

Victoria University of Wellington
Media Studies (SEFT)

MDIA 205 Popular Music Studies 2007 Trimester 2 Course Guide

Course Convener:
Associate Professor Roy Shuker
Room: 202, 42-44 Kelburn Parade
Tel.: 463 6821
Email: roy.shuker@vuw.ac.nz

Course Tutor
Brannavan Gnanalingham

Consultation Times: tba
Tutors Room 42-44 KP

Consultation Times:
TBA

What is 'popular music culture'? Why take it seriously?
What is the appeal of performers such as Kylie Minogue and Kurt Cobain?
Just what is 'the music industry'; how does it shape the production and consumption of music?
What role does 'the music press' play in the commodification of popular music?
What are emo, speed metal, and bhangra? Who listens to them, and why?
Why does New Zealand on Air use our taxes to support New Zealand music?
How do we 'listen' to popular music?

If you are interested in critically examining such questions, this course is for you.

No formal knowledge of music is required.
The course presupposes an active student engagement with popular music, and the discourses surrounding its production and consumption, in a manner that is both academically rigorous and pleasurable.

Course Workload:

This course is worth 22 points.

The expectation is that this equates to an average of fifteen hours work per week, over a twelve-week trimester.

This includes lectures, tutorials, course reading, and assignments, Obviously, individual effort will vary, depending when you have pieces of work due.

Course Aims and Objectives:

- The course provides a critical introduction to the study of popular music culture, with an emphasis on post-1950s rock and pop music and subsequent genres.
- Students will be introduced to issues and views/theories that relate to popular music culture and the various forms it takes.
- Students will gain an understanding of the nature and interaction of the international and New Zealand music industry; music scenes, stars and authorship; audiences and fans; textual and genre analysis; and music as a form of cultural politics.
- Through the course assignments and tutorial tasks, students will be expected to put into use critical terms, concepts, and approaches that they are presented with in the course.

Course Lectures:

Lectures: Wednesday 11.00 is – 12.50pm. EA 006 [Easterfield Building]
The lectures form the core of the course; attendance is strongly advised. The lecture sessions include relevant audio-visual material, and several ‘guest’ speakers.

Blackboard: Note that this course is not on blackboard.
(Primarily due to issues of copyright and intellectual property).

Tutorials:

Tutorials will be organised at the first lecture, and lists will be posted in KP.42-44 later that week. They will be held on Wednesday afternoons and Thursday mornings.

Tutorials begin in Week Two of the trimester.

Course reader: available from Student Notes

Key references are held on CLOSED RESERVE or REFERENCE in the Library. See the separate COURSE REFERENCES handout.

2007 CLASS PROGRAMME

(1) Wednesday 11th July

INTRODUCTION: STUDYING POPULAR MUSIC:

The Archies v The MC5

Course Administration:

- Course outline: assessment.
- References
- Organization of tutorials.

COURSE READING 1: Simon Frith, (1996) "The Value Problem in Cultural Studies", *Performing Rites. On The Value of Popular Music*, Harvard University Press: Cambridge, Mass., chapter 1.

(2) Wednesday 18th July

MEDIATION: INTERNATIONAL MUSIC INDUSTRY

The Marketing-Branding of Bob Marley and the Wailers.

Screening: (Documentary) 'Money for Nothing'.

Further References:

COURSE READING 3: Keith Negus (1999) "Corporate Strategy", in *Music Genres and Corporate Cultures*, Routledge, London & New York, chapter 2.

COURSE READING 4: Shane Homan (2000) "Losing the Local: Sydney and the Oz Rock Tradition", *Popular Music*, 19, 1, pp.31-50.

Mark Fenster and Thomas Swiss, "Business", in Horner & Swiss, eds. *Key Terms in Popular Music and Culture*. CLOSED RESERVE

Web sites:

The Recording Industry Association of America: www.riaa.com

The British Phonographic Industry: www.bpi.co.uk

The International Federation of the Phonographic Industries: www.ifpi.org

FIRST TUTORIAL SESSIONS THIS WEEK (18-19 July):

1. A general discussion of COURSE READING 2:
Anahid Kassabian, (1999) “Popular”, in Bruce Horner and Thomas Swiss,
eds. *Key Terms in Popular Music and Culture*, Blackwell, London, chapter
9.

2. Tutorial tasks allocated.

(3) Wednesday 25th July

THE NEW ZEALAND MUSIC INDUSTRY

Guest lecture: Brendan Smyth, NZ On Air

(4) Wednesday 1st August

TECHNOLOGY:

Introduction; a short history of formats.

The first assignment: guidelines.

Screening: The Invention of Recorded Sound
(From Howard Goodhall’s ‘Big Bangs’ series).

Further Reading:

COURSE READING 5

Mark Cunningham (1996) *Good Vibrations. A History of Record
Production*, Castle Communications, Chessington, UK., chapter 1.

Theberge, Paul (1997) *Any Sound You Can Imagine. Making
Music/Consuming Technology*, Hanover, NH: Wesleyan University Press.
(CLOSED RESERVE).

