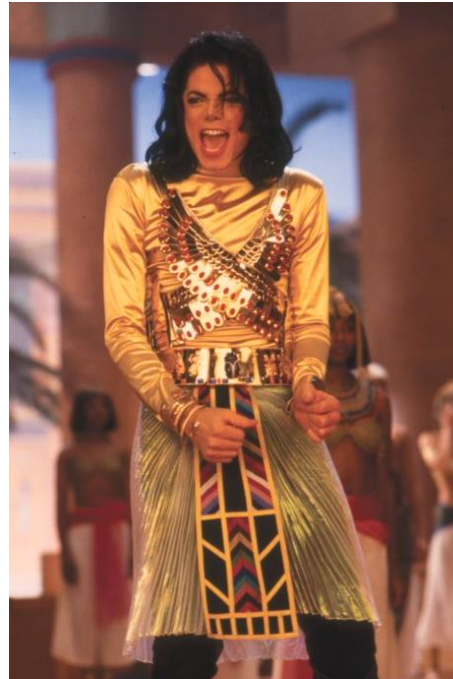


# The Cinematic Worlds of Michael Jackson



## Course Description:

From his early years as a child star on the Chitlin' Circuit and at Motown Records, through the concert rehearsal documentary *This is It* (released shortly after his death in 2009), Michael Jackson left a rich legacy of recorded music, televised performances, and short films (a description he preferred to "music video").

In this course we'll look at Jackson's artistic work as key to his vast influence on popular culture over the past 50 years. While we will emphasize the short films he starred in (of which *Thriller* is perhaps the most famous), we will also listen to his music, view his concert footage and TV appearances (including some rare interviews) and explore the few feature films in which he appeared as an actor/singer/dancer (*The Wiz*, *Moonwalker*). We'll read from a growing body of scholarly writing on Jackson's cultural significance, noting the ways he drew from a very diverse performance and musical traditions—including minstrelsy, the work of dance/choreography pioneers like Fred Astaire and Gene Kelly, and soul/funk legends like James Brown and Jackie Wilson—to craft a style uniquely his own. Crucially, we will ask how Jackson's shifting public persona destabilize categories of gender, sexuality, and race—in a manner that was very different from his contemporaries: notably, the recently-deceased David Bowie and Prince.

Elevated to superstardom and then made an object of the voracious cultural appetite for scandal, Michael Jackson is now increasingly regarded as a singularly influential figure in the history of popular music and culture. We will ask how his innovations in songwriting, singing, dance, costume design, and staging for short music-and-dance films reflected and transformed some of the central preoccupations of U.S. and international popular culture across his 40-year career, and into the present.

Instructor: Nina Fonoroff [NFonoroff@aol.com](mailto:NFonoroff@aol.com)

Class: Wednesdays 5:30-9, CERIA Rm. 337.

Office Hours: Mondays and Wednesdays, 4:30-5:30, and by appointment. CERIA RM. 352

**Required texts** will be placed on UNM Learn. Please print out the readings for the assigned week, read them, make notes, and come *prepared* with questions and comments.

## Course Requirements:

**Prompt and regular attendance!** If you arrive late, you may be marked absent. Three absences will affect your grade. If you miss a class, you are responsible for catching up with what you missed.

**Participation.** I expect everyone to come to class prepared. You will have done the reading by the time we meet, and you'll be ready with questions and insights derived from these texts. Lively discussions are always welcome, and we will endeavor to be generous and thoughtful in our responses to our colleagues.

**Take notes in class!** You can use either a pad or laptop, or good old paper and pen; but studies have shown that people retain information better when they hand-write their notes.

**Please turn off all cell phones and do not use them in class.**

Your final grade will be based on the following:

**1. A written journal. 35% of your grade.**

Purchase a three-ring binder. Each week, you may include the notes you took in class, PLUS responses to the readings, film, video, music and other material. You should write at least 250 words each week, after each class's viewing/reading/discussion. Describe your thoughts. What passed through your mind as we watched the films or clips, listened to the music, or discussed any of these and the readings? What would you add to the discussion that just transpired? It is important to keep up this journal every week. Your grade will be based on the thoroughness with which you undertook this assignment, among other things.

I'll collect and grade your journal 3 times throughout semester:  
September 21, November 2, and finals week, December 14.

