

MDIA 205 Popular Music Studies

Trimester 2 2014

14 July to 16 November 2014

20 Points



Source: Geoff Stahl

IMPORTANT DATES

Teaching dates:	14 July to 17 October 2014
Mid-Trimester break:	25 August to 7 September 2014
Last assessment item due:	17 October 2014
Withdrawal dates:	

Refer to www.victoria.ac.nz/students/study/withdrawals-refunds. If you cannot complete an assignment or sit a test or examination, refer to www.victoria.ac.nz/students/study/exams/aegrotats.

CLASS TIMES AND LOCATIONS

Lectures

Wednesdays 12:00 noon to 1:50 PM Hunter HULT323

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA 205 site on Blackboard: go to “Tutorial Sign Up” and then follow the instructions under the “S-Cubed Log In” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the administration office, 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator

Dr Geoff Stahl geoff.stahl@vuw.ac.nz (04) 463 7472 Room 102, 81 Fairlie Terrace
Office Hours: Wednesdays, 3:00-5:00 PM, or by appointment.

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

PRESCRIPTION

A critical introduction to the study of popular music, with an emphasis on post-1950s rock and pop music and its subsequent genres. Topics covered include the international and New Zealand music industry; music scene, stars and authorship; audiences, subcultures, and fandom; textual and genre analysis; and music and cultural politics.

COURSE CONTENT

The field of popular music studies borrows from a diverse range of perspectives and disciplines, including history, sociology, musicology, ethnomusicology, communications, and cultural studies, among many others. This course introduces the student to a selection of these approaches by bringing together a variety of topics, touching upon taste, genres, institutions, and technologies, as well as cultural politics and identity politics as they relate to the study of popular music.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course should be able to:

1. Demonstrate a critical understanding of the nature and interaction of the international and New Zealand music industry, music scenes, the subjective as well as social nature of popular music, technologies, genres, and music as an important dimension of cultural and identity politics.
2. Deploy critical terms, concepts, and approaches that they encounter across the course in a critical manner.
3. Demonstrate a critical understanding of the issues and views/theories that relate to popular music culture and the various forms it takes.

TEACHING FORMAT

The course will take the form of lectures and tutorials.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must:

- Submit all assignments.
- Attend at least 9 number of the 11 tutorials, unless due to extenuating circumstances for which appropriate documentation must be supplied. An attendance roll will be kept. You are expected to engage in the tutorial discussion, which will be based on background reading(s) and an accompanying set of discussion questions for each week.

WORKLOAD

The expected workload for a 20-point course is 200 hours over the trimester or 13 hours per teaching week.

ASSESSMENT

Assessment items and workload per item	%	CLO(s)	Due date
1 1,350-1,500 word essay.	25	1, 2, 3	2:00 PM on Friday, 15 Aug.
2 1,350-1,500 word essay.	25	1, 2, 3	2:00 PM on Friday, 12 Sept.
3 Research Essay (2,750-3,000 words).	50	1, 2, 3	2:00 PM on Friday, 17 Oct.

First Assessment: Historical Moments (1,350-1,500 words, 25%)

Students are to consider an aspect of popular music prior to 1980. They are to select one musical phenomenon (an artist, album, genre, concert, media event, or technological development). Briefly historicise and contextualise this phenomenon, and state its significance in relation to, and/or impact upon, popular music.

DUE DATE: FRIDAY, 15 AUGUST @ 2:00 PM

Second Assessment: Critical Reflection (1,350-1,500 words, 25%)

Students are to critically reflect upon an experience of popular music they have had. Using an artist, album, video, or musical event/experience, critically engage with that experience by drawing upon any readings set for the course.

DUE DATE: FRIDAY, 12 SEPTEMBER @ 2:00 PM

Third Assessment: Research Essay (2,750-3,000 words, 50%)

Students are to consider one of the following areas for their final essay.

- Scenes or Subcultures in Popular Music
- Race, Gender and/or Sexuality in Popular Music
- Technology and Popular Music

You can choose an artist/group, album, event, genre, or format to explore in more detail. Treat this as a case study focused on a popular music phenomenon. You are strongly encouraged to discuss your proposed topic with your tutor.

DUE DATE: FRIDAY, 17 OCTOBER @ 2:00 PM

N.B. All assignments are to be written in essay form, using proper formatting and referencing style, as per the SEFTMS Student Handbook (MLA style, etc.).

