

Ecstasy and Agony: Queer Electronic Dance Music in New York City

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Office Hours: Wednesdays 3-5 [By Email Appointment]

Course Description

Queer dance floors balance utopian longing and material constraint. Sweat, flesh, and rhythm intermingle, allowing queer people to share space outside cis-heteronormative society. At the same time, queer clubs and music venues are entangled in the gentrification of traditionally Black and brown neighborhoods through attracting new, wealthier residents. This course explores tensions within queerness surrounding race and class by examining New York based queer electronic dance music scenes from the 1970s to the present.

In turn, this course reflects on how electronic dance music creates spaces for sexual and gender experimentation for artists and fans. We consider clubs, bars, and illegal warehouse raves as spaces animated by electronic music and the queer community that occupies them. Electronic music is understood as a social process wherein DJs, musicians, and dancers enact a different way of being for the night. What cultural and political ideas are enfolded in the utopian aspirations of electronic dance music? How do these utopian ambitions navigate the constraints of neoliberal urban development, structural racism, and cis-heteronormativity?

Over the course of the semester, we will develop a working knowledge of the electronic music production software Ableton Live. Through workshops and practice-based improvs, we will generate a collaborative understanding of what goes into a dance music track. We will then reflect on how dance music shapes our own identity formation through sharing our art with the class and engaging in reflective exercises such as journaling, meditation, and mind mapping.

Course Objectives

- Develop a queer history of electronic dance music in New York City.
- Develop a working understanding of electronic music production tools, specifically Ableton Live.
- Consider the role of electronic dance music in shaping queer community formation.
- Gain a working knowledge of critical theory surrounding gentrification, urban development, racial capitalism, and settler colonialism.
- Develop creative strategies for self-reflection.

Expectations

Attendance and Participation 20%

Class members are expected to attend all classes. With that being said, given the hecticness of life, each student will be allowed 2 unexcused absences.

Class participation is about determining how you best relate to and learn with your classmates. Knowing when to listen is just as important as offering an insightful comment. Some students may feel uncomfortable speaking in class settings; our goal as a class will be to cultivate an environment where questions, critiques, and compliments flow freely. Your

job is not to perform your knowledge for me as the instructor, but build an intellectual community founded on collaboration.

In terms of concrete expectations, each class will have a facilitator. The facilitator's role will be to guide the conversation through keeping track of speaking order, questions that have been raised, and the continuity of the conversation. During the first week of class, we will collectively develop ways to communicate when one wants to speak, when one's contribution directly responds to a point being made, and non-verbal expressions of agreement and disagreement. The facilitator's role will be to organize class in line with our community expectations. As such, the facilitator is less geared towards the content of class and more oriented towards the process of the class's unfolding. Paying attention to questions raised means ensuring everyone's contributions are respected and responded to accordingly. Following the continuity of the conversation works to prevent unhelpful sidetracks (and encourage going down helpful rabbit holes!).

Overall, the role of the facilitator is to build towards a more collaborative classroom. Facilitators will briefly (5-10 mins) introduce one text or musical pieces at the beginning of class. The purpose of these introductions will be to highlight key arguments within the text, note resonances between other course material, frankly pose confusions, and offer 1-2 questions to stimulate discussion. Facilitators are encouraged to speak with each other and coordinate their introductions. This can take the form of drawing up questions together, a collaborative introduction, a dialogue about the texts, or the identification of useful examples within or outside of the texts. Overall, the goal of the facilitator is to create an invitation into the texts to stimulate class discussion.

30% Collective Improvs (3 x 10% each)

The goal of this class is to empower students to see themselves as artists. Artistry comes from playfulness and exploration. We will ground our creative explorations within the conceptual material of the course. Each assignment is improvisational in that it asks students to think across mediums, to allow cultural analysis to inform creative production. Each improvisation will draw from techniques developed within the workshop portions of the class.

You are not graded on "the quality of your art" but on your synthesis of course material within the written component of each improv and thoughtful aestheticization of this material within your sound composition. The thoughtful aestheticization will be evaluated through concise artistic statements submitted with each improv that clarify the conceptual intentions of each student's piece. We will utilize improv class time to reflect on what skills we have developed and provide constructive criticism to our peers.

