

MDIA 305: A Social History of Popular Music

Trimester 2 2010

Monday 12 July to Saturday 13 November 2010

20 Points

TRIMESTER DATES

Teaching dates: Monday 12 July 2010 to Friday 15 October 2010

Mid-trimester break: Monday 23 August to Sunday 5 September 2010

Study week: Monday 18 October to Friday 22 October 2010

Last piece of assessment due: Monday 25 October 2010

WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

NAMES AND CONTACT DETAILS

Staff: Dr. Geoff Stahl

Email: geoff.stahl@vuw.ac.nz

Phone: (04) 463-7472

Room: FT 81, Room 102

Office Hours: Tuesday 13:00-15:00

Tutor: Michael Schraa

Email: michael.schraa@vuw.ac.nz

Room: FT 83, Room 206

Office Hours: TBA

CLASS TIMES AND LOCATIONS

Lectures: Monday, 09:00-11:00

Room: MY LT220

Tutorials:

Mondays: 15:00-16:00, 16:00-17:00 @ 83FT room201

Tuesdays: 10:00-11:00, 11:00-12:00 @ 81FT room 103

COURSE DELIVERY

The course delivery will consist of one weekly lecture (2 hrs) and one weekly tutorial (1 hr).

Tutorials are mandatory and will begin in Week Two. There will also be a selection of screenings, which are optional. Screening room TBA.

COMMUNICATION OF ADDITIONAL INFORMATION

Lecture notes, in the form of Powerpoint slides, will be posted on Blackboard, AFTER each lecture.

COURSE CONTENT

This course explores the role of technology in shaping popular music. Production, distribution and consumption will be addressed, as will race, gender and sexuality. This course will also take an historical approach to the uses of technology in relation to music, examining recording, studio spaces, hi-fi stereos and digitalization.

LEARNING OBJECTIVES

Students passing the course should be able to achieve the following:

- Demonstrate a grasp of theories of technology in relation to music
- Understand the diverse perspectives taken towards technology and music
- Critically engage with key ideas regarding technology and music
- Improve their research, writing, and oral presentation skills

EXPECTED WORKLOAD

This is a 20-point course, which usually equates to 200 hours of work (1 point equals 10 hours) spread over the trimester.

READINGS

Essential texts:

Readings for this course will be available in the form of a Course Reader.

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building.

ASSESSMENT REQUIREMENTS

There are three pieces of assessment for this course.

1. Oral Presentation (20%): 500 words

12-15 minute oral presentation, based on one supplementary reading, as listed on S-Cubed. Presentations begin Week Three and run through to Week Twelve. There are two presentations each week. Students sign up via S-Cubed. Includes 500 word writeup.

2. Research Proposal (30%) 1000 words

Outline of final research paper. Includes research question, object of study, key ideas and/or concepts being used and a rationale as to why they are being used, as well as a short bibliography (at least five entries).

DUE DATE: Monday, September 6 @ 10 AM

3. Final Research Paper (50%) 2500-2800 words

An in-depth examination of one key theme and building on the research proposal. The student should demonstrate an ability to critically engage with a specific issue discussed in the course, as well as an ability to analyse and argue coherently.

DUE DATE: Monday, October 25 @ 2 PM.

N.B.: Further details and expectations regarding each piece of assessment will be discussed in class as well as tutorials.

ASSIGNMENT COVER SHEETS

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. 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. Work that is submitted late without an extension is subject to 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.

MANDATORY COURSE REQUIREMENTS

To gain a pass in this course you must:

- Complete all three pieces of assessment.
- Tutorial attendance is mandatory. It is expected that if tutorials are missed, a proper medical certificate or equivalent will be provided to the lecturer.

CLASS REPRESENTATIVES

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

STATEMENT ON LEGIBILITY

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff

- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

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

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

GENERAL UNIVERSITY POLICIES AND STATUTES

You 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 or go to the Academic Policy and Student Policy sections on:

