

MDIA 305 A Social History of Popular Music

Trimester 1 2012

5 March to 4 July 2012

20 Points

TRIMESTER DATES

Teaching dates:	5 March to 8 June 2012
Mid-trimester break:	6 to 22 April 2012
Study week:	11 to 15 June 2012

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

Dr Geoff Stahl

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Phone: (04) 463 7472

Room: 81 Fairlie Terrace, Room 102

Office Hours: TBC

Tutor

Tamatai Ngarimu

Email: tamatai.ngarimu@vuw.ac.nz

Office Hours: TBC

CLASS TIMES AND LOCATIONS

Lectures

Mondays 2.10pm – 4.00pm 77 Fairlie Terrace, Room 306

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the MDIA 305 site on Blackboard: go to "Tutorials" and then follow the instructions under the "SCubed - Tutorial Enrolment Instructions" link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside the SEFTMS Admin Office, 83 Fairlie Terrace.

Screenings (Optional): Tuesdays, 3.10pm – 5.00pm (optional), 83 Fairlie Terrace, Room 203

COURSE DELIVERY

The course delivery will consist of one weekly lecture (2 hours) and one weekly tutorial (1 hour). Tutorials are mandatory and will begin in Week Two. There will also be a selection of screenings, which are optional.

COMMUNICATION OF ADDITIONAL INFORMATION

Abridged lecture notes, in the form of Powerpoint slides, will be posted on Blackboard, PRIOR to each lecture.

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.

COURSE PRESCRIPTION

A social history of popular music, from the appearance of the gramophone in the nineteenth century to the laptop in the twenty-first. Topics will include changes in technology, historical dimensions of the production, distribution and consumption of popular music, as well as considerations of the emergence of new musical genres and related cultural politics including race, gender and sexuality.

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 digitalisation.

LEARNING OBJECTIVES

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

- Learning Objective 1: Demonstrate a grasp of theories of technology in relation to music
- Learning Objective 2: Understand the diverse perspectives taken towards technology and music
- Learning Objective 3: Critically engage with key ideas regarding technology and music
- Learning Objective 4: Improve their research and writing skills

EXPECTED WORKLOAD

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

READINGS

Essential texts:

Readings for this course will be available in the form of the MDIA 305 Course Reader.

Recommended reading: A number of books have been put on Reserve at the Library. Please see the link on the Library website for more details.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, 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 or can email an order or enquiry to enquiries@vicbooks.co.nz. Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

ASSESSMENT REQUIREMENTS

There are three pieces of assessment for this course.

1. Response Papers (25%): 4 X 500 words

Short papers critically responding to four course readings, beginning Week Three and up to and including Week 10. More details discussed in the first tutorial, in Week Two. Reports to be handed in the week the reading is scheduled, in tutorial. (Learning Objectives 1-4)

2. Research Proposal (25%) 750 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 six entries). (Learning Objectives 1, 3, 4)

DUE DATE: Monday, 30 April at 2.00pm

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. (Learning Objectives 1, 3, 4)

DUE DATE: Thursday, 7 June at 2.00pm

NB: 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, 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.

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	5 MAR	<p><u>Getting Technical</u> 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	12 MAR	<p><u>Early Recording Technologies and Techniques</u> 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	19 MAR	<p><u>Sonic Spaces</u> 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	26 MAR	<p><u>Domesticating Technology</u> 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	2 APR	<p><u>Avant-Garde Meets Pop: Theremin vs. Moog</u> Hayward, Phil. "Danger! Retro-Affectivity: The Cultural Career of the Theremin." <i>Convergence</i>. 3 (1997): 28-53. Print.</p> <p>Pinch, Trevor. "Emulating Sound: What Synthesizers Can and Can't Do: Explorations in the Social Construction of Sound." Berlin: Akademie Verlag. 1-18. Print.</p> <p>*OPTIONAL READING: 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>

Mid Trimester Break: Friday 6 April to Sunday 22 April 2012

Week 6	23 APR	<p><u>Die Mensch-Maschine</u></p> <p>--. "Kraftwerk: Playing the Machines." Kraftwerk: <i>Music Non-Stop</i>. Sean Albiez and David Pattie, Eds. London: Continuum. 119-135. Print.</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>*OPTIONAL READING: Pattie, David. Introduction: The (Ger)man Machines." <i>Kraftwerk: Music Non-Stop</i>. Sean Albiez and David Pattie, Eds. London: Continuum. 1-12. Print.</p> <p>Screening: <i>Kraftwerk and the Electronic Revolution</i> (Director Unknown, 2008)</p>
Week 7	30 APR	<p><u>Sounding Out Race Through Afrofuturism</u></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>James, Robin. "'Robo-Diva R&B': Aesthetics, Politics, and Black Female Robots in Contemporary Popular Music." <i>Journal of Popular Music Studies</i>. 20.4 (2009): 402-423.</p> <p>*OPTIONAL READING: Rose, Tricia. "Soul Sonic Forces: Technology, Orality, and Black Cultural Practice in Rap Music." <i>Black Noise: Rap Music and Black Culture in Contemporary America</i>. New England: Wesleyan University Press. 1994. 62-98. Print.</p> <p>Screening: <i>Sun Ra: Space is the Place</i> (John Coney, 1974)</p>
Week 8	7 MAY	<p><u>Gender Matters</u></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>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>Screening: <i>Women in Rock</i> (Wolfgang Büld, 1980); <i>Delian Mode</i> (Kara Blake, 2009)</p>
Week 9	14 MAY	<p><u>Queering the Pitch</u></p> <p>Dickinson, Kay. "'Believe'? Vocoder, Digitalised Female Identity and Camp." <i>Popular Music</i>. 20.3 (2001): 333-347. Print.</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>Screening: <i>The Nomi Song</i> (Andrew Horn, 2004)</p>

Week 10	21 MAY	<p><u>Materiality and Immateriality</u></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	28 MAY	<p><u>Being Digital</u></p> <p>Turner, Tad. "The Resonance of the Cubicle: Laptop Performance in Post-Digital Musics." <i>Contemporary Music Review</i>. 22.4 (2003): 81-92. Print.</p> <p>Prior, Nick. "Putting a Glitch in the Field: Bourdieu, Actor Network Theory and Contemporary Music." <i>Cultural Sociology</i>. 2.3 (2008): 301-319. Print.</p>
Week 12	4 JUN	<p>NO LECTURE/TUTORIALS THIS WEEK (Queen's Birthday Holiday)</p> <p>*NB: FINAL RESEARCH PAPER DUE, THURSDAY, 7 JUNE at 2.00pm</p>