Improv 1: "Performing Space" [Due February 16th at 5:30] Our first three sections "Queer Spaces", "Gentrification", and "Dispossession and Displacement" consider how the experience of particular spaces (stages, dance floors, and homes) is entangled with broader political, economic, racial, and colonial processes. Experience is a meeting point between individual subjectivity, collective identities, and structural power relations. Within

experience, we encounter both the ecstasy of becoming ourselves and the agony of the constraints imposed on our personal development by external structures.

This assignment will ask you to think transversally to connect conceptual material with aesthetic experience. Using 3 of the assigned readings, compose a 750-900 word essay responding to the following questions: how is the experience of a social space for art (a stage, a dance floor, or a home) mediated by political, cultural, and economic processes? How is aesthetic experience both individual and collective?

Electronic music requires the construction of a digital space for the music to exist in. Through our workshops on field recording, sampling, panning, reverb, and delay, we have explored tools to create an imaginary space within a digital audio workshop. Using these tools, compose a 2-3 minute piece to sonically express your conceptual argument from the written component of the assignment.

In 100 words, provide an artist statement clarifying what you are attempting to express within your composition.

Improv 2 “Grounded Sound” [Due March 23rd] Our two sections “Bronx Hip-Hop and the Post-Industrial City” and “Downtown Dance” have conceptualized the development of particular musical genres (hip-hop, house, techno, no wave, and new wave) within histories of New York City development. These sections ask us to think about how style and genre emerge in conversation with the built environment. While music’s ephemerality often leads listeners to disconnect it from particular environments, our exploration demonstrates how urban planning decisions are intimately entangled with what music scenes and styles are encouraged to develop.

This assignment asks you to blur the boundary between urban studies and musicology. Select a New York-based music scene from the 1970s or 80s that utilizes electronic instruments (synthesizers, drum machines, turntables, or samplers). In a 750-900 word essay, contextualize the emergence of this scene within the real estate policy and economic developments of the time. You must use 3 of the readings and 2 primary sources (press items, records, photos, etc).

Within music composition, attempting to reproduce a particular style of music is a valuable technique for appreciating the nuances of a genre. Through our workshops on synthesis and drum production, we have learned the building blocks of electronic music composition. Using these tools, produce a 2-3 minute song that attempts to reproduce elements of the genre you explored within the written portion of this assignment.

In 100 words, provide an artist statement identifying songs you used for inspiration and reflecting on the process of producing a song in a particular style. Note moments where difficulties in reproducing a sound provided inspiration for developing your own style.

Improv 3 “Storytelling Contradictions” [Due May 4th]

Our class has examined tensions within how electronic dance music has been narrated as a product of Black and queer culture. We have examined the material contradictions that emerge within Brooklyn as a Black art form like techno has been both a site for queer community formation and a driving force of gentrification.

DJing offers opportunities for storytelling through interweaving different sounds to narrate the agony and ecstasy of particular communities. In this assignment, you will craft a story through either a DJ mix or a playlist.

If you are limited on the time that you can devote to the assignment, then develop a 30-45 minute playlist to tell a particular story.

If you have more time, then develop a 30-45 minute DJ mix. You can use either the free DAW reaper, the free DJ software MIXXX, or any other DJing software/hardware you are already comfortable with.

Reaper: <https://www.youtube.com/watch?v=S6SoA3QKq7c>
<https://www.youtube.com/watch?v=y1Go4giZKB0>
<https://www.reaper.fm/>

MIXXX: <https://www.youtube.com/watch?v=4HDg7QgFrtU>
<https://mixxx.org/>

Remember that DJs are storytellers drawing on other people’s music to make connections that allow for epiphanies on the dance floor. This is a different type of knowledge production, one that moves between body and mind.

Create a Soundcloud account for yourself and upload your DJ mix to it. Soundcloud account: <https://help.soundcloud.com/hc/en-us/articles/115003569608-Creating-an-account-on-SoundCloud>

Regardless of whether you do a playlist or a mix, write a 200-300 word artist statement. Clarify the story you are trying to tell with your mix through discussing the reasons for some of your selections.

20% Zine (2000-3000 words)

A zine is a do-it-yourself publication meant for easy and cheap distribution. Zine’s employ informal writing styles to convey information to wider audiences. In dance music and punk music scenes, zines are important tools for addressing intra-community conflict. They strive to break down complicated interpersonal and social dynamics into a digestible form. In thinking about zines, we are working against the tendency of academic writing to assume an audience of specialists. Academic writers can often fall into the trap of over quoting their sources, failing to synthesize material into the writer’s own language.

