

# MDIA 305: A Social History of Popular Music

**Trimester 2 2011**

11 July to 12 November 2011

**20 Points**

## TRIMESTER DATES

Teaching dates:	11 July to 14 October 2011
Mid-trimester break:	22 August to 4 September 2011
Study week:	17 to 21 October 2011
Last piece of assessment due:	25 October 2011

## 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	Email	Phone	Room	Office Hours
<i>Course Coordinator</i>				
Geoff Stahl	geoff.stahl@vuw.ac.nz	463 7472	Room 102, 81 FT	Tuesday, 1-3 PM (or by appointment)
<i>Tutor</i>				
Nic Anderson	nic.anderson@vuw.ac.nz	463 7041	Room 306, 83 FT	TBC

## CLASS TIMES AND LOCATIONS

### Lectures

Wednesdays 10 AM-12 PM LT 306, 77 Fairlie Terrace

### Tutorials

Wednesdays 1.10 PM, 2.10 PM

Thursdays 12 PM, 1.10 PM

### Screenings

Tuesdays 3:10-5 PM (optional) RM 203, 83 Fairlie Terrace

## **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. You can sign up for tutorials through S-Cubed.

There will also be a selection of screenings, which are optional, but which you are strongly encouraged to attend. Screenings will be held in FT 83, Room 203, from 3-5 PM on Tuesdays.

## **COMMUNICATION OF ADDITIONAL INFORMATION**

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

## **COURSE PRESCRIPTION**

A social history of popular music, from the appearance of the gramophone in the nineteenth century to the emergence of laptop in the twenty-first.

## **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, digitalization, as well the many different cultural and social practices associated with them.

## **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 and writing skills

## **EXPECTED WORKLOAD**

The expected workload for a 20 point course is 200 hours spread evenly over the 12 week trimester and breaks, or 13 hours per teaching week.

## **READINGS**

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

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 4 to 22 July 2011, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of the Student Union Building.

You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from nominated collection points at each campus. You will be contacted when they are available.

## ASSESSMENT REQUIREMENTS

There are three pieces of assessment for this course.

**1. Response Papers (30%): 4 X 500 words**

Short papers critically responding to and engaging with four course readings, beginning Week Four and up to and including Week 10. More details will be discussed in the first tutorial, in Week Two. Reports to be handed in the week the reading is scheduled, in tutorial.

**2. Research Proposal (20%) 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). You are expected to discuss your topic with your tutor during office hours.

**DUE DATE: Monday, September 12 @ 2 PM**

**3. Final Research Paper (50%) 3000 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: Tuesday, 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 SEFTMS Admin Office, 83 Fairlie Terrace. 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 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 all 6 pieces of assessment.
- Attend at least 9 tutorials.

### **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. Where handwritten work is required you are expected to write clearly. If this 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](http://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](http://www.victoria.ac.nz/home/study/academic-progress). Most statutes and policies are available at

[www.victoria.ac.nz/home/about/policy](http://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](http://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](http://www.victoria.ac.nz/home/about_victoria/avcacademic).

**COURSE PROGRAMME**

Week 1	13 Jul	<p><b><u>Getting Technical</u></b></p> <p>Pfaffenberger, Bryan. "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	20 Jul	<p><b><u>Early Recording Technologies</u></b></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	27 Jul	<p><b><u>Sonic Spaces</u></b></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: Wizard of Waukesha</i> (Catherine Orentreich, 1980)</p>
Week 4	3 Aug	<p><b><u>Domesticating Technology</u></b></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	10 Aug	<p><b><u>Avant-Garde Meets Pop</u></b></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	17 Aug	<p><b><u>Die Mensch-Maschine</u></b></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>

<b>Mid Trimester Break:</b>		<b>Monday 22 August to Sunday 4 September 2011</b>
Week 7	7 Sept	<p><b><u>Sounding Out Race Through Afrofuturism</u></b></p> <p>Weheylie, Alexander. "‘Feenin’": Posthuman Voices in Contemporary Black Popular Music." <i>Social Text</i> 71. 20.2 (Summer 2002): 21-47. Print.</p> <p>Zuberi, Nabeel. "Is the Future Black? Black Music and Technology Discourse." <i>Science Fiction Studies</i>. 34 (2007): 283-300. Print.</p> <p>Screening: <i>Sun Ra: Space is the Place</i> (John Coney, 1974)</p> <p><b>REMINDER: Research Proposals due Monday Sept 12 @ 2 PM</b></p>
Week 8	14 Sept	<p><b><u>Gender Matters</u></b></p> <p>Bradby, Barbara. "Sampling Sexuality: Gender, Technology and the Body in Dance Music." <i>Popular Music</i>. 12.2 (1993): 155-176. Print.</p> <p>Bourdage, Monique. "'A Young Girl's Dream': Examining the Barriers Facing Female Electric Guitarists." <i>IASPM Journal</i>. 1.1: 1-16. Web.</p> <p>Harasser, Karin. "Switched-On Vulnerability: Designability, Gender, and Technology with Laurie Anderson and Wendy Carlos." <i>Artists as Inventors, Inventors as Artists</i>. Dieter Daniels and Barbara U. Schmidt, Eds. Ostfildern: Hatje Cantz Verlag, 2008: 196-207.</p> <p>Screening: <i>Women in Rock</i> (Wolfgang Büld, 1980)</p> <p>Screening: <i>Delian Mode</i> (Kara Blake, 2009)</p> <p><b>DUE DATE: Research Proposals due Monday Sept 12 @ 2 PM</b></p>
Week 9	21 Sept	<p><b><u>Queering the Pitch</u></b></p> <p>Cvejic, Zarko. "'Do You Nomi?': Klaus Nomi and the Politics of (Non)Identification." <i>Women and Music</i>. 13 (2009): 66-75. Print.</p> <p>Thaemlitz, Terre. "Globule of Non-Standard: An Attempted Clarification of Globular Identity Politics in Japanese Electronic 'Sightseeing Music.'" <i>Organised Sound</i>. 8.1 (2003): 97-107. Print.</p> <p>Screening: <i>The Nomi Song</i> (Andrew Horn, 2004)</p>
Week 10	28 Sept	<p><b><u>Materiality and Immateriality</u></b></p> <p>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." <i>Music and Technoculture</i>. René T. A. Lysloff and Leslie C. Gay, Jr. (Eds). Middletown, CT: Wesleyan University Press, 2003. 290-316. Print.</p> <p>Sterne, Jonathan. "The Mp3 as Cultural Artifact." <i>New Media and Society</i>. 8.5 (2006): 825-842. Print.</p> <p>Screening: <i>Scratch</i> (Doug Pray, 2001)</p>
Week 11	5 Oct	<p><b><u>Going Global Technically</u></b></p> <p>Seago, Alex. "The 'Kraftwerk-Effekt': Transatlantic Circulation, Global Networks and Contemporary Pop Music." <i>Atlantic Studies</i>. 1.1 (2004): 85-105. Print.</p> <p>Hofer, Sonya. "I Am They: Technological Mediation, Shifting Conceptions of</p>

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      12 Oct

**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.

**Study Week:**                      Monday 17 October to Friday 21 October 2011

**DUE DATE:**                      **RESEARCH PAPER Tuesday 25 October @ 2 PM**