**3. Class presentation / Final paper 45% of your grade.**

In teams of three or four, on the last class meeting, you will give a presentation on a topic of your choice---in tandem with your colleagues on your panel. (I'll provide a list of topics that you may choose from.) Each panelists' presentation will be conceptually or thematically tied to the others in their group. You may use PowerPoint, Prezzi, or another method of assembling clips/sounds/texts and other material. Background (historical) research will be necessary for you to present your idea, but I am also looking for a more theoretical engagement with the issues that arise from your topic (we will discuss this more as the semester goes on.

You will develop your presentation into a final paper (8-10 pages) that manifests, in a different form, the ideas you presented to the class.

**4. Class participation 20% of your grade.**

# Schedule of Classes:

The schedule is subject to change, as announced in class or by email. Please bear in mind that we may not get to all of the clips, videos, etc. on the schedule. There's a tremendous wealth of material out there, much of it on the internet; so if we miss something that's listed here, I encourage you to view it outside of class time.

Unless otherwise noted, you can find the readings on UNM Learn under course number MA430, or on links below. The required articles are highlighted in green. Please read the texts before the class noted, and bring the printed articles to the class.

## **1. August 24** **Introduction. Why Michael Jackson?**

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### View:

- Misc. TV clips
- *Michael Jackson's Journey from Motown to Off the Wall*, Spike Lee (2015)

## **2. August 31** **Childhood**

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### View:

"Free to Be..... You and Me"---produced by Marlo Thomas and Carole Hart, 1974 television special.

- "Childhood," with Michael Jackson (dir. Nick Brandt, 1995)
- *Moonwalker*, dir. Colin Chilvers 1988 (excerpts)
- *The Wiz*, dir. Sidney Lumet, 1978 (excerpts)
- The Grammy Awards, 1993. (Janet Jackson presents Michael Jackson with a "Grammy Legend Award")
- Misc. drawings by Michael Jackson
- Audio: excerpt from interview with Michael Jackson (by John Pidgeon), 1980

### Read for tonight's class:

- Jacqueline Warwick, "You Can't Win, Child, But you Can't Get Out of the Game: Michael Jackson's Transition from Child Star to Superstar"
- *Dancing the Dream* (excerpts), Michael Jackson. "Children of the World," "Children," "Innocence."
- Michael Jackson, "Love: The Human Family's Most Precious Legacy"

### Additional viewings/readings:

- The E.T. Storybook (audio recording), Steven Spielberg (narrated by Michael Jackson)
- Tavia Nyong'o, "Have You Seen His Childhood? Song, Screen, and the Queer Culture of the Child in Michael Jackson's Music"
- Matthew Delmont, "Michael Jackson and Television Before Thriller"
- Margo Jefferson, "Star Child" (excerpt from *On Michael Jackson*)
- Rabbi Shmuley Boteach and Michael Jackson, excerpt from *Honoring the Child Spirit*

## **3. September 7** **The Thriller Phenomenon: "Crossing Over"**

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### View:

- "Girl Hunt Ballet" (from *The Bandwagon*), with Fred Astaire. Dir. Vincente Minnelli (1953)
- "Billie Jean," dir. Steve Barron, 1983
- *West Side Story* (excerpt), dir. Jerome Robbins, Robert Wise (1961)
- "Beat It," dir. Bob Giraldi, 1984
- "Motown 25: Yesterday, Today, Forever" (excerpt), dir. Don Mischer, 1983
- Victory Tour, the Jacksons, 1984 (excerpt)

If time permits:

- Michaelmania—a program produced by WCVB-TV, Boston, 1984. YouTube.
- “Smooth Criminal,” dir. Colin Chilvers (1987)
- “Pepsi commercial: the street,” dir. Bob Giraldi, 1984. YouTube.
- “Pepsi commercial: the concert,” dir. Bob Giraldi, 1984. YouTube.
- “Say, Say, Say,” (with Paul McCartney), dir. Bob Giraldi, 1983.