For this assignment, produce a zine exploring a social or cultural issue relevant to a community you consider yourself a part of. Through synthesizing 7 course readings within your own writing style, you will convey nuanced thought and analysis in a voice that is accessible to the community of your choosing. This assignment asks you to think about your writing style and voice to push you to try different modes of address.

Your synthesis of course readings and discussions will be evaluated based on your ability to draw connections between conceptual material and your chosen topic, your summarization of course material within clear and concise language, and your willingness to explore your voice as a writer. I will provide zines for you all to examine and use as models. The zine must be between 2000-3000 words with a visually engaging cover and back page. A list of sources must be included in the zine. The zine may include visual and graphic design elements within the text, but you will not be evaluated on this element. Templates will be provided.

This is not an academic piece of writing crammed into a crumpled booklet, but an embrace of the opportunities offered by other styles of writing and formats while still pursuing sophisticated analysis. We will share zines in class on April 8th and provide constructive criticism to each other.

10% Sound and Tell

Each student will give a brief, 5-minute presentation in class on a piece of music that they know and love that incorporates concepts and sonic elements covered in class. How has material covered in class helped you uncover a new knowledge or appreciation of this music?

20% Final Project: Ecstasy and Agony, or Process and Practice?

This course makes the case for interweaving conceptual and history research with an active art practice. Throughout our improves and zine assignment, we have worked to develop a process for synthesizing theoretical insights within aesthetic expression. Process and practice are essential tools for artists, writers, and thinkers. The former speaks to how a work is produced and the latter speaks to how to consistently produce work. Process and practice mirror ecstasy and agony; the pleasure of creating and the hard work of disciplined creation.

Your final project will ask you to analytically reflect on your process and practice through a sustained writing assignment and creative project.

The writing project will consist of three parts.

First, in 1500 words, develop an artist statement synthesizing at least 10 pieces of course reading into a conceptual statement on your art. Consider this as a statement of philosophy where you identify the social, cultural, political, and personal issues that you imagine your art to be commenting on. Describe the nature of the intervention you would like to make with your art going forward.

Second, in 1000 words, reflect on the creative communities you would like to be a part of. Using at least 5 of the course readings, identify antecedent communities that inspire the particular scenes you are attracted to and express a set of values or conceptual interests that you are looking for within your ideal creative community. Then, drawing on course discussions, discuss the social and economic forces structuring the creative communities you wish to be a part of. Reflect on what insights you can bring from the course for thinking about conflict and power relations within these communities.

Third, in 1500 words, reflect on what you have learned about your creative process through course assignments. Develop a 1 year plan for your artistic practice. How will you hold yourself accountable? If you are disappointed with your current artistic output, why? What problems did you have? Try to understand your discomfort. The goal of this statement is for you to reflect on the necessary steps for living a creative life.

In this sense, you can also consider addressing the statement to your future self. If you were writing this as a letter to yourself a year from now, what would you hope that you have continued to do? What do you think you need to learn or focus on in the next year? How do you want to grow? Writing to your future self can also be a form of accountability as you can imagine clear steps you would like to take and, in the next year, compare what you have done to your hopes.

The creative portion will consist of two parts.

First, identify an incremental project from your 1 year plan that will encourage you to explore techniques you need to acquire to realize your longer term plan. Submit a 50-100 word proposal by March 11th and schedule an appointment during office hours to discuss what your deliverable for class will be as a first step in realizing your broader project. During this meeting, we will discuss what evaluative parameters would be beneficial for realizing the short term project.

The short term creative project is a reflection of your broader goal to develop a disciplined artistic practice. I am open to any medium or exploration you would like to pursue. The important thing is to choose something that is valuable for you, that will push you to engage aspects of your creativity.

Second, begin working on your short term project and bring drafts to our workshop days (April 29 and May 1st).

On May 13th, you will deliver a 5-7 minute artist talk where you summarize your conceptual interests, discuss how you have integrated these interests into this work of art, and outline your goals for your artistic practice over the next year. Be prepared to provide constructive criticism and thoughtful questions for your classmates.

Submit the written and creative portion of your project by 5pm May 15 (if Graduating) or May 21st (if not Graduating), integrating whatever feedback you received from the class into your piece.

