

MDIA 321 Special Topic: Popular Music Genres

Trimester 1 2011

28 February to 2 July 2011

20 Points

TRIMESTER DATES

Teaching dates: 28 February to 3 June 2011

Mid-trimester break: 18 April to 1 May 2011

Study week: 6 June to 10 June 2011

Examination/Assessment period: 10 June to 2 July 2011

Note: Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

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

Course Coordinator and Lecturer

Roy Shuker roy.shuker@vuw.ac.nz

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Room: 302, 83 Fairlie Terrace

Office Hours: tba

Tutor

Nic Anderson nic.anderson@vuw.ac.nz

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Room: 306, 83 Fairlie Terrace

Office Hours: Monday 2 – 3pm

CLASS TIMES AND LOCATIONS

Lectures

Fridays 12.10pm- 2.00 pm

FT77 LT 306

Tutorials: TBA

Tutorial enrolment will take place after the first lecture through the online S-Cubed system. Further details can be found on the MDIA 321 Blackboard site.

COURSE DELIVERY

The lectures form the core of the course; attendance is advised.

During lecture sessions, I will use audio material along with screened episodes and extracts from several acclaimed televised music history series, including "Dancing in the Street"; "The Seven Ages of Rock"; and "Walk On By".

The tutorials will be related to the lecture sessions, especially the screenings. They will include a focus on primary source materials (including music magazines).

COMMUNICATION OF ADDITIONAL INFORMATION

Additional information will be posted on the MDIA 321 Blackboard site.

COURSE CONTENT

The course will examine, from a sociological point of view, the historical construction and contemporary critical status of selected popular music genres and sub genres. Particular consideration will be given to the role of the music press and music critics in shaping the discourse around the construction and status of the selected genres.

Within a broadly chronological framework, the course will critically examine:

- ◀ the construction of histories [the plural is deliberate] of popular music.
- ◀ the role of the music press and music critics in this process.
- ◀ the constitution, reconstitution, and influence of genres.
- ◀ the nature of canons within popular music.
- ◀ the work and influence of key performers; e.g. Elvis Presley; The Beatles; Nirvana.
- ◀ generational politics; e.g. claims made for the significance of "rock" in the 60s counterculture; 'alternative/hardcore' in the 80s; 'slackers' and grunge in the 90s.
- ◀ cultural politics: the role of music genres in the representation of issues of class, gender and sexuality; age, socialisation, and identity formation; the political appropriation of popular music for political causes/campaigns; e.g. the U.S. Civil Rights movement.
- ◀ The relationship between popular music and style (visual, fashion, etc); e.g. the New Romantics.

LEARNING OBJECTIVES

On successful completion of the course, you will be able to:

- ◀ Identify and critically discuss core issues in the historiography of popular music.
- ◀ Identify and critically discuss the nature and influence of key musical texts, genres, and their performers.

- ◀ Demonstrate the relative importance of the music industry, technology, geographic, and social/cultural factors in the development of popular music genres.
- ◀ Appreciate the ideological role of popular music genres in shaping age, class, ethnic and gender identities.

EXPECTED WORKLOAD

This course is worth 20 points. The expectation is that this equates to 200 hours work , 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.

READING

There is no book of course readings. See the course Reading List (separate handout) for recommended and wider reading suggestions. Key articles will be available electronically through the VUW Library.

ASSESSMENT REQUIREMENTS

Students must complete all THREE pieces of required assessment:

a tutorial task; an assignment; and the final exam.

TUTORIAL TASK: 20% (see separate handout) 1,000 words

These individual tasks will be allocated in tutorials, presented week by week, and subsequently submitted for assessment.

ASSIGNMENT: 40% 2,000 words

WRITE ON **ONE** OF THE TOPICS BELOW.

TOPIC 1. Due 25 March. (Relates primarily to course objective 2).

Critically compare and contrast an issue of either Rolling Stone OR NME magazine from the 1970s – 1980s with a contemporary issue.

Your analysis should include reference to the general scope of the magazine, the features and articles, and aspects such as the target readership.

A copy of the earlier magazine will be provided; current issues can be obtained from the City Library, from book and some record shops.

TOPIC 2. Due 18 April (Relates primarily to course objectives 1 and 2).

“The 1960s ‘rock revolution’ is the most critical and important period in the history of popular music”.

Critically discuss this claim.

Your essay should include reference to how the period has been treated in the literature and music documentaries. Ideally, you should make an argument (for or against, or a qualified view) in relation to the claim.

EXAMINATION: 40% (2 hours)

This will concentrate on the second half (post trimester break) of the course; considerable guidance will be provided.

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.

PENALTIES AND EXTENSIONS

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 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:

- Submit the written work specified for this course, on or by the specified dates (subject to such provisions as are stated for late submission of work)
- Attend at least 8 tutorials (a roll is kept)

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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study.

Find out how academic progress is monitored and how enrolment can be restricted at

www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

COURSE PROGRAMME

Week 1	2 March	COURSE INTRODUCTION Administration: course outline; assessment; tutorials Issues in Popular Music Histories Print histories, (auto-) biography, visual histories, and 'rock' museums.
Week 2	9 March	Genre, Canons, and Popular Music Definitions; issues.
Week 3	16 March	The music press; rock criticism Screening: NME documentary
Week 4	23 March	Why 1955? Competing explanations for the emergence of rock'n'roll Screening: Dancing in the Street; episode 1. 25 March ASSIGNMENT 1 DUE
Week 5	30 March	The Beatles, Dylan, and the 'Swinging Sixties' Screening: Screening : Seven Ages of Rock Episode 1 Dancing in the Street; episode 3.
Week 6	6 April	The US: Soul and black consciousness Screening: Dancing in the Street; episode 3. RESPECT
Week 7	13 April	Psych., prog. Screening : Seven Ages of Rock Episode 2 18 April ASSIGNMENT 2 DUE
Mid Trimester Break: Monday 18 April– Sunday 1 May 2011		
Week 8	4 May	Alternative: garage, punk and the indies Screening : The Seven Ages of Rock; episode 3.
Week 9	11 May	Metal; from the margin to the mainstream

Screening : The Seven Ages of Rock; episode 4.

Week 10 18 May **Style, Gender Politics and the 80s** (Disco, Glam, New Romantics)

Screening : Dancing in the Street - Hang on to yourself

Week 11 25 May **Alternative**

Screening : The Seven Ages of Rock; episode 6.

Week 12 1 June **Indie**

Screening : The Seven Ages of Rock; episode 7

Study Week: Monday 6 June to Friday 10 June 2011

Examination Period: Friday 10 June to Saturday 2 July 2011

EXAM: 2 hours. Date to be confirmed.