**Read for tonight’s class:**

- “David Brackett, “Black or White? Michael Jackson and the Idea of Crossover” ([begin the article](#), pp. 169-173)
- “Jacksonism” (Greil Marcus and Steven Shaviro)
- Marks and Tannenbaum, “I Want My MTV”

Additional readings:

- Sylvia Martin, “Remembering Michael Jackson: Moonwalking Between Contradictions”
- Meagan Pugh, “Michael Jackson’s Moonwalk”
- Virgil Moorefield, “Michael Jackson’s Work with Quincy Jones”
- Jaap Kooijman, “Michael Jackson: *Motown 25*, Pasadena Civic Auditorium, March 25, 1983”
- Mikhail Gilmore, “The Problem of Michael Jackson”
- excerpt from *Eggs and Chips and Billie Jean*, by Steve Barron
- excerpts, *The Other Guy Blinked: How Pepsi Won the Cola Wars*, by Roger Enrico
- Marks and Tannenbaum, “I Want My MTV” (excerpt)
- Nina Fonoroff and Willa Stillwater, “More Like a Movie Scene” ( “Dancing With the Elephant, blog post):  
part 1: <https://dancingwiththeelephant.wordpress.com/2015/04/16/like-from-a-movie-scene-part-1/>  
part 2: <https://dancingwiththeelephant.wordpress.com/2015/05/28/more-like-a-movie-scene-part-2/>  
part 3: <https://dancingwiththeelephant.wordpress.com/2015/09/27/more-like-a-movie-scene-part-3/>
- Amir Khan, “Michael Jackson’s *Ressentiment: Billie Jean and Smooth Criminal* in Conversation with Fred Astaire
- Greil Marcus, “Jacksonism” (in *Lipstick Traces*)
- Steven Shaviro, The Pinocchio Theory (blog), “Michael Jackson,” June 28, 2009
- Tamara Roberts, “Michael Jackson’s Kingdom: Music, Race, and the Sound of the Mainstream”
- Ellis Cashmore, “Please be Black, Michael”
- Dawn-Elissa Fischer, “Wanna Be Startin’ Something’: Michael Jackson’s Critical Race Representation”
- Jakeya Carruthers and Alisa Bierria, “Stay With Me: Reflections on Michael Jackson, Sound, Sex, and Racial Solidarity”

**4. September 14** **From ‘Bad’ to ‘Black or White’**

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**View:**

- “Bad,” dir. Martin Scorsese (1987)
- Michael Jackson interview, EBONY magazine (YouTube)
- “The Way You Make Me Feel” and “Dirty Diana,” dir. Joe Pytka, 1987
- “Michael Jackson: Live at Wembley July 26, 1988” (clips)
- *Bad 25*, dir. Spike Lee, 2012. (excerpts)

**Read for tonight’s class:**

- Mark Anthony Neal, “Still the ‘Best Intentions’? Edmund Perry Case Resonates Years Later”
- Michael Small, “Michael’s First Epistle” (*People Weekly*)
- “David Brackett, “Black or White? Michael Jackson and the Idea of Crossover” ([finish the article](#), pp. 173-183)
- Elizabeth Chin, “Michael Jackson’s Panther Dance: Double Consciousness and the Uncanny Business of Performing While Black”  
**begin reading**

Additional readings:

- Amir Khan, “Michael Jackson’s Ressentiment: Billie Jean and Smooth Criminal in Conversation with Fred Astaire”
- Guy Trebay, “The Boy Can’t Help It” (*Village Voice*, 1987)
- Tamara Roberts, “Michael Jackson’s Kingdom: Music, Race, and the Sound of the Mainstream”
- Veit Erlmann, “Dances With Power: Michael Jackson, Ladysmith Black Mambazo, and the Ambiguities of Race”
- Greg Tate, “I’m White!” (*Village Voice*, 1987)

**5. September 21                      The Making of a ‘Freak’ : Race, Gender, Sexuality**

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***I will collect your journals tonight***

**View:**

- “Black or White,” dir. John Landis (1991)
- “In the Closet,” dir. Herb Ritts (1991)
- Misc. video clips connected with the making and reception of “Black or White”
- Superbowl XXVII Halftime Show, January 1993
- Michael Jackson talks to Oprah Live (1993). Excerpt.

**If time permits:**

Clip from a panel discussion, “Keep it in the Closet: The Historic Speculation Around Michael Jackson’s Gender Bending Persona.”