For all assignments, the use of secondary sources, in the form of appropriate academic sources, is required. *The Popular Music Studies Reader* and recommended readings are considered appropriate academic sources, although students should draw upon other sources where needed. Books and journals relevant to course topics will be placed on Course Reserve at the Library, and a list provided via Blackboard.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course will be checked for academic integrity by Turnitin. Follow the instructions provided in the “Assignments and Turnitin” section of Blackboard.

Hardcopy assignments are submitted in the MDIA drop slot outside the administration office: **83 Fairlie Terrace**. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your tutor’s name.

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

EXTENSIONS AND PENALTIES

Extensions

In exceptional and unforeseen circumstances an extension may be granted. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor’s certificate) where appropriate. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Thursday 30 October 2014.**

Penalties

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. Late work also receives only minimal comments from your marker.

SET TEXTS

Bennett, Andy, Barry Shank and Jason Toynbee, Ed. *The Popular Music Studies Reader*. New York: Routledge, 2006.

This is the core text for the course. There are additional **required** readings for each week, which are available as PDFs or through links to specific journals, all of are available on Blackboard. It is **very important** that you do all the readings assigned for each week, prior to the lecture, and be prepared to discuss them in tutorials.

You can order *textbooks and student notes* online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz.

RECOMMENDED READING

These are held on **Closed Reserve** or **Reference** in the Library. Where possible, these will be set aside as 2-hour loans, others on 3-day loans. These books will be useful as supplementary readings in the event that you wish to follow up on any week’s topic, and can also serve as excellent secondary sources for your assignments.

CLASS REPRESENTATIVE

The class representative provides a useful way to communicate feedback to the teaching staff during the course. A class representative will be selected at the first lecture of the course. Students may like to write the Class Rep’s name and details in this box:

Class Rep name and contact details:

STUDENT FEEDBACK

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/students/study/exams/integrity-plagiarism
- Aegrotats: www.victoria.ac.nz/students/study/exams/aegrotats
- Academic Progress: www.victoria.ac.nz/students/study/progress/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/students/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/students/study/progress/grades
- Resolving academic issues: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Special passes: www.victoria.ac.nz/about/governance/dvc-academic/publications
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/about/governance/strategy
- Student support: www.victoria.ac.nz/students/support
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/learning-teaching/learning-partnerships/student-charter
- Student Contract: www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
- Subject Librarians: <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/about/governance/structure
- Victoria graduate profile: www.victoria.ac.nz/learning-teaching/learning-partnerships/graduate-profile
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

Week 1	16 July	Introduction: Why (Study) Popular Music? Bennett, Andy, Barry Shank and Jason Toynbee. "Introduction." <i>The Popular Music Studies Reader</i> . Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 1-14. Print. Kassabian, Anahid. "Popular." <i>Key Terms in Popular Music and Culture</i> . Ed. Bruce Horner and Thomas Swiss. Malden, MA: Blackwell, 1999. 113-123. Print.
Week 2	23 July	History: Music Industries and Institutions Chanan, Michael. "Record Culture." <i>Repeated Takes: A Short History of Recording and Its Effects on Music</i> . London: Verso, 1995. 1-22. Print.
Week 3	30 July	Genres: Rock, Pop, Hip Hop and Beyond Shuker, Roy. "It's Still Rock and Roll to Me." <i>Understanding Popular Music Culture</i> . New York: Routledge, 2008. 119-136. Print. Borthwick, Stuart and Ron Moy. "Synthpop: Into the Digital Age." <i>Popular Music Genres</i> . Edinburgh: Edinburgh University Press, 2004. 119-137. Print.
Week 4	6 Aug	Technologies and Formats: From Wax Cylinders to Mp3s Frith, Simon. "The Industrialization of Music." <i>The Popular Music Studies Reader</i> . Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 231-238. Print. Sterne, Jonathan. "The Mp3 as Cultural Artifact." <i>New Media and Society</i> . 8.5 (2006): 825-842. Print.
Week 5	13 Aug	Valuing Popular Music: Good Music v. Bad Music Frith, Simon. "The Value Problem in Cultural Studies." <i>Performing Rites: Evaluating Popular Music</i> . London: Oxford University Press, 2002. 3-20. Print. Stahl, Matthew Wheelock. "A Moment Like This: <i>American Idol</i> and Narratives of Meritocracy." <i>Bad Music: The Music We Love to Hate</i> . Ed. Christopher J. Washburne and Maiken Derno. New York: Routledge, 2004. 212-232. Print.
Week 6	20 Aug	The Place of Music: Aotearoa/New Zealand Meehan, Norman. "'Sounds Like Home': Trinity Roots and Jazz-Dub-Reggae in Wellington." <i>Home, Land and Sea: Situating Music in Aotearoa New Zealand</i> . Ed. Glenda Keam and Tony Mitchell. Auckland: Pearson, 2011. 134-144. Print. Stahl, Geoff. "'DIY or DIT!': Tales of Making Music in a Creative Capital." <i>Home, Land and Sea: Situating Music in Aotearoa New Zealand</i> . Ed. Glenda Keam and Tony Mitchell. Auckland: Pearson, 2011. 145-160. Print.

