Phone: 519-884-4404 | Fax: 519-884-5135 | uwaterloo.ca/Renison

Renison University College Territorial Acknowledgement

With gratitude, we acknowledge that Renison University College is located on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe, and Haudenosaunee peoples, which is situated on the Haldimand Tract, the land promised to the Six Nations that includes ten kilometres on each side of the Grand River.

WINTER 2019

Course Code: SDS 441R

Course Title: Pop Culture & Social Change

Class Times/Location:

Thursdays
2:30PM-5:20PM
REN 2918

Instructor: Dr. Craig Fortier
Office: REN 1612A Department of Social Development Studies
Office Phone: 519-884-4404 Extension 28715
Office Hours: Thursdays (12:30PM – 2:00PM) Please contact instructor to set a mutually agreeable time to meet outside of office hours.

Email: craig.fortier@uwaterloo.ca

Course Description

Social change happens on many levels: politically, economically, socially, emotionally, and culturally. This course focuses on the interaction between the radical imagination of movements for social justice and the realm of popular culture. During the term we will explore instances of this interaction to understand how radical movements insert or find themselves in the popular imagination and how popular culture itself influences the radical imagination. By examining popular culture in the radical imagination, we will investigate how radical subcultures enter the mainstream, how social movements resist and push back against the appropriation,

corporatization, erasure, and sanitization of their material, social and cultural production, and how individuals involved in mainstream popular culture interact with grassroots political movements.

Investigating text, video, audio, and other mediums of communication, this course seeks to develop student's critical capacity to investigate aspects of popular culture in a social and historical context. From the interaction between Black Lives Matter and Kendrick Lamar to the gender non-conforming politics of Steven Universe to the roots of underground queer dance parties and anti-authoritarian punk and hip hop shows to the resurfacing of concepts of magic and astrology in today's radical political movements, this course engages in a serious way with cultural production and its relationship to imagining ways of being outside of the logics of mainstream structures of power.

Pedagogy

This course is developed under the premise that **knowledge** is created and generated in multiple ways (i.e. through oral traditions, poetry and music, film, sport, land-based traditions, lived experiences, spirituality & ceremony, scientific & academic research, lost traditions, fiction and science fiction etc.) and that we must resist the colonialist limits of Western ontologies that delegitimize other ways of knowing and being. As such, the readings, activities, videos, and assignments that I have curated in this course will draw on these various ways of knowing and learning. Each week will combine a mix of reading, viewing/listening, discussion, case studies, etc.

Your lived **experience and interactions** with other humans, non-human beings, and the earth are foundational to engaging with the course materials. This engagement could be rooted in the communities in which you have developed relationships (i.e. work, family, social circles, social organizations, activist groups, ethnocultural and/or religious communities, recreational/artistic/ sporting communities, etc.). It might also develop through active engagement in social movements/groups.

I would like to create a classroom space that opens up **discussion** between you and your classmates. This will be a place to grapple with the course materials in a respectful and thoughtful manner – it is not the same as Twitter or the comments on Facebook – but rather a space for careful, humble, and serious discussion and debate. It should be a place where you are open to being challenged about your politics and positions, but also a space where your critiques should be tempered by your understanding that folks are entering this space with a desire to learn

and change. This means that we should attempt to create a space of care, mutual respect, accountability and trust – this is very difficult to do in any social space.

While this is a space of learning, it is also a space that seeks to **resist** the structures of oppression that permeate our day-to-day interactions. As such, I urge all students to be self-reflexive about behaviours or comments that have been identified as patriarchal, misogynist, classist, racist, homophobic, transphobic, ableist, et cetera. This self-reflection applies to me as well. We are all in a process of learning and unlearning these logics that dominate our society, so there is no expectation here that anyone is self-actualized and perfect – all I ask is that you are mindful that how what you think, say and/or the way in which you interact with others is circumscribed by these forces. As Karl Marx once eloquently put it, "The ideas of the ruling class are in every epoch the ruling ideas".

Course Objectives and Learning Outcomes

Upon successful completion of this course, students should:

a) Have **knowledge** of the ways in which popular culture and grassroots social movements are interrelated and influence each other.

b) Be able to **produce** an original piece of work that is publishable in a peer-reviewed academic journal or blog for upper level undergraduate students.

c) Have the ability to **synthesize** various forms of popular culture and situate them within a broader structural and intersectional social context in relation to grassroots social movement.

d) Be able to **mobilize knowledge** through creative workshops and skill sharing practices.

Required Texts

• Brown, Adrienne Maree (2017). *Emergent Strategy: Shaping Change, Changing Worlds.* Oakland: AK Press.

• Belcourt, Billy-Ray (2017). *This Wound is a World*. Calgary: Frontenac House.

• Liss, Sarah (2013). Army of Lovers: A Community History of Will Munro. Toronto: Coach House Books.

All other readings are either available via the course LEARN page and/or can be accessed online or the University library's e-journal site. I have sought to make the course readings as cheap and as accessible as possible. The success of this class relies on our collective commitment to keeping up with the readings and engaging fully with them in our assignments and discussions

LEARN

Course schedules, assignments, additional readings and announcements are all posted on LEARN. You must become acquainted and proficient in LEARN in order to access some readings and to submit all of your assignments. LEARN can be accessed at http://www.learn.uwaterloo.ca - Click on SDS 441R to access our page.