(From the symposium “After the Dance: Conversations on Michael Jackson’s Black America” (Schomburg Center for Black Culture, New York Public Library, 2010)

**Read for tonight’s class:**

- Bill Bottrell (on recording “Black or White”)
- James Baldwin, “Freaks and the American Ideal of Manhood” (excerpt)
- Susan Fast, “Difference That Exceeded Understanding: Remembering Michael Jackson (1958-2009)”
- Elizabeth Chin, “Michael Jackson’s Panther Dance: Double Consciousness and the Uncanny Business of Performing While Black” (**finish reading**)
- Browne, “Michael Jackson’s Black or White Blues,” *Entertainment Weekly*, November 29, 2009

**Additional viewings/readings:**

- Susan Fast, “Desire” (from her book *Dangerous*)
- Joseph Vogel, “I Ain’t Scared of No Sheets”: Re-Screening Black Masculinity in Michael Jackson’s *Black or White*”
- M.J. Muratore, “Framing Violence: Censorship and Race in American Culture”
- Dominic Lennard, “‘I have the stuff that you want’: Michael Jackson and the Crotch Shot”
- Harriet Manning, “Black or White: From Jim Crow to Michael Jackson”
- Victoria Johnson, “The Politics of Morphing: Michael Jackson as Science Fiction Border Text”
- Faedra Chatard Carpenter, “Whiteness as Becoming: The Corporeal Crossovers of Daniel Tisdale and Michael Jackson”
- Andreama Clay, “Working Day and Night: Black Masculinity and the King of Pop”
- Susan Fast, “Michael Jackson’s Queer Belongings”
- Francesca Royster, “Michael Jackson, Queer World Making, and the Trans Erotics of Voice, Gender, and Age”
- John Izod, “Androgyny and Stardom: The Cultural Meanings of Michael Jackson”
- Margo Jefferson, “Freaks” (from *On Michael Jackson*)
- “Keep It In the Closet: The Historic Speculation Around Michael Jackson’s Gender Bending Persona”  
(a panel discussion, part of a two-day symposium: “After the Dance: Conversations on Michael Jackson’s Black America, held at the Schomburg Center for Black Culture, New York Public Library, June 5, 2010)
- Scott Bukatman, “Taking Shape: Morphing and the Performance of Self”

## 6. September 28

## Michael Jackson as Style Icon and Multimedia Artist

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### View:

- "Lady Gaga Opens Philip Treacy's Michael Jackson-Themed London Fashion Week Show" (PHOTOS)-HuffPost
- Michael Bush and Dennis Tompkins, "How the West was Worn" (YouTube)
- Michael Bush, "Michael Jackson's Stage Costumes" (YouTube)
- *Moonwalker*, dir. Colin Chilvers (1987)

### Read for tonight's class:

- Sylvia J. Martin, "Michael Jackson's *Gesamtkunstwerk*: Artistic Interrelation, Immersion, and Interactivity from the Studio to the Stadium"
- *King of Style*, Michael Bush (excerpt)
- Alex Godfrey, "The Ego Has Landed"

### Additional viewings/readings:

- Interview with Kellie Parker on working with Michael Jackson on *Moonwalker*
- Erlmann, "Dances With Power: Michael Jackson, Ladysmith Black Mambazo, and the Ambiguities of Race"
- Salisbury, "the Bizarre Omens of Michael Jackson's Already Bizarre 'Moonwalker' "
- Daniel Party, "Michael Jackson: A Multimedia Artist" (*Newsweek* Japan, July 22, 2009)

## 7. October 5

## Rituals of Healing, Philanthropy, and Protest

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### View/Listen:

- U.S.A. for Africa, "We Are the World"
- "Man in the Mirror," Grammy awards, 1988
- "They Don't Care about Us" dir. Spike Lee, 1995 (Brazil and Prison versions)
- "They Don't Care about Us" ---misc. clips from protests in Baltimore, other cities
- "Earth Song," Nick Brandt
- Songs: "Heal the World," "We've Had Enough"
- Clip: "Heal the World: Child Prodigy Cover" (YouTube)

### Read for tonight's class:

- Michael Eric Dyson, "Michael Jackson's Postmodern Spirituality"
- Toni Bowers, "Dancing With Michael Jackson"
- Hilde Van den Bulck and Koen Panis, "Michael as he is not remembered: Jackson's 'forgotten' celebrity activism"
- Susan Fast, "Utopia" (from *Dangerous*)
- Joseph Vogel, *Earth Song: Inside Michael Jackson's Magnum Opus* (excerpts)