+5% Extra-credit: Naloxone Training

The opioid epidemic reflects the entanglements of club culture, economic development, and gentrification. As nightlife's contribution to rising rents throughout Brooklyn has pushed

precarious individuals and families out of their homes, unsafe drug usage on the streets has increased. Meanwhile, within the clubs themselves, drug usage by club goers, creative professionals, and musicians continues apace, but in a manner much less stigmatized than for people living in poverty using drugs on the street. Both street and club drug users are subject to the increased risk of drugs like Fentanyl being mixed into their drug of choice, putting drug users at risk of accidental overdose and death. Both the New York Department of Health and dance music collectives have advocated for the de-stigmatization of drug use through learning bystander intervention techniques that use the anti-overdose drug Naloxone to save lives. For 5 percentage points of extra credit, watch the film *All The Beauty and Bloodshed* (2022) on the opioid crisis, participate in a Columbia or community-sponsored Naloxone training, and submit a 1000 word reflection on the insights you gained from the training and film.

Academic Integrity

Students are expected to do their own work on all tests and assignments for this class and act in accordance with the Faculty Statement on Academic Integrity and Honor Code established by the students of Columbia College and the School of General Studies. Because any academic integrity violation undermines our intellectual community, students found to have cheated, plagiarized, or committed any other act of academic dishonesty can expect [specify academic sanction] and may be referred to the Dean's Discipline process.

Disability Accommodation

Please contact me with any accessibility related concerns you may have. I am happy to rework any assignment to suit your particular needs. For more information, please visit:

<https://www.college.columbia.edu/rightsandresponsibilities>

Academic Support

Students are encouraged to take full usage of the Writing Center, the Libraries, and tutoring services. For questions about how to access these resources, people contact me.

Technology

Computers and tablets are permitted in class as long as their use is restricted to course material and production software. AI can only be utilized with instructor permission.

Late Assignments

Late assignments will be accepted with a 10% penalty. If a student is encountering health or personal problems, they must request an extension in writing to the instructor. Extensions will not be granted after the due date has passed.

Weekly Schedule

Week 1-2. Queer Spaces

January 21st

Listen: [Frankie Knuckles - Hot 97 NYC Radio Mix \(1994\)](#)

Listen: [SOPHIE - Brooklyn Mirage, NYC, 2018](#)

January 26th

Read: Muñoz, José Esteban. 2009. "Stages: Queers, Punks, and the Utopian Performative." (97-115) in *Cruising Utopia: The There and Then of Queer Futurity*. New York: New York University Press.

Read: Bassichis, Morgan & David Spade. 2014. "Queer politics and anti-blackness." In *Queer Necropolitics*. Ed. Jin Haritaworn, Adi Kuntsman, and Silvia Posocco. New York: Routledge.

Read: Butler, Judith. 2015. "Precariousness and Grievability—When Is Life Grievable?" Verso Blog.

Download: [Ableton Live](#)

January 28th

Read: Garcia-Mispirota, Luis Manuel. 2018. "Whose Refuge, This House? The Estrangement of Queers of Color in Electronic Dance Music," in *The Oxford Handbook of Music and Queerness*, Luis Manuel

Read: Wang, Emily Yun. 2018. "Sung and Spoken Puns as Queer 'Home Making' in Toronto's Chinese Diaspora." *Women and Music: A Journal of Gender and Culture* 22: 50-62.

Workshop In-Class: Field Recording and Sampling. Your task over the first two weeks of class is to record and upload to the class google folder three sounds that you feel are representative of the moment. The source of these sounds can be from anywhere, but you must make the recordings. One

sound should be short (between 1-3 seconds), another medium length (3-5 seconds), and the final long (30-45 seconds). Do not overthink the sounds, immerse yourself in the moment and record when you feel moved to.

Week 3 Gentrification

Week 3 introduces a variety of frameworks to think through urban change and racial displacement. Specifically, we are trying to understand what gentrification is, how it relates to urban capitalism and racial capitalism, and what role art and creative labor plays in gentrification.

February 2nd

Read: Zukin, Sharon, and Laura Braslow. 2011. "The life cycle of New York's creative districts: Reflections on the unanticipated consequences of unplanned cultural zones." *City, Culture and Society* 2: 131-140.

Read: McRobbie, Angela. 2016. "Unpacking the Politics of Creative Labor" (pages 33-60) in *Be Creative: Making a Living in the New Culture Industries*. Cambridge:Polity Press.

Read: Ley, David. "Artists, Aestheticisation and the Field of Gentrification." *Urban Studies* 40 (12) (2003): 2527-2544.