Course Schedule

Week	Date	Topic	Readings (see below for details)	Evaluation
1	Jan 10	Introduction: Popular Culture// Radical Imagination	Brown	
2	Jan 17	We Are Here: Graffiti, Glyphing & The Reclamation of Public Space	Chang; Recollet; Hunt & Stevenson	
3	Jan 24	Join Us: The Art of Radical Poster, Media, and Zine Making	Hayes; Khoo	**Abstract Due (10%) Jan 30 11:59pm ET**
4	Jan 31	We Gon' See The Future First: Queer Black Futurities	Muñoz; Durham et al.; Jones	
5	Feb 7	Afro & Indigenous Futurisms as Political Praxis	Jolly; Belcourt; Thomas	
6	Feb 14	Steven's Universe: Disrupting Gender Binaries through Animation	Bradley; Vital	

7	Feb 21	READING WEEK	NO READINGS	**WIP/ETHICS Due (10%) Feb 20 11:59pm ET**
8	Feb 28	Settlers of the Game World: Video and Board Games as Spaces of White/Settler/ Misogyny	Byrd; Veracini	
9	Mar 7	Taking a Knee: Sport as a Site of Political Struggle	Fortier & Hastings; Ifekwunigwe	**Draft Peer Review Due Mar 10 11:59pm ET**
10	Mar 14	Reclaiming Magic & Astrology: Old Knowledges & The Radical Imagination	Austin et al.; Brown; Rocheteau	
11	Mar 21	#MeToo: An Underground Conversation Made Public	Mendes et al.; Law; Lane-McKinley	**Peer Review (20%) Due – Mar 20th 11:59pm ET**
12	Mar 28	Joyful Rebellion: Punk, Anarchism, Celebration & Revolution as Mainstream Praxis	Liss; Martin	
13	Apr 4	We Gon Be Alright: Black Lives Matter in Popular Culture	Love; Zandria; Rocha	**Final Submission Due – Apr 7th 11:59pm ET**

Course Requirements and Assessment

The course requires students to regularly attend classes; participate in discussions by sharing ideas, thoughts, and anecdotes; complete classroom activities; read and critically examine the readings and other course materials.

Assignment	Due Date	Value
Popular Culture//Radical Imagination Journal Assignment		**60%**
Abstract	Week 3	10%

Work-In-Progress Submission or Ethics Protocol	Week 6	10%
First Draft//Peer Review	Week 9	20%
Final Submission	Week 12	20%
Practice Space	See Schedule	**30%**
Participation	Week 6, 12	**10%**
Total		**100%**

Popular Culture//Radical Imagination Undergrad Journal Assignment

Popular Culture//Radical Imagination is an online-format undergraduate journal developed out of Renison University College's Social Development Studies program and produced as an archive of senior undergraduate student writing and an online portal for the study of popular culture in the radical imagination. The journal is a space for students to contribute essays, poetry, narrative prose, art projects, literature reviews, graphic art, and short stories on the interaction between radical grassroots social movements and mainstream popular culture.

From the worlds of fashion, music, sports, journalism, social media, television, animation, graphic arts, gaming, underground parties, and many other forms of cultural interventions, this journal focuses on the way in which popular culture influences movements for social change and how radical political struggles make their way into mainstream popular culture.

The journal is hosted on a Wordpress site updated by Professor Craig Fortier. At the end of the term you will have the option to **opt-in** to having your work included in a yearly edition of the online peer-reviewed journal. ***You do not have to opt-in to be evaluated and you can withdraw your consent to have your work hosted at any time should you decide in the future that you do not wish to have your work hosted on the journal site.***

This assignment mirrors an actual process of submitting to a progressive and interdisciplinary academic and arts-based journal. Other examples of journals such as this include: *Decolonization: Education, Indigeneity & Society* https://jps.library.utoronto.ca/index.php/des and *Abolition Journal* https://abolitionjournal.org/

This assignment consists of 4 iterative stages in which you will develop your submission to the journal starting at the abstract stage and ending with the final submission, including a process of peer review.

Call for Abstracts (10%) – max 250 words – Due January 30th 11:59pm ET

Popular Culture//Radical Imagination is seeking abstracts for our W2019 issue. This is the inaugural issue of the journal and as such you will be the first class to submit to the journal. This is a multi-format and multi-media journal and your submission can take multiple formats including:

- Long-form research essay (max 2,500 words)
- Graphic art analysis (max 1,500 words + art)
- Poetry/lyrical essay (1-2 poems + max 1,000 word analysis)
- Mini documentary video submission (max 10 minutes)
- Podcast segment (max 10 minutes)
- Narrative essay (max 2,500 words)
- Short Story (max 1,500 words)
- Literature Review (max 2,000 words)
- Other (as agreed upon with the Instructor/Editor)

Examples of each type of submission will be posted on LEARN to help you determine the type of submission you will propose.

Your abstract proposal should be no more than 250 words. The abstract should include your name and the provisional title of the piece you plan to submit. It will describe the main themes of your piece, the format you plan to write it in, and how you plan to go about conducting research on your subject matter. It will also explain why this particular topic is relevant to the journal and why you believe it contributes to our collective knowledge on popular culture and the radical imagination.

Note: Abstracts are not meant to go into significant detail about what you are planning on submitting, but rather give the editors a sense of the major themes, concepts, and methods of your research. They will also give the editor a sense of what the finished product might look like and how your submission will be useful to the readership.