### Additional viewings/readings:

- David Dark, "The Unbearable Lightness of Being Michael: The Religious Witness of Michael Jackson"
- Brian Rossiter, " 'They Don't Care About Us': Michael Jackson's Black Nationalism"
- Jaap Kooijman, "We Are the World: America's Dominance in Global Pop Culture"
- Michelle Wallace, "Michael Jackson, Black Modernisms, and the 'Ecstasy of Communication' "
- Sylvia Martin, "From Asia to Africa, The King of Pop Emerges as a Global Platform for Philanthropy and Social Change"
- Andrew Broertjes, " 'He's Sending His People Messages Out of His Pain': Michael Jackson and the Black Community"
- The Tavis Smiley Show, PBS. Guests Cornel West and Michael Eric Dyson discuss MJ's legacy (transcript)

**8. October 12**

**Michael Jackson in Contemporary Art**

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**View:**

We will some work by contemporary artists who have used Michael Jackson's image, or otherwise referenced him, in their drawings, paintings, and sculpture. These might include Jeff Koons (and his famous sculpture of Michael and Bubbles), Andy Warhol, Constance Pierce, Todd Gray, Stephanie Jung, Lorraine O'Grady, among others.

Let's make some art. I'll bring in a selection of photographs of Michael Jackson and other matter we can cut up, and I'll also provide paper, glue and scissors. We can make collages of Michael Jackson's image, and also (perhaps) experiment with video.

**Read for tonight's class:**

- Brett M. Van Hoesen, "From Pop Icon to Postmodern Kitsch: Images of Michael Jackson in Contemporary Art"
- Lorraine O'Grady, interview by Cecilia Alemani: "The First and the Last of the Modernists," 2010
- Constance Pierce, "Ruach Hakodesh: The Epiphanic and Cosmic Nature of Imagination in the Art of Michael Jackson and His Influence on My Image-Making"

**Additional viewings/readings:**

- Stephano Patton, "Michael Jackson and the Shaman"
- Meredith Jones, "Makeover Artists: Orlan and Michael Jackson"

**9. October 19**

**"The Way They Talk About You, They'll Turn Your Name to Dirt":  
The Tabloid Press and the Construction of a Public Monster**

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**View and listen:**

- "Leave Me Alone" --- short film, MJ
- Listen to MJ Songs, "Tabloid Junkie," "Speed Demon," "Why You Wanna Trip on Me," "Money"
- "HIStory," teaser video, dir. Rupert Wainwright (1995)
- Interview with Diane Sawyer, 1995 (excerpt)

**Read for tonight's class:**

- Joseph Vogel, "Am I the Beast You Visualized? The Cultural Abuse of Michael Jackson"
- Robin D. Barnes, "John Lennon and Michael Jackson: The Influence of the Superstar"
- Quincy Troupe, Editorial (*Black Renaissance* 9.2/3 (Fall 2009/Winter 2010)
- Macarena Gómez-Barris and Herman Gray, "Michael Jackson, Television, and Post-Op Disasters"

**Additional viewings, readings:**

- Ellis Cashmore, "Thriving On / Scandal"
- Stephen Hinerman, "(Don't) Leave Me Alone: Tabloid Narrative and the Michael Jackson Child-Abuse Scandal"
- Mary Fischer, "Was Michael Jackson Framed?"
- Garry Whannel, "News, celebrity, and vortextuality: a study of the media coverage of the Michael Jackson trial"
- Aphrodite Jones, *The Michael Jackson Conspiracy* (excerpts)
- Matt Taibbi, "Jacko on Trial: Inside the Strangest Show on Earth"
- Ishmael Reed, "MJ, Kobe, and Ota Benga: Continuing the U.S. War against Black Men"
- Ishmael Reed, "Sneddon's Victory"
- John Nguyet Erni, "Queer Figurations in the Media: Critical Reflections on the Michael Jackson Sex Scandal"
- Wayne Koestenbaum, "Disgusting Allegations"
- David Yuan, "The Celebrity Freak: Michael Jackson's 'Grotesque Glory' "
- Morten Michelson, "Leave Me Alone: Michael Jackson's Angry Voice"