Mid Trimester Break: Monday 25 August to Sunday 7 September 2014

Week 7	10 Sept	<p>Performing and Authenticity: Live, Recording, Video</p> <p>Altman, Rick. "The Material Heterogeneity of Sound." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 269-275. Print.</p> <p>Auslander, Phil. "Liveness: Performance and the Anxiety of Simulation." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 85-91. Print.</p> <p>Vernalis, Carol. "Connections Among Music, Image, and Lyrics." <i>Experiencing Music Video: Aesthetics and Cultural Context</i>. New York: Columbia University Press, 2004. 175-198. Print.</p>
Week 8	17 Sept	<p>Race and Racial Politics: Hip Hop and Afrofuturism</p> <p>Rose, Tricia. "Voices from the Margins: Rap Music and Contemporary Cultural Production." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 216-223. Print.</p> <p>Albiez, Sean. "Post-Soul Futurama: African American Cultural Politics and Early Detroit Techno." <i>Electronica, Dance and Club Music</i>. Ed. Mark J. Butler. Surrey, UK: Ashgate, 2012. 445-466. Print.</p>
Week 9	24 Sept	<p>Gender and Sexuality: Othering/Queering Rock, Pop and Hip Hop</p> <p>Gottlieb, Joanne, Gayle Wald. "Smells Like Teen Spirit: Riot Grrrls, Revolution, and Women in Independent Rock." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 355-361. Print.</p> <p>Durham, Aisha. "'Check on It': Beyoncé, Southern Booty, and Black Femininities in Music Video." <i>Feminist Media Studies</i>. 12.1 (2012): 35-49. Print.</p> <p>Cveji, Zarko. "'Do You Nomi?': Klaus Nomi and the Politics of (Non)identification." <i>Women and Music: A Journal of Gender and Culture</i>. 13 (2009): 66-75. Print.</p>
Week 10	1 Oct	<p>Scenes and Subcultures: Cities and Musicmaking</p> <p>Straw, Will. "Communities and Scenes and in Popular Music." <i>The Subcultures Reader</i>. 2nd ed. Ed. Ken Gelder and Sarah Thornton. London: Routledge, 2005. 469-478. Print.</p> <p>Bennett, Andy. "Subcultures or Neo-Tribes? Rethinking the Relationship Between Youth, Style and Musical Taste." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 106-113. Print.</p>

- Week 11 8 Oct **Dance and DJ Cultures: Histories, Technologies, Bodies and Spaces**
- Hughes, Walter. "In the Empire of the Beat." *Microphone Fiends: Youth Music and Youth Culture*. Ed. Andrew Ross and Tricia Rose. New York: Routledge, 1994. 147-157. Print.
- Rietveld, Hillegonda C. "Journey to the Light? Immersion, Spectacle and Mediation." *DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music*. Ed. Bernardo Attias, Anna Gavanas, Hillegonda Rietveld. London: Bloomsbury, 2013. 79-102. eBook.

- Week 12 15 Oct **Musical Tourism: Consuming Bollywood, Performing Karaoke**
- Novak, David. "Cosmopolitanism, Remediation and the Ghost World of Bollywood." *Cultural Anthropology*. 25.1 (2010): 40-72. Print.
- Man Kong Lum, Casey. "The Karaoke Dilemma: On the Interaction between Collectivism and Individualism in the Karaoke Space." *Karaoke Around the World*. Ed. Toru Mitsui and Shuhei Hosokawa. New York: Routledge, 2001. 166-177. Print.