Work-In-Progress Submission (10%) or Office of Research Ethics Submission (10%)

The Editor will promptly return all abstract to students who have submitted to the journal, they will use the feedback received to begin work on their submissions. If the Editor believes that your paper will need to undergo research ethics, you will skip this particular step and will be supported in submitting your research for ethics review at the University of Waterloo.

Work-In-Progress Submission (10%) - –min 500 words – Due Feb 20th 11:59pm ET

In the Work-In-Progress stage students may draft a skeleton and outline of their proposed submission, discuss particular source material for their work (i.e. relevant journal articles, interviews, news articles, pieces of art/music), and further explain how they plan on developing their submission. Students may also begin actually working on their piece and can submit a portion great or small to be assessed in this Work-In-Progress phase.

Here the goal is for students to submit their work in a further developed form in which they can receive guidance and direction of any gaps, problems of scale/scope, issues with their format, etc.

This phase of the research requires a minimum of 500 words or evidence of significantly greater development of the project beyond the abstract stage.

Research Ethics Phase (10%) – Due Feb 20th 11:59pm ET

If the Editor flags your paper as requiring Ethics approval, then you will forego the above stage and will work with the Editor and other members of the class in your situation to develop and submit an application to the University of Waterloo Office of Research Ethics.

Peer Review (20%) – see max guidelines above – Due Mar 20th 11:59pm ET

Draft for Peer Review Due Mar 10th 11:59pm ET

Students will receive a second round of feedback from the Editor of the journal after the Work-In-Progress stage and will then work towards completion of an initial first draft of the submission. This draft will include at least one round of edits by the author themselves.

Each student will be allocated a peer reviewer from within the class by the Editor.

The Peer Reviewer will engage in a thorough and comprehensive review of the finished piece that will include the following:

Text Submissions

- Use track changes or some other form of online editing software to make suggested edits on spelling, grammar, sentence structure of the piece.
- Leave comments on the edited document with more substantive feedback related to specific areas of the document.
- Respond to the Peer Review questionnaire provided on LEARN

Audio/Video/Graphic Submissions

- Use track changes or some other form of online editing software to make suggested edits on spelling, grammar, sentence structure *if there is any accompanying text with the submission*.
- Respond to the Peer Review questionnaire provided on LEARN

Each student will review the submission of one other student. You will submit the following documents on LEARN:

- A copy of the submission that you peer reviewed
- Your Peer Review Questionnaire

The Editor of the journal will send you the copy of your peer reviewed submission and questionnaire.

Final Submission (20%) – see max guidelines above – Due Apr 7th 11:59pm ET

Using the accumulated feedback that you have received you will work towards completing your submission for the end of the term.

At this point you must ensure that the submission conforms to the Journal's style guidelines as found on LEARN and the submission must be within the appropriate length for your submission category stipulated in the guidelines in the abstract.

Practice Space (30%)

The course is set up each week to include a lecture of 1 hours and 20 minutes, a ten minute break, and then a one hour practice space run by a pod formed out of students in the class.

A practice space is a hands-on workshop that explores the theme of each week's course using a prompt (listed below). The development of each practice space is a collective activity and students will self-select into pods of 2 students to participate in this part of the course.

The practice space requires significant planning, experimentation, and research in order to be successfully facilitated. Each pod is required to reach out to me for advice and guidance on how to develop your practice space around the prompt given.

The practice space will be evaluated based on the following criteria:
- The pod's ability to engage members of the class in an interactive exercise based on the prompt for their particular practice space
- Evidence of the pod's research and knowledge of the topic at hand
- A collective statement of **no more than 500 words** co-authored by the pod and detailing the various tasks and responsibilities of each member and/or including information on an extenuating circumstance that might have limited a specific pod members engagement in the preparation or performance of the practice space.

Practice Space Theme Prompts

<u>Week 2 – We are Here: Graffiti, Glyphing & the Reclamation of Public Space</u>

Prompt: Reading the Streets: A Photo Exhibition Practice Space

Students in the pod will develop a practice space related to this week's theme by engaging in one of the following activities:

a) Tour around your city and take photos of graffiti, posters, and public art that seems to be speaking to an issue of social justice – take photos to record each instance
or

b)   Search through Instagram for an account that archives political graffiti or forms of radical public art – screen shot (with citation of your Instagram source) pieces that stand out

The pod should identify between 3-5 pieces to bring to the practice space. You should then conduct deep research on the meanings/origins of these pieces. Are they connected with a specific movement? What is the meaning of the piece? Can you identify an artist? A history of the origins of the piece? A connection to a particular social movement? During your practice space your pod will develop a creative way in which you can get students in the course to work through these questions with you in a collective way.

You should draw on the readings for the week when developing your practice space.

So rather than **present** your findings, you will develop an interactive activity that will help students conduct research to develop findings of their own based on the image prompts that your pod brings to class.

Week 3 – Join Us: The Art of Radical Poster, Media, and Zine Making

Prompt: DIY Zine Making Practice Space

Students in the pod will conduct research on radical zine culture and zine making processes. This could include one or more of the following options.

a)   Search for and attend a zine fair (i.e. Queer Zine Fair, etc), anarchist bookfair, or another print making exhibition.
        https://brokenpencil.com/zine-festivals-and-small-press-fairs/

or

b)   Borrow and read through zines from my personal zine library.

or

c)   Visit in person or online a zine library (some examples include OCADU Zine Library, Toronto Zine Library, OPIRG Guelph Zine Library, OPIRG Infoshop Zine Library, etc.)