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## 10. October 26      Ghosts, Ghouls, and Why Michael Jackson is "Not like other guys"

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*Let's determine your topics and groups for the final presentation tonight.*

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### View:

- *Thriller*, dir. John Landis (1983)
- "The Making of *Thriller*" (VHS tape)
- *Ghosts*, dir. Stan Winston (1995)
- "Seeing Voices" (an earlier version of *Ghosts*), if available. YouTube

### Read for tonight's class:

- Kobena Mercer, "Monster Metaphors: Notes on Michael Jackson's *Thriller*"
- Harriet Manning, "*Ghosts*: Racial Fantasy and the Lost Black Self"

### Additional viewings/readings:

- Nancy Griffin, "The Thriller Diaries"
- Bruhm, "Michael Jackson's Queer Funk"
- Harmony Bench, "Monstrous Belongings: Performing 'Thriller' After 9/11"
- Sam Davies, "Gloves, socks, zombies, puppets: The unheimlich maneuvers and undead metonyms of Michael Jackson"
- Steven Bruhm, "Michael Jackson's Queer Funk"
- Edward P. Commentale, "Zombie Race" (portion on MJ)
- Willa Stillwater, "Monsters, Witches, and Michael Jackson's Ghosts"

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## 11. November 2      An International Icon: Jackson's Travels

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*I will collect your journals tonight.*

### View:

- *Moscow Case 1993: When the King of Pop Met the Soviets*, 2013 (excerpts)
- Live in Yokohama. Bad World Tour, concert footage.
- Live at Wembley Stadium, London, 1988. Bad World Tour, concert footage.
- Live in Bucharest (excerpts). Dangerous World Tour, concert footage
- Live in Helsinki (excerpts) HIStory World Tour. concert footage.

### Read for tonight's class:

- Mihai Coman, "Michael Jackson's 1992 concert in Bucharest: transforming a star into a saint"
- Sylvia Martin, "The Roots and Routes of Michael Jackson's Global Identity"
- Geeta Dayal, "The Maharaja of Pop: Michael Jackson and Bollywood"

### Additional viewings/readings:

- Stephanie Shonekan, "Michael on the Motherland-Reflections on an African American Icon and His Influence in Africa"
- Robin Carmody, "In place of strife: Michael Jackson and the British experience of pop"
- Regina Arnold, "Profit Without Honor: Michael Jackson in and out of America, 1983-2009"
- Gregory Gondwe, "Going Beyond the Eye: The Visual and Oral Aesthetics of Michael Jackson from an African Perspective"



- Mitchell, “ ‘Michael eles naõ ligam pra gente!’ Brazilian Rentboys, Queer Affinity, and the Michael Jackson Exception”

## **12. November 9** Egyptology and Afrofuturism: MJ’s Ancient Past and Near Future

### **View:**

- “Remember the Time,” dir. John Singleton (1991). With Michael Jackson, Iman, Eddie Murphy, Earvin “Magic” Johnson
- “Can You Feel It?” (aka “The Triumph”), dir. Bruce Gowers and Robert Abel. The Jacksons, 1980
- “Captain EO,” dir. Francis Ford Coppola, 1986. With Michael Jackson and Anjelica Huston
- “Scream,” dir. Mark Romanek, 1995. With Michael and Janet Jackson
- “These Hammers Don’t Hurt Us,” dir. Michael Robinson, 2011

### **If Time Permits:**

- Excerpt from *Space is the Place*, with Sun Ra, 1974. Dir. John Coney

### **Read for tonight’s class:**

- Erik Steinskog, Michael Jackson and Afrofuturism: *HIStory’s* Adaptation of Past, Present, and Future”
- Erik Steinskog, “The Egyptian Unconscious: Sun Ra, Michael Jackson, and History”
- Carl Miller, “We Are Here to Change the World: *Captain EO* and the Future of Utopia”

### **Additional viewings/readings:**

- A video clip with George Clinton and Parliament/Funkadelic (if available)
- “The Making of Captain EO.” Narrated by Whoopi Goldberg--YouTube articles:
- Mark Dery, “Black to the Future: Afro-Futurism 1.0”
- Jason King, “Form and Function: superstardom and aesthetics in the music videos of Michael and Janet Jackson