(5) Wednesday 8th August

ISSUES OF AUTHORSHIP AND STARDOM

COURSE READING 6

Will Straw (1999) "Authorship", in Bruce Horner and Thomas Swiss, eds. *Key Terms in Popular Music and Culture*, Blackwell, London, chapter 15.

COURSE READING 7

Elise Bishop and Roy Shuker (2000) "Making Noise", *New Zealand Journal of Media Studies*, 7, 1, pp. 27-39.

COURSE READING 8

Geoff Boucher (2005) "Beat at Their Own Game", in M. Hart, ed. *Da Capo Best Music Writing 2004*, Da Capo Press, USA., pp.27-33.

ESSAY TOPIC 1: MUSIC AND THE INTERNET.

DUE Friday 11th August

(6) Wednesday 15th August:

A MUSICOLOGIST IN JAPAN: Dr. Shelley Brunt

Further Reading:

Handout: Ethnomusicology.

John Shepherd, "Text", in Horner & Swiss, eds., .

Key Terms in Popular Music and Culture. ON RESERVE.

MID TRIMESTER BREAK 20TH AUGUST – 2nd SEPTEMBER

(7) Wednesday 5TH September

GENRES, COVERS AND THE CANON

COURSE READING 9

DeRogatis, Jim. Ed. (2004) "Foreword", in *Kill your idols : a new generation of rock writers reconsiders the classics* / edited by Jim DeRogatis and Carmel Carrillo, Fort Lee, NJ : Barricade Books, 2004, pp.1-9.

COURSE READING 10

Matthew Bannister (2006) “ ‘Loaded’: indie guitar rock, canonism, white masculinities”, *Popular Music* 25,1, pp.77-95.

(8) Wednesday 12TH September

MEDIATION: FILM, TELEVISION, AND MTV

ESSAY TOPIC 2. GENRE. Due 14th September

(9) Wednesday 19th September

MEDIATION: THE MUSIC PRESS & MUSIC JOURNALISM

Guest lecturer: Simon Sweetman.

(10) Wednesday 26th September

AUDIENCES AND CONSUMPTION

FANDOM: Record Collecting as Social Practice

COURSE READING 12

Eddie Dean (2000) “Desperate Man Blues”, in Peter Guralnick and Douglas Wold, eds. *Da Capo Best Music Writing 2000*, Da Capo Press, USA, pp. 176-197.

SCREENING: Desperate Man Blues; Vinyl; High Fidelity (Extracts).

(11) Wednesday 3rd October

POLITICS

Introduction

COURSE READING 11

Jessica Hopper (2005) “Where the Girls Aren’t”, in M. Hart, ed. *Da Capo Best Music Writing 2004*, Da Capo Press, USA., pp.122-128.

COURSE READING 13

Michael Drewett (2007) “The Eyes of the World Are Watching Now: The Political Effectiveness of ‘Biko’ by Peter Gabriel, *Popular Music*, 30,1, pp. 39-51.

(12) Wednesday 10th October

MORAL PANIC AND POPULAR MUSIC

SCREENING: Marilyn Manson & Columbine (Much Music Video).

Further Reading:

Martin Cloonan & Rebee Garofalo, *Policing Pop* (ON RESERVE)

MONDAY OCTOBER 22nd.

ASSIGNMENT TOPIC 3: POLITICS. DUE

ASSESSMENT:

- (1) Tutorial presentation (individual topics provided at first tutorial) 20%
- (2) Essay 1,500 – 1,800 words; 40%
- (3) Essay 1,500 – 1,800 words; 40%

Tutorials begin in Week Two of the trimester.

You should attend at least 75% of your tutorial sessions.

A roll will be kept, and you will present a specific tutorial task as an integral part of the course.

Tutorial presentation. Each of you will make a brief (10 minutes) presentation on a provided topic (these will be randomly allocated at the first tutorials).

The presentation and following discussion will be useful material for writing the tutorial paper (1,000 words); this will be handed to the tutor no later than one week after the presentation.

The presentation is not assessed; only the paper version will be assessed.

Essays. Write on any TWO of the following:

(IF YOU DO ALL THREE, THE 'BEST TWO' COUNT TOWARDS YOUR COURSE ASSESSMENT)

**ESSAY TOPIC 1. MUSIC AND THE INTERNET.
DUE Friday 10th August.**

With reference to specific examples, critically discuss the impact of the Internet on the production, distribution and consumption of popular music.

Starting point - COURSE READING 14

Steve Jones (2000) "Music that moves: popular music, distribution and network technologies", *Cultural Studies*, 16, 2, pp. 213-232.

The references in the Course reference handout; section

ESSAY TOPIC 2. GENRE.**Due Friday 14th September**

Choose one popular music genre.

(a) Outline the variations within the genre to demonstrate that it does not comprise "a monolithic whole."

(b) What do critics and consumers of the genre have to say about the functions of this genre for its listeners/fans.

(Your essay should include reference to examples of the genre to support your argument, and could include interview data).

Starting points :

Borthwick, S. and Moy, R. (2004) *Popular Music Genres: an introduction*, Edinburgh: Edinburgh University Press. LIBRARY CLOSED RESERVE

The authors develop a general schema for studying musical genre, apply this to a number of major genres, and provide a useful list of further resources in relation to each.