The pod should identify various themes, formats, trends, styles, and topics that are used in these zines and then brainstorm a particular topic or theme for the zine that you will help your classmates create in the zine-making workshop. The pod should bring materials (i.e. magazines/ newspapers or other found images, scissors, glue, tape, pens/pencils, etc.) that will help you to facilitate the creation of a collaborative zine amongst your peers in the class.

Week 4 – We Gon' See the Future First: Queer Black Futurities

Prompt: Archandroids & Black Futures Listening Party Practice Space

The pod will select one of the following three albums as the focal point of your practice space:

1) Janelle Monáe – Dirty Computer (2018)

2) Frank Ocean – Blonde (2016)

3) Blood Orange – Freetown Sound (2016)

The pod should individually and/or collectively listen to the album in full, taking notes on lyrics, key themes, social and political commentary. The pod will then research any album reviews, analysis on blogs and social media, and academic research published on the album. In particular the pod should focus on the concepts of afrofuturism, Black queerness, black or queer futurities, and themes of science-fiction, popular culture, and the embodiment of blackness and/or queerness as a lived experience in the album.

The practice space for this theme is a "listening party" in which the pod members will select 3 or more tracks from the album to help students in the class work through some of the key themes listed above. Drawing on the extensive research and listening conducted by the pod, the practice space will help students engage with the music through a critical analytical lens.

Note: Please ensure that you have lyrics available in your practice space for students. You may use official music videos produced by the artist if they are relevant to your presentation.

Week 5 – Afro & Indigenous Futurisms as Political Praxis

Prompt: Sci-Fi Reading Circle Practice Space

The pod will select one of the following science fiction novels:

1) Octavia E. Butler – Parable of the Sower (1993)

2) Cherie Dimaline – The Marrow Thieves (2017)

The pod should read the book – discussing key themes and the main message of the work. Your pod should then research articles, reviews, blog posts, and academic papers on the book. Finally, the pod should incorporate and draw from the readings for the week to investigate what kinds of futures are being put forward by the chosen author.

The pod will develop a practice space where students in the class will explore key themes in the book through a collective dreaming exercise. This exercise will consist of members of the pod giving a brief synopsis of the key themes of the book (this can be done through a storytelling style) and then using chart paper, white boards, theatre or some other form of visual, the class will be facilitated through a number of scenarios in the book.

Some guiding questions will include:
- If the scenario in the book came to fruition, what do you believe social justice would look like?
- How do we collectively imagine social justice in a way that respects or forefronts the wisdom of Black and/or Indigenous peoples?
- If you found yourself to be among those perpetuating harm in these scenarios, would you try to change it? If so, how?

The pod may use a variety of strategies and techniques to prompt discussion and should not be limited by the "presentation-style form".

Week 6 – Steven's Universe: Disrupting Gender Binaries through Animation

Prompt: Animation Gender Reveal Party Practice Space

The pod will select one of the following three animated series as the focal point of your practice space:

1) Avatar: The Last Airbender (2003-2008)

2) Bojack Horseman (2014-2018)

3) Bob's Burgers (2011-2018)

The pod should individually and/or collectively watch between 4-6 episodes of the series in full (you may want to research particular episodes that might engage specifically with gender/sexuality). Take notes on the way gender is constructed and portrayed among various characters in the show. Your pod should research articles, reviews, blog posts, and academic papers on the animated series. The pod will work together to identify specific clips and/or scenes that best exemplify the ways in which various characters in the show perform gender and in particular moments where the character either plays into typical gender roles or strays from them.

The practice space for this theme is a "gender reveal party" in which the pod members will select 2-3 clips for up to 3 characters (no more than 2-3 minutes per clip) in which characters are seen clearly performing some aspect of gender. The pod will lead students in a discussion with regards to how this performance either strengthens or breaks from gender binaries. Drawing on your research, your pod should work to lead the class in a collective brainstorming exercise that asks, "how would gender binaries be perpetuated or disrupted in the scene." You should draw on the readings and lecture on Steven Universe to discuss the differences in how this animated series portrays gender.

Week 7 – No Class
No activities on this week.

Week 8 – Settlers of the Game World

Prompt: Board Game Hacking Practice Space

The pod will spend time learning how to play the board game *Settlers of Catan* (either a version of the game owned by one of the pod members or a version provided by the instructor). Once the pod has an understanding of the purpose and gameplay, you will research the historical origins of its creation, any reviews or academic articles about the game, and any other relevant information. Drawing on the readings and your notes, your pod will assess how the game promotes or furthers myths around colonization, continues to secure the structure of settler colonialism, and relates to the concept of *terra nullis*. The pod will then brainstorm ways to "hack" the game in a way that seeks to unsettle it. What would this look like? How would you go about playing a game with these unsettling or decolonizing new rules?

The practice space for this theme will be an exhibition play of the hacked game in class, where the pod will explain to other students (live in-game) what the original rules are and why the hacks that you've tried to institute seek to disrupt the settler colonial logics of the game.