## **13. November 16** This is It: “The Final Curtain Call”

### ***I will collect your journals tonight***

### **View:**

- Michael Jackson, press conference in London, March 2009
- *This is It*, dir. Kenny Ortega (2009)

### **If time permits:**

- Interviews with some cast and crew members from *This is It*

### **Read for tonight’s class:**

- Jason King, “Don’t Stop ‘Til You Get Enough: Presence, Spectacle, and Good Feeling in *Michael Jackson’s This is It*”
- Nelson George, “This is It” (from *Thriller: The Musical Life of Michael Jackson*)

### **Additional viewings/readings:**

- Christopher Smit, “Chasing the Spectacle of Michael Jackson”
- Jaap Kooijman, “Yes We Can, This is It: America and Celebrity Culture”

**14. November 23**

**No Class, Thanksgiving Holiday**

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**15. November 30**

**Student Presentations 1**

Your groups will present this evening. The order of presentations will be based on the schedule we worked out earlier.

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**16. December 7**

**Student Presentations 2**

Your groups will present this evening. The order of presentations will be based on the schedule we worked out earlier.

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**17. December 14**

**Finals Week --- No Class**

- **Final Papers Due.**
- **Journals Due.**

I'll be collecting your journals for the last time. Please bring these to the Cinematic Arts office, along with your final paper. You can also slip your final paper under the door of my office, Rm. 352, by 5:00 pm tonight.

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**Possible areas of study**

As the semester goes on, you might consider these topics (among many others) for your final presentation/paper:

- Michael Jackson's attraction to the "Gothic" in literature and film (Edgar Allan Poe, etc.)
- Staged performances of the "Thriller" Dance and other iconic dances around the world
- Posthumously released musical recordings (i.e., the *Michael* and *Xscape* albums; new songs on the *Bad 25 re-release*)
- the "Hologram" (or 3-D "illusion") of Michael Jackson that was unveiled at the 2014 Billboard Awards show.
- His contemporaries, from the 1980s and beyond: Prince, Madonna, Springsteen, others; how they mutually influenced each other.
- MJ tribute artists and impersonators
- Fanvids, Fanfiction poetry, or other creative work produced by fans
- Mourning rituals, Memorials, commemorative objects and performances---by fans and others
- MJ's connection to minstrel and vaudeville performance traditions
- Recent artists (Beyoncé, The Weeknd, Justin Timberlake, Justin Bieber, Usher, Lady Gaga, Pharrell, Daft Punk, many others) who have cited Michael Jackson's influence on their performance style. "Compare and contrast."
- Cirque du Soleil shows (in Las Vegas), produced in Michael Jackson's memory.: "Immortal" (opened 2011), "ONE" (opened 2014)
- Hip Hop, sampling: MJ's "borrowings" from other artists, and other artists' "borrowings" and remixes of his music

- The “Peter Pan” story (the book by J.M. Barrie and in a series of films), and how these helped to shape MJ’s self-concept & public persona.

## Addendum for all syllabi:

Accommodation Statement Accessibility Services (Mesa Vista Hall 2021, 277-3506) provides academic support to students who have disabilities. If you think you need alternative accessible formats for undertaking and completing coursework, you should contact this service right away to assure your needs are met in a timely manner. If you need local assistance in contacting Accessibility Services, see the Bachelor and Graduate Programs office.

Academic Integrity The University of New Mexico believes that academic honesty is a foundational principle for personal and academic development. All University policies regarding academic honesty apply to this course. Academic dishonesty includes- but is not limited to-cheating or copying, plagiarism (claiming credit for the words or works of another from any type of source such as print, Internet or electronic database, or failing to cite the source), fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. The University's full statement on academic honesty and the consequences for failure to comply is available in the college catalog and in the *Pathfinder*.

Title IX an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, Instructional Assistants, and Graduate Assistants are considered "responsible employees" by the Department of Education (see pg 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf>). This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, IA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity ([oeo.unm.edu](http://oeo.unm.edu)). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>

Library and Tutorial Services (*Suggested*) UNM-Main campus provides many library services and some tutorial services for distance students. For library services, go to <http://www.unm.edu/libraries/> to link to a specific library or to contact a librarian. For tutorial services, go to <http://caps.unm.edu/online> to explore UNM's online services.