Fabbri, F. (1999) 'Browsing Musical Spaces: Categories and the Musical Mind', conference paper, produced online by permission of the author,

(At www.tagg.org)

ESSAY TOPIC 3. POLITICS.**Due Monday October 22nd**

"Popular music has no political significance".

Critically discuss this claim, with reference to specific examples.

REFERENCES: SEE COURSE READING LIST: section 12;

and course readings 11 and 13.

Extensions and Late Essays

Extensions can only be granted by either the course coordinator (Associate Prof. Shuker), and only in exceptional circumstances.

Late essays submitted without an extension will be given a maximum grade of C.

No essays will be accepted later than one week after the due date.

If you feel you may need an extension, speak to or email me BEFORE the due date, providing relevant certification (e.g. a doctor's certificate, a note from a counselor, etc.)

The Final Date for submission of any written work in this course is Friday 26th October.

Permission to submit work after that date must be sought in writing from the Course Convenor, and will only be granted in the most exceptional reasons.

General University Policies and Statutes

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar available in hard copy or under 'About Victoria' on the VUW home page at www.vuw.ac.nz.

Student and Staff Conduct

The Statute on Student Conduct together with the Policy on Staff Conduct ensure that members of the University community are able to work, learn, study and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The Statute on Student Conduct contains information on what conduct is prohibited and what steps are to be taken if there is a complaint. For information about complaint procedures under the Statute on Student Conduct, contact the Facilitator and Disputes Advisor or refer to the statute on the VUW policy website at:

www.vuw.ac.nz/policy/studentconduct

The Policy on Staff Conduct can be found on the VUW website at:

www.vuw.ac.nz/policy/staffconduct

Academic Grievances

If you have any academic problems with your course you should talk to the tutor or lecturer concerned; class representatives may be able to help you in this. If

you are not satisfied with the result of that meeting, see the Head of School or the relevant Associate Dean; VUWSA Education Coordinators are available to assist in this process. If, after trying the above channels, you are still unsatisfied, formal grievance procedures can be invoked. These are set out in the Academic Grievance Policy which is published on the VUW website at:

www.vuw.ac.nz/policy/academicgrievances

Academic Integrity and Plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.vuw.ac.nz/home/studying/plagiarism.html

Students with Impairments (see Appendix 3 of the Assessment Handbook)

The University has a policy of reasonable accommodation of the needs of students with disabilities. The policy aims to give students with disabilities the same opportunity as other students to demonstrate their abilities. If you have a disability, impairment or chronic medical condition (temporary, permanent or recurring) that may impact on your ability to participate, learn and/or achieve in lectures and tutorials or in meeting the course requirements, please contact the course coordinator as early in the course as possible. Alternatively, you may wish to approach a Student Adviser from Disability Support Services (DSS) to discuss your individual needs and the available options and support on a confidential basis. DSS are located on Level 1, Robert Stout Building:

telephone: 463-6070

email: disability@vuw.ac.nz

Dr. Joost de Bruin is the Disability Liaison contact for Media Studies. He can be contacted either by email (joost.debruin@vuw.ac.nz) or phone (+64-04-463-5233 ext. 6846).

Student Support

Staff at Victoria want students to have positive learning experiences at the University. Each faculty has a designated staff member who can either help you directly if your academic progress is causing you concern, or quickly put you in contact with someone who can. In the Faculty of Humanities and Social Sciences the support contact is **Dr Allison Kirkman, Murphy Building, room 407**. Assistance for specific groups is also available from the Kaiwawao Māori, Manaaki Pihipihinga or Victoria International.

Manaaki Pihipihinga Programme

This programme offers:

- Academic mentoring for all Māori & Pacific students at all levels of undergraduate study for the faculties of Commerce & Administration and Humanities & Social Sciences. Contact Manaaki-Pihipihinga-Programme@vuw.ac.nz or phone 463 6015 to register for Humanities & Social Science mentoring and 463 8977 to register for mentoring for Commerce and Administration courses
- Postgraduate support network for the above faculties, which links students into all of the post grad activities and workshops on campus and networking opportunities
- Pacific Support Coordinator who can assist Pacific students with transitional issues, disseminate useful information and provide any assistance needed to help students achieve. Contact; Pacific-Support-Coord@vuw.ac.nz or phone 463 5842.

Manaaki Pihipihinga is located at: 14 Kelburn Parade, back court yard, Room 109 D (for Humanities mentoring & some first year Commerce mentoring) or Room 210 level 2 west wing railway station Pipitea (commerce mentoring space). Māori Studies mentoring is done at the marae.

Student Services

In addition, the Student Services Group (email: student-services@vuw.ac.nz) is available to provide a variety of support and services. Find out more at:

www.vuw.ac.nz/st_services/

VUWSA employs Education Coordinators who deal with academic problems and provide support, advice and advocacy services, as well as organising class representatives and faculty delegates. The Education Office (tel. 463-6983 or 463-6984, email at education@vuwsa.org.nz) is located on the ground floor, Student Union Building.