Week 9 – Taking a Knee: Sport as a Site of Political Struggle

Prompt: Radical Plays & Misplays of the Millennium Practice Space

The pod will research various political and social actions in the world of professional and recreational sport, including fandom. This will occur through internet video searches, news searches (using google searches and periodical indexes like Factiva), and blogs looking for instances where an athlete or a group of athletes has intervened in the realm of politics. Sometimes these interventions will be overtly political (i.e. Colin Kaepernick's taking the knee during the US anthem), sometimes these interventions will be responses to racism/sexism or other forms of oppression (i.e. Jose Bautista's article in the Players Tribune on the covert racist criticism of his "bat flip" during the 2015 ALCS or Serena Williams defence of her argument with a referee during the 2018 U.S. Open) and other times the athlete themselves or the team/ownership/fans will be the perpetrator of harm (i.e. Roberto Osuna's domestic assault charges in 2018).

The pod will select 5 highlights and 5 lowlights from the years 2000-2018 and compile them into a sort of "ESPN Top 10 segment". The practice space will result in a presentation of this ESPN Top 10 segment where the pod will engage students in a discussion on the history of the particular action, its relationship to current or historical social movements, and/or link any

"misplays" to broader social structures and issues in our society which makes these types of behaviours normalized in the arena of sport.

Week 10 – Reclaiming Magic & Astrology: Old Knowledges & The Radical Imagination

Prompt: Black Medusa Tarot Unravelling Practice Space

The pod will explore the tarot deck called "Black Medusa" created by Casey Rocheteau. If unfamiliar with tarot cards, pod members will research their origins, and then will research interviews and origins around the construction of this particular deck. They will also explore the "magic as resistance track" on the Allied Media Conference website.

- Casey Rocheteau website: http://caseyrocheteau.org/blackmedusatarot/
- "Tarot Of The QTPOC: An Interview With Casey Rocheteau, Creator Of Shrine Of The Black Medusa Tarot": https://www.asaliearthwork.com/blog/2017/9/5/interview-casey-rocheteau-of-black-medusa-tarot
- Magic As Resistance: https://www.alliedmedia.org/amc2018/Magic-as-Resistance-Track
- Magic As Resistance Schedule: https://amc2018.sched.com/company/Magic+as+Resistance+Track

Once pod members gain an understanding of the social and political space in which this particular tarot deck originates. You will follow the information in the interview of Casey Rocheteau to learn about other tarot sets that influenced their work and why they feel that tarot is an important tradition that is seeing a resurgence in our current political context.

Your practice space will centre on the themes of healing, resistance, futures, and world making as they relate to the Black Medusa tarot set and on this week's reading by Adrienne Maree Brown. What particular aspects of this set speak to contemporary social movements for Black, queer/trans/gender non-binary liberation? What does magic and astrology have to do with social justice? The pod will work with the class to discuss the use of magic and old traditions in contemporary movements in relation to the readings for the week – in particular the interview with Silvia Federici about her book Caliban and the Witch and the chapter by Adrienne Maree Brown on Casting Spells.

Week 11 – #Me Too: An Underground Conversation Made Public

Prompt: A Mass Mobilization of Stories

The pod will explore the rise of the #MeToo movement as what Madeline Lane-McKinley describes as "a mass mobilization of stories and storytelling, bringing political visibility to work that has always taken place in the privacy of conversations and small gatherings, hiding from public view." Using her article, "#MeToo From Below" in *commune* (https://communemag.com/metoo-from-below/) your pod will conduct a media scan (using Google and tools like Factiva) to find 1-5 #MeToo stories from each of the entertainment industry, the gig economy, and precarious work spaces (i.e. those of undocumented or temporary migrant workers

Drawing on the following resources, you will begin to analyze the power of stories with respect to the #MeToo movement and how it went from underground conversations to a public discussion. Your pod will also explore the links between #MeToo as a mobilizing hashtag and the work engage in by grassroots movements to re-imagine practices of consent, accountability, and responsibility outside of the dominant logics of our time. Your pod will using short storytelling that draws on your media scan, your reading of the below literature, and this week's core readings to highlight possibilities, potentialities, and pitfalls that we face in the #MeToo moment.

Supplemental readings:
- INCITE! "Community Accountability": https://incite-national.org/community-accountability/
- Love & Protect "#SurvivedandPunished: Survivor Defense as Abolitionist Practice": https://survivedandpunished.org/wp-content/uploads/2018/06/survived-and-punished-toolkit.pdf
- AJ Withers "Transformative Justice and/as Harm": https://stillmyrevolution.files.wordpress.com/2015/12/tj-zine-final-with-cover.pdf
- Learning Good Consent Zine 2 https://www.phillyspissed.net/sites/default/files/learning%20good%20consent2.pdf
- Filter "How Can We Reconcile Prison Abolition With #MeToo?" http://filtermag.org/2018/09/25/how-can-we-reconcile-prison-abolition-with-metoo/

Week 12 - Joyful Rebellion: Punk, Anarchism, Celebration & Revolution as Mainstream Praxis

Prompt: The Making of an Anarcho-Punk Mixtape Practice Space

Drawing on the DIY ethos of punk music the pod will research and develop a mixtape (playlist) of 10-12 tracks that politically engage with queer, anti-racist, anti-misogynist, anti-authoritarian, anti-fascist, anti-capitalist themes. Your playlist should be curated drawing from punk acts who are explicitly political in their engagement and must include the following:

- At least one artist from the 1970s, 1980s, 1990s, 2000s, 2010s
- At least one artist whose music crosses over into one of each of these genres: Reggae, Country/Folk, Pop, Hip Hop/Trap, Electronic
- At least 6 artists whose bands comprise majority women or non-binary people as musicians
- At least 6 artists whose bands comprise majority Black, Indigenous or People of Colour as musicians

NOTE: You can approach me if you want suggestions and ideas for groups you might want to look up!

