyen Mahon 2011a Mahon 2011b Lucid TBD</td>
</tr>
<tr>
<td>8 3/7</td>
<td>Pop and Pop Idols</td>
<td>Brickman Wald, Boy Bands James TBD</td>
</tr>
<tr>
<td>9 3/14</td>
<td>Queering</td>
<td>Halberstam, What’s that Smell? Hilderbrand Jarman-Ivens Hawkins</td>
</tr>
<tr>
<td></td>
<td>Age</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-----</td>
<td>-----</td>
</tr>
</tbody>
</table>
| 10| 3/21| Gaunt
   |     | Apolloni
   |     | O'Brien
   |     | Gardner |
| 11| 3/28| Other Popular Musics; Listening While Other
   |     | Brown, “Buzz and Pop”
   |     | Keshti
   |     | Zuberi
   |     | Wald 2011 |
| 12| 4/4 | Genre fluxing
   |     | Hubbs
   |     | Hughes
   |     | Gregory
   |     | Howard |
| 13| 4/11| Prince
   |     | Sections from Hawkins and Niblick, TBD
   |     | Tausig |
Bibliography