February 4th

Read: Melamed, Jodi. 2015. "Racial Capitalism." *Critical Ethnic Studies* 1(1): 76-85.

Read: Harvey, David. 2002. "The Art of Rent: Globalization, Monopoly and The Commodification of Culture." *Socialist Register*. 93-110.

Read: Wilderson III, Frank. 2003. "Gramsci's Black Marx: Whither the Slave in Civil Society." *Social Identities*, 9(2): 225-240.

Workshop In-Class: Panning, reverb, and delay. We will discuss how to utilize electronic production techniques to create space within our songs. Specifically, we will look at how panning, reverb, and delay allow us to produce different psycho-acoustic experiences of spaces within a song.

Week 4 Dispossession and Displacement

Week 4 continues our discussion of gentrification and racial displacement while further complicating our frameworks through considering the dispossession of indigenous land. How do we distinguish gentrification from settler colonialism?

February 9th

Read: Simpson, Audra. 2018. "Sovereignty, Sympathy, and Indigeneity." In *Ethnographies of U.S. Empire*. Ed. McGranahan, Carole and Collins, F. John. Durham: Duke Press.

Read: "Under All Is the Land" (3-49) in Hern, Matt. 2016. *What a City is For: Remaking the Politics for Displacement*. Cambridge: MIT Press.

February 11th

Barker, J. 2018. "Territory as Analytic: The Dispossession of Lenapehoking and Subprime Crisis." *Social Text* 135 36(2): 19-39.

Jackson, L. K. 2017. "The Complications of Colonialism for Gentrification Theory and Marxist Geography." *Journal of Law and Social Policy* 27: 43-71

February 11th: Improv 1 Due. We will share our compositions and artist statements. We will offer constructive feedback on each other's compositions.

Week 5-6—Bronx Hip-Hop and the Post-Industrial City

Week 5 focuses on the emergence of Hip-Hop in the Bronx as a dance culture associated with parties in housing projects. We reflect on how the material conditions of New York City in the 1970s precipitated this musical form.

February 18th

Read: "'Everybody's Got a Little Light under the Sun'" *The Making of the Book of Negroes*" (63-89) in Browne, S. 2015. *Dark Matters: On the Surveillance of Blackness*. Durham: Duke Press.

February 23rd

Read: Calvente, Lisa B.Y. "From the Rotten Apple to the State of Empire: Neoliberalism, Hip Hop, and New York City's Crisis." *Souls: A Critical Journal of Black Politics, Culture, and Society* 12 (2) (2017): 126-143.

Read: Kosanovich, Kevin. 2012. "Performing Nation Spaces: Public Housing and Hip-Hop in 1970s Bronx." *Spaces and Flows: An International Conference on Urban and ExtraUrban Studies* 2 (3): 17-25.

February 25th

Read: Be, Destiny. "Disco Apologia" *Dweller*.

https://dwellerforever.blog/2026/02/disco-apologia?utm_source=ig&utm_medium=social&utm_content=link_in_bio&fbclid=PAZXh0bgNhZW0CMTEAc3J0YwZhcHBfaWQMMjU2MjgxMDQwNTU4AAGnKEbABr7qCJeYrbqPTRkMcvR--FSUUcRnxGUL9fFeHcrccYbOgOPPcF7i3c0_aem_ij-jqJWplJH-EGLF_am7JQ

Week 7-8–Downtown Dance

Weeks 6 and 7 situate the 1970s and 1980s Downtown electronic dance music scenes within the changing economic and cultural status of neighborhoods like the East Village and Lower East Side. We consider the role of queerness within reshaping these neighborhoods and the impact of the AIDs crisis on the queer community.

March 2nd

Read: Collins, Matthew. 2018. "The Promised Land: New York " in *Rave On: Global Adventures in Electronic Dance Music*. Chicago: University of Chicago Press.

Asynchronous Production Lesson: Drums. We will discuss rhythm and drum production within Ableton Live, looking at different approaches to drum sampling and drum synthesis. We will consider how we can utilize our recorded sounds to create impactful drums.

March 4th

Read: Gillen, John. "New York Disco: 1960-1980" in *Temporary pleasure : nightclub architecture, design and cult*.

Read: Munuera, Ivan. 2020. "HIV and AIDS Kin." *Thresholds* 48: 133-147.