You will research the origins and politics of these bands/artists through album reviews, biographies, news/blogs, and any academic or peer-reviewed research available. You will then conduct research on the various social movements in which these punk bands engage or are associated with – including through books and academic peer reviewed scholarship. You will develop an album cover for your mixtape and will think critically about how you will arrange your track list.

The practice space will be the unveiling of your playlist through a discussion on how your pod curated the track listing, what social movements the artists that are on the list are a part of, how the movements influenced the bands and how the bands engaged or influenced these movements. Did these bands engage in particularly interesting underground social spaces? How did they shape that space? How was their music/aesthetic/politics shaped by that space? Your practice space will be the official unveiling of your mixtape!

Week 13 – We Gon' B Alright – Black Lives Matter in Popular Culture

Prompt: Teaching From the Black Lives Matter Syllabus

The pod will explore in depth the various iterations of the open-source Black Lives Matter syllabus: http://www.blacklivesmattersyllabus.com/

Drawing on the resources, tips, and training provided, your pod will research and conduct readings in the syllabus related to BLM and popular culture. You will focus on a specific topic theme that you will work through and develop an interactive activity that will include the entire class. You will work to conduct secondary resources on some of the academic and peer-reviewed references cited in the syllabus articles/topics related to the chosen topic.

In the practice space, you will work through the activity you have created by drawing on media, academic research, blogs, interviews, and other discussions related to Black Lives Matter's influence on popular culture and the way in which popular culture phenomenon have mirrored the changing politics of Black Lives Matter as the movement has developed since its origins.

Participation (5% each for the first and second half of the course = 10%)

The course will involve discussions, group work, individual work, activities, and lectures. I believe in interactive teaching and that means that I expect each student to be prepared for the class, but also for us to work collaboratively as a classroom to support each other's learning. Not in competition with each other, but as a team. As such we help each other keep up with the readings and engaging in respectful discussion in the class – while actively listening to their peers.

Participation includes both listening and speaking. Students will receive a grade for class participation for comments that reflect careful listening to and consideration of others' points of view, that are thoughtful and in-depth, that demonstrate a willingness and ability to rethink one's own ideas, that are pertinent to the course material and issues being discussed, and that reflect critical thinking and humility.

Active listening is a key component of participation that often goes unrecognized. It means that you must not only contribute to the discussion but know when it is appropriate for you to listen, to hear someone else out, and recognize who is speaking/who is not speaking and why. As the instructor, I hope to help the class to develop strategies to become better listeners and I expect that you hold me accountable to this principle as well.

Participation involves collectively creating a supportive learning environment. A supportive learning environment requires all of us to act on an awareness of our responsibilities to others in

the class (particularly related to group and team work), our social location, and of the dynamics of group discussion (i.e., only one person speaks at a time, interrupting another speaker most often makes respectful discussion difficult, silence and reflection are necessary parts of learning and as important as speaking, all students should have somewhat equal "air time," students have different styles of communication, etc.).

You will be evaluated at the end of the first half of the course (Week 6) and in the final week of the course (Week 12).

Course Readings Schedule

Week 1 – Jan 10 - Introduction: Popular Culture ⇔ Radical Imagination

The first week covers the nuts and bolts of the course, assignments, grading, course policies, expectations. Then we will discuss the overall concept for the course. How does popular culture shift and change the way in which we imagine radical futures? How do radical social spaces work themselves into mainstream popular culture? How does popular culture shape the emergent strategy of social movements?

Readings:

Brown, Adrienne Marie. (2017). *Emergent Strategy: Shaping Change, Changing Worlds,* "Introduction" (pp.1-39). Oakland: AK Press.

Week 2 – Jan 17 - We Are Here: Graffiti, Glyphing & The Reclamation of Public Space

This second week focuses on street art as a means of reclaiming or renaming public space. It focuses most clearly on the emergence of graffiti culture in the US and its political purposes in various places throughout the world. It then moves towards the study of Glyphing/(re)naming that emerges as radical political projects by Indigenous artists/land defenders/etc.

Readings:

Chang, Jeff (2005). *Can't Stop, won't stop: a history of the hip-hop generation.* "Chapter 6: Furious styles : the evolution of style in the seven-mile world" (pp.109-126). New York: St. Martin's Press.

Recollet, Karyn (2015). Glyphing decolonial love through urban flash mobbing and *Walking with our Sisters. Curriculum Inquiry* 45(1):129-145.

Hunt, Dallas & Shaun A. Stevenson (2016). Decolonizing geographies of power: indigenous digital counter-mapping practices on Turtle Island. *Settler Colonial Studies* 7(3): 372-392.

Week 3 – Jan 24 - Join Us: The Art of Radical Poster, Media, and Zine Making

This third week focuses on tactile media production (i.e. zines, posters, graphic novles, art) and their use as interventions in radical social spaces. Drawing on the work of notable artists like Emory Douglas, Dara Greenwald of the Just Seeds Collective, Joe Sacco, Jillian & Mariko Tamaki and thousands of other poster/zine/and art makers we investigate how social movements share imagery, techniques, strategies of distribution, and political aspirations across time and

space.