<http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx

COURSE PROGRAMME

Week 1	Jul. 12	<p><u>Getting Technical</u></p> <p>Bryan Pfaffenberger. "Fetishised Objects and Humanised Nature: Towards an Anthropology of Technology." <i>Man, New Series</i>. 23.2 (Jun., 1988): 236-252. Print.</p> <p>Théberge, Paul. "'Plugged In': Technology and Popular Music." <i>The Cambridge Companion to Pop and Rock</i>. Simon Frith, Will Straw and John Street, Eds. London: Cambridge University Press, 2001. 3-25. Print.</p>
Week 2	Jul. 19	<p><u>Early Recording Technologies</u></p> <p>Chanan, Michael. "Record Culture." <i>Repeated Takes: A Short History of Recording and Its Effects on Music</i>. London: Verso, 1-22. Print.</p> <p>Lockheart, Paula. "A History of Early Microphone Singing, 1925-1939: American Mainstream Popular Singing at the Advent of Electronic Microphone Amplification." <i>Popular Music and Society</i>. 26.3 (2003): 367-385. Print.</p>
Week 3	Jul. 26	<p><u>Sonic Spaces</u></p> <p>Doyle, Peter. "Introduction." <i>Echo and Reverb: Fabricating Space in Popular Music Recording 1900-1961</i>. Middletown, CT: Wesleyan University Press. 2005. 1-37. Print.</p> <p>Julien, Olivier. "The Diverting of Musical Technology by Rock Musicians: The Example of Double-Tracking." <i>Popular Music</i>. 18.3 (1999): 357-365. Print.</p> <p>Screening: <i>Les Paul: Chasing Sound</i> (John Paulson, 2007)</p>
Week 4	Aug. 2	<p><u>Domesticating Technology</u></p> <p>Keightley, Keir. "'Turn It down!' She Shrieked: Gender, Domestic Space, and High Fidelity, 1948-59." <i>Popular Music</i>. 15.2 (May, 1996): 149-177. Print.</p>
Week 5	Aug. 9	<p><u>Avant-Garde Meets Pop</u></p> <p>Hayward, Phil. "Danger! Retro-Affectivity: The Cultural Career of the Theremin." <i>Convergence</i>. 3 (1997): 28-53. Print.</p> <p>Taylor, Timothy D. "Postwar Music and the Technoscientific Imaginary." <i>Strange Sounds: Music, Technology and Culture</i>. New York: Routledge. 41-71. Print.</p> <p>Screening: <i>Theremin: An Electronic Odyssey</i> (Steven M. Martin, 1994)</p>
Week 6	Aug. 16	<p><u>Die Mensch-Maschine</u></p> <p>Biddle, Ian. "Vox Electronica: Nostalgia, Irony and Cyborgian Vocalities in Kraftwerk's <i>Radioaktivität</i> and <i>Autobahn</i>." <i>Twentieth-Century Music</i>. 1.1 (2004): 81-100. Print.</p> <p>Reinecke, David M. "'When I Count to Four...': James Brown, Kraftwerk, and the Practice of Musical Time Keeping Before Techno." <i>Popular Music and Society</i>. 32.5 (2009): 607-616. Print.</p> <p>Screening: <i>Kraftwerk and the Electronic Revolution</i> (Director Unknown, 2008)</p>

Mid Trimester Break: Monday 23 August to Sunday 5 September 2010

Week 7 Sep. 6 **Sounding Out Race Through Afrofuturism**
 Weheylie, Alexander. "‘Feenin’": Posthuman Voices in Contemporary Black Popular Music." *Social Text* 71. 20.2 (Summer 2002): 21-47. Print.
 Zuberi, Nabeel. "Is the Future Black? Black Music and Technology Discourse." *Science Fiction Studies*. 34 (2007): 283-300. Print.
 Screening: *Sun Ra: Space is the Place* (John Coney, 1974)

Week 8 Sep. 13 **Gender Matters**
 Bradby, Barbara. "Sampling Sexuality: Gender, Technology and the Body in Dance Music." *Popular Music*. 12.2 (1993): 155-176. Print.
 Bourdage, Monique. "'A Young Girl's Dream': Examining the Barriers Facing Female Electric Guitarists." *IASPM Journal*. 1.1: 1-16. Web.
 Harasser, Karin. "Switched-On Vulnerability: Designability, Gender, and Technology with Laurie Anderson and Wendy Carlos." *Artists as Inventors, Inventors as Artists*. Dieter Daniels and Barbara U. Schmidt, Eds. Ostfildern: Hatje Cantz Verlag, 2008: 196-207.
 Screening: *Women in Rock* (Wolfgang Büld, 1980)
 Screening: *Delian Mode* (Kara Blake, 2009)

Week 9 Sep. 20 **Queering the Pitch**
 Cvejic, Zarko. "'Do You Nomi?': Klaus Nomi and the Politics of (Non)Identification." *Women and Music*. 13 (2009): 66-75. Print.
 Thaemlitz, Terre. "Globule of Non-Standard: An Attempted Clarification of Globular Identity Politics in Japanese Electronic 'Sightseeing Music.'" *Organised Sound*. 8.1 (2003): 97-107. Print.
 Screening: *The Nomi Song* (Andrew Horn, 2004)

Week 10 Sep. 27 **Materiality and Immateriality**
 Fikentscher, Kai. "'There's Not a Problem I Can't Fix, 'Cause I Do It in the Mix': On the Performative Technology of 12-Inch Vinyl." *Music and Technoculture*. René T. A. Lysloff and Leslie C. Gay, Jr. (Eds). Middletown, CT: Wesleyan University Press, 2003. 290-316. Print.
 Sterne, Jonathan. "The Mp3 as Cultural Artifact." *New Media and Society*. 8.5 (2006): 825-842. Print.
 Screening: *Scratch* (Doug Pray, 2001)

Week 11 Oct. 4 **Going Global Technically**
 Seago, Alex. "The 'Kraftwerk-Effekt': Transatlantic Circulation, Global Networks and Contemporary Pop Music." *Atlantic Studies*. 1.1 (2004): 85-105. Print.
 Hofer, Sonya. "I Am They: Technological Mediation, Shifting Conceptions of Identity and Techno Music." *Convergence*. 12.3 (2006): 307-324. Print.
 Screening: *High Tech Soul: The Creation of Techno Music* (Gary Bredow, 2006)

Week 12 Oct. 11

Being Digital

Turner, Tad. "The Resonance of the Cubicle: Laptop Performance in Post-Digital Musics." *Contemporary Music Review*. 22.4 (2003): 81-92. Print.

Prior, Nick. "Putting a Glitch in the Field: Bourdieu, Actor Network Theory and Contemporary Music." *Cultural Sociology*. 2.3 (2008): 301-319. Print.