March 9th

View: *Paris is Burning* (1991)

Read: Butler, Judith. 1993. "Gender is Burning: Questions of Appropriation and Subversion." In *Bodies That Matter*. New York: Routledge.

March 11th

Read: Schulman, Sarah. 2012. *The Gentrification of the Mind*. Berkeley: University of California Press. (Introduction and Chapter 1, Pages 1-36).

Asynchronous Production Lesson: Synthesis. We will consider the basics of synthesis by looking at the synths available in Ableton Live.

Submit a 50-100 word proposal for the final project and schedule a meeting with me to discuss.

Week 9-10-Techno and Blackness

Weeks 9 and 10 consider how Techno was pioneered by Black artists, yet came to be disconnected in the popular imaginary from blackness. We consider tensions between queerness and Blackness, while also reflecting on the place of queer people of color within electronic dance music scenes.

March 23rd

March 23rd: Improv 2 Due. We share our compositions, discuss our processes, and provide constructive criticism for each other.

March 25th

Brown Jr, DeForrest. *Assembling A Black Counter Culture*. New York: Primary Information. (Chapters 1-3)

Asynchronous Production Lesson: Mixing and DJing. Looking at examples of techno mixes, we will develop a working knowledge of how to create a DJ mix. We will consider how DJ mixes function as storytelling, narrating both the development of particular genres and the social worlds enfolded within dance music spaces.

March 30th

Read: Eshun, Kodwo. 1998. *More Brilliant Than the Sun: Adventures In Sonic Fiction*. London: Quartet Books. (Operating System for the Redesign of Social Reality, Virtualizing the Breakbeat, and Programming Rhythmic Frequencies)

April 1st

Listen: Techno At the End of the Future Podcast, Episodes 1 and 2:

<https://camdenartcentre.org/whats-on/techno-at-the-end-of-future-assembling-a-black-counter-culture>

Read: Bear, Hannah. 2023. "Rave and Revolution" in *ArtForum*.

Weeks 11-14-Brooklyn Rave

Weeks 11-14 consider how the center of electronic dance music shifted from Manhattan to Brooklyn. We reflect on how the emergence of Brooklyn as an epicenter for queer culture has contributed to gentrification. We consider what "raving" is and how this experience shapes queer community formation. We conclude by considering how electronic dance music scenes function as a form of care within the queer community.

April 6th

Read: Valli, Chiara. 2015. "A Sense of Displacement: Long-time Residents' Feelings of Displacement in Gentrifying Bushwick, New York." *International Journal of Urban and Regional Research* 39 (6): 1191-1208

Browse: Cities for People Not Profit Website, listen to one Oral History of your choosing:
<https://www.citiesforppl.org/>

Optional: Read: "How Brooklyn Became Cool" (35-62) in Zukin, Sharon. *Naked City: The Death and Life of Authentic Urban Places*. Oxford: Oxford University Press.

April 8th

April 8th: Zine. Post zine to courseworks and print zine for distribution in class. We will share zines and discuss what we learned from our classmates' zines.

April 13th

Read: Preciado, Paul. 2013. "Technogender" and "Becoming T" (optional: Pharmacopower) in *Testo Junkie*. New York: Feminist Press.

April 15th

Read: Wark, McKenzie. 2023. *Raving*. Durham: Duke University Press.

April 20th

Milantano, Hil. 2023. *Trans Care*. Minneapolis: University of Minnesota Press

April 22nd

Farrow, David. 2025. "[Two Hardcores](#)." *Mnemotope 007*. Bog Bodies Press. Brussels, Belgium.

Farrow, David. "[Greyhound, or an Ethnography of Lost Souls](#)." *Anthropology & Humanism*. In Press February 2026.

Certain Lives. [a prayer said in disbelief](#).

Optional: Farrow, David. "[Feeling Pain/Making Kin in the Brooklyn Noise Music Scene](#)." *Current Musicology* 106, Spring (2020): 9-31. (N.B. This article inspired this class, you will notice many of the readings in the works cited)

In class workshops April 27th and April 29th

May 4st

Read: Huxtable, Juliana. 2017. *Mucus in my Pineal Gland*. New York: Capricious & Wonder Press.

May 4th: Improv 3: DJing. We will each bring in tracks we would like including within a class DJ set. We will work to collaboratively build a DJ set that captures the diversity of musical interests within the class.

May 13 4:10-7:00pm Final Presentations (Scheduled by University)