Readings:

Hayes, Ryan (2015). Dynamic Collectivity: Ryan Hayes traces the history of Toronto's Punchclock Printing Collective. *Signal: A Journal of International Political Graphics & Culture* 4: (142-171).

Khoo, Anabel (2015). The Emergent Political: Affective Social Transformation in Two-Spirit, Queer and Trans People of Colour Media.*Graduate Journal of Social Science* 11(1): 38-46.

Week 4 – Jan 31 - We Gon' See The Future First: Queer Black Futurities

This fourth week grapples with the interplay between underground queer black cultures and mainstream popular culture. We explore queer black futurities as prefigurative practice and as an audacious move in the face of repression. Here we can look at Paris is Burning, Frank Ocean, Mickey Blanco, Janet Mock, Marsha P. Johnson, and Big Freedia in conjunction with the rise of BLM.

Readings:

Muñoz, José Esteban (2009). *Cruising Utopia: The Then and There of Queer Futurity,* "Introduction" (pp. 1-18).

Durham, Aisha, Brittney C. Cooper and Susana M. Morris (2013). The Stage Hip-Hop Feminism Built: A New Directions Essay. *Signs* 38(3): 721-737.

Jones, Cassandra L. (2018). 'Tryna Free Kansas City": The Revolutions of Janelle Monáe as Digital Griot. *Frontiers: A Journal of Women Studies* 39(1): 42-72.

Week 5 – Feb 7 - Afro & Indigenous Futurisms as Political Praxis

This fifth week focuses on the interconnections between Afrofuturism and Indigenous futurism in the realms of popular culture. Drawing on poetry, film, music, and science fiction writing of Indigenous and Black artists who centre the concept of futurism in their work, we will investigate how social movements interact with these futures through spaces of possibility for building relationships outside of the dominant power structures of our current social context.

Readings:

Jolly, Jallicia (2016). The Audacity of Black Pleasure. *Abolition: A Journal of Insurgent Politics Blog,* August 22, 2016. https://abolitionjournal.org/the-audacity-of-black-pleasure/

Belcourt, Billy-Ray (2017). *This Wound is a World*. Calgary: Frontenac House.

Thomas, Sheree Renée (2016). And So Shaped the World. *Obsidian: Literature and Arts in the African Diaspora* 42 (1-2): 3-10.

Week 6 – Feb 14 - Steven's Universe: Disrupting Gender Binaries through Animation

This sixth week focuses on the ways in which gender is conceived, performed and understood within animated series and the relationship between radical assertions of non-binary gender identities and contemporary social movements. Using the animated series *Stephen Universe,* created by Rebecca Sugar, as a case study, we explore the interconnection between queer futurities, radical trans* movements, and the gender non-binary characters of this animated series.

Readings:

Bradley, Mads (2018). Living in the Liminal: Representation of Transgender and Nonbinary Identity in *Steven Universe.* Unpublished Honors' Paper, Ursinus College Department of Media and Communciation Studies, April 22, 2018.

Vital, André Vasques (2018). Lapis Lazuli: Politics and Aqueous Contingency in the Animation Steven Universe. *International Journal of TV Serial Narratives* IV(1): 51-52.

Week 7 – Feb 21 – Study Week – No Class

This seventh week is designed to allow students a breath from content in order to focus more closely on your work on assignments.

Readings:

No Readings

Week 8 – Feb 28 - Settlers of the Game World

This eighth week focuses on the game world (both board games and video games) to explore the ways that settler colonialism and white supremacy underlie the themes of some of the most dominant games of our time. We think about why that is and explore various alternatives or

hacks to this game format, including the collaborative effort to create the video game Never Alone and the board game Bloc-to-Bloc.

Readings:

Byrd, Jodi. A. (2016). 'Do they not have rational souls?': consolidation and sovereignty in digital new worlds. *Settler Colonial Studies* 6(4): 423-437.

Veracini, Lorenzo (2013). Settlers of Catan. *Settler Colonial Studies* 3(1): 131-133.

Week 9 – Mar 7 - Taking a Knee: Sport as a Site of Political Struggle

This ninth week focuses on the realm of professional and recreational sports as sites of political struggle. Drawing on the rising resistance by athletes against standing for the U.S. national anthem, we will explore the ways in which sport is both an ever-present site of political struggle and one that purports to be outside the scope of politics. Focusing on recreational, professional, media, and fan spaces we will examine how social movements influence and are influenced by the cultural politics of sport.

Readings:

Fortier, Craig & Colin Hastings. A Field of Dreamers on Stolen Land: Practices of Unsettling on the Recreational Softball Diamonds of Tkaronto. *Journal of Sport History* 46(2): xx-xx.

Ifekwunigwe, Jayne O. (2009). Venus and Serena are 'doing it' for themselves: Theorizing sporting celebrity, class and Black feminism for the Hip-Hop generation in Carrington, Ben and Ian McDonald (eds.) *Marxism, Cultural Studies and Sport* (pp.130-153). London: Routledge.

Week 10 – Mar 14 - Reclaiming Magic & Astrology: Old Knowledges & The Radical Imagination

Austin, Arlen, Beth Capper, Rebecca Schneider (2018). Times of Disposession and (Re)possession: An Interview with Silvia Federici. *TDR: The Drama Review* 62(1): 131-142.

Brown, Adrienne Maree (2017). *Emergent Strategy: Shaping Change, Changing Worlds,* "Spells and Practices for Emergent Strategy" (pp.191-212). Oakland: AK Press.

Week 11 – Mar 21 - #Me Too and Pop Culture

Mendes, Kaitlynn, Jessica Ringrose, & Jessalynn Keller (2018). #MeToo and the promise and pitfalls of challenging rape culture through digital feminist activism. *European Journal of*

Women's Studies 25(2): 236-246.

Law, Victoria (2018). How Can We Reconcile Prison Abolition With #MeToo? *Filter Magazine,* September 25, 2018. Retrieved at: https://filtermag.org/2018/09/25/how-can-we-reconcile-prison-abolition-with-metoo/

Lane-McKinley, Madeline (2018). #MeToo from Below. *commune,* Fall 2018. Retrieved at: https://communemag.com/metoo-from-below/

Week 12 – Mar 28 – Joyful Rebellion: Punk, Anarchism, Celebration & Revolution as Mainstream Praxis

Liss, Sarah (2013). Army of Lovers: A Community History of Will Munro. Toronto: Coach House Books.

Martin, Eryk (2015). The Blurred Boundaries of Anarchism and Punk in Vancouver, 1970-1983. *Labour* 75: 9-41.

Week 13 – Apr 4 - We Gon' B Alright – Black Lives Matter in Popular Culture

Love, Bettina L. (2016). Good Kids, Mad Cities: Kendrick Lamar and Finding Inner Resistance in Response to FergusonUSA. Cultural Studies ↔ Critical Methodologies 16(3): 320-323.

Zandria (2016). We Slay, Part I. *New South Negress: Region. Race. Culture.* Retrieved at: https://newsouthnegress.com/southernslayings/

Rocha, Diego A. (2017). Kendrick Lamar and Hip-Hop as a Medium for Social Change. *Student Publications* 545: 1-11.

Late Penalty

Please note that all assignments are expected to be submitted on time. If you encounter circumstances that you feel may cause you to be late in submitting any particular assignment you should contact the instructor immediately, explain the circumstances, and we may negotiate an extension. **To do so you must be in contact with your instructor at least 24 hours prior to the deadline to request an extension**. No last minute extensions will be granted.

Late assignments will be accepted up to a week beyond the deadline at a penalty of 2% per day. After the fifth day late assignments will not be accepted for any reason except those outlined in

the UW calendar (e.g. medical or family emergencies, or some other such event) and will receive a grade of 0. If an extension is granted, students are expected to submit their assignment at the agreed upon time and date, with the appropriate documentation. Please review the UW policy regarding accommodation for illness for unforeseen circumstances.
http://www.registrar.uwaterloo.ca/students/accom_illness.html

Electronic Device Policy

Electronic devices are permitted in class. Please be respectful when using them. If you are planning on using your device for non-class related activities, please ask the permission of the students seated within range of your device. Please turn off all sounds and notifications when you enter the classroom and be mindful of how your use of electronic devices changes the learning environment. If someone requests that you refrain from using your device, please turn it off or continue outside of the classroom.

Attendance Policy

I seek to develop a culture of respect and accountability in the classroom. To do so I will maintain respect for you as individuals and as a class – to understand that you all live in differing life circumstances and that we participate in this class in a collective fashion. I expect each student to come to class with the same respect for other students and for me. This includes being accountable in your attendance, participation, and punctuality. This does not mean you can't be late or leave early, but you should negotiate this in a respectful way with me or other students as needed.

Attendance is not mandatory, but your participation in the course will be based in part on the regularity and consistency of your attendance. You are all free to make the choices that best suit your lived realities, however, chronic and unaccountable absences from class may have a deleterious effect on your grade.

Students are expected to prepare for class by reading the required materials and reflecting on this material in relation to their own experiences. Participation in all class activities is also important. In class, students are expected to contribute to group learning by being present and engaged in the discussion and by sharing their ideas, reflections, questions, and experiences in a manner that is respectful of others.

Web accessibility information and your syllabus

Ontario web accessibility standards came into effect in January 2014. These standards require all **online content, including uploaded Word and PDF files, to be accessible for all users. This legislation** also covers syllabi posted online. For more information on web accessibility standards, visit the [uWaterloo Accessibility web Page](#) .

Document accessibility standards include:

- proper [headings and styles](#)

- document title information **(File menu, beside 'Title' enter the title)**

- alternate text (alt text) for [pictures and tables](#)

- meaningful link descriptions for URLs (e.g. [uWaterloo website](#), not [https://uwaterloo.ca/](#))

- formatted lists, such as bullet and number lists

To check a Word document for accessibility, save the file while in WORD. Then follow **File/ Info/Check for Issues/Check Accessibility**
To check a PDF for accessibility (using Acrobat Pro), select **View/Tools/Accessibility>select 'Full Check'**.

Accommodation for Students with Disabilities

Students are encouraged to register with AccessAbility Services (AAS) at the start of each term if they require accommodations due to a disability. However, some students not connected to AAS may require accommodations later in the term. In that case, you should immediately consult with Kofi Campbell (Academic Dean) and with the Renison Student Services Social Worker.