

MDIA 205: Popular Music Studies

Trimester 2 2016

11 July to 13 November 2016

20 Points



Photo Credit: Geoff Stahl

IMPORTANT DATES

Teaching dates: 11 July to 16 October 2016

Mid-trimester break: 22 August to 4 September 2016

Last assessment item due: 26 October 2016

Withdrawal dates: Refer to www.victoria.ac.nz/students/study/withdrawals-refunds.

If you cannot complete an assignment or sit a test in the last three weeks of teaching, or an examination, it may instead be possible to apply for an aegrotat (refer to www.victoria.ac.nz/students/study/exams/aegrotats).

CLASS TIMES AND LOCATIONS

Lectures

Monday	12 noon – 2.00pm	Maclaurin MCLT102
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Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via myAllocator. Instructions can be found on the MDIA 205 site on Blackboard under “Tutorial instructions”. Remember to record your tutorial time, day and room for future reference. Tutorial rooms will be listed on myAllocator, Blackboard and on the noticeboard outside the administration office at 83 Fairlie Terrace.

NAMES AND CONTACT DETAILS

Course Coordinator:	Geoff Stahl
Email:	geoff.stahl@vuw.ac.nz
Phone:	04 463 7472
Room:	Room 205, 81 Fairlie Terrace
Office Hours:	Mondays 3-5 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 scenes, 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. Summarise and explain key concepts and debates in popular music studies.
2. Critically analyse, evaluate, and apply academic research on popular music.
3. Compare and contrast academic approaches used in the study of popular music.

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:

- Students must attend at least seven of ten tutorials, so that they will have the opportunity to develop oral communication and teamwork skills.
- Students must obtain at least 40% for each assignment worth more than 10%, in order to demonstrate the achievement of all the CLOs of the course.

Any student who is concerned that they have been (or might be) unable to meet any of the MCRs because of exceptional personal circumstances, should contact the course coordinator as soon as possible.

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	Critical Reflection 1,350-1,500 word essay.	25	2	Friday, August 12th
2	Mini-Literature Review 1,350-1,500 word essay.	25	1, 2, 3	Friday, September 23rd
3	Research Essay (2,750-3,000 words).	50	1, 2, 3	Wednesday, October 26th

More details on assignments and marking criteria will be handed out in lectures, tutorials and placed on Blackboard.

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

You are to critically reflect upon a personal experience of popular music. Using an artist, album, video, or musical event, you are to critically engage with that experience by drawing upon any readings set for the course (Hesmondhalgh on why music matters and Frith on the value of music are highly recommended, though any other of the assigned readings are welcome). (CLOs 2)

DUE DATE: Friday August 12th @ 2 PM

Second Assessment: Mini-Literature Review (1,350-1,500 words, 25%)

Selecting one weekly topic from Weeks 3-9, you are to read the assigned readings set for that week and find another topic-related reading. This additional reading must be drawn from scholarly sources (journal article, book chapter, etc.). You are to provide a short précis of the argument of each and consider how they compare and contrast regarding the topic. You may use an example to support your response. (CLOs 1-3)

DUE DATE: Friday, September 23rd @ 2 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 (including video) 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. These categories can overlap, so readings that inform your thinking about your chosen category are strongly encouraged. You may use material from your reading response if it is relevant to your project. (CLOs 1-3)

DUE DATE: Wednesday, October 26th @ 2 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 required. 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. To apply for an extension, email your Course Coordinator before the assignment is due. If granted, your Course Coordinator will inform you of the new due date. Tutors cannot grant extensions. **No assignment with or without an extension will be accepted after Friday 11 November 2016.**

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 which 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

The most recent student feedback survey on MDIA 205 did not indicate a need for any notable adjustments to the course. However, as with all MDIA courses, MDIA 205 is modified and updated each time it is offered based on feedback from students and to reflect changes in the field of popular music studies.

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
 - *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
 - *Special passes:* refer to the Assessment Handbook, at www.victoria.ac.nz/documents/policy/staff-policy/assessment-handbook.pdf
 - *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
 - *Subject Librarians:* <http://library.victoria.ac.nz/library-v2/find-your-subject-librarian>
 - *Terms and conditions:* www.victoria.ac.nz/study/apply-enrol/terms-conditions/student-contract
 - *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

COURSE PROGRAMME

Week 1	11 Jul	<p>Talk About, Pop Music: Why (Study) Popular Music?</p> <p>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.</p> <p>Hesmondhalgh, David. "Feeling and Flourishing." <i>Why Music Matters</i>. London: John Wiley & Sons, 11-26. eBook.</p>
Week 2	18 Jul	<p>Put the Needle on the Record: Histories, Technologies, Industries & Institutions</p> <p>Chanan, Michael. "Record Culture." <i>Repeated Takes: A Short History of Recording and Its Effects on Music</i>. London: Verso, 1995. 1-22. Print.</p> <p>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.</p>
Week 3	25 Jul	<p>Sighting the Sound: Music in Aotearoa/New Zealand</p> <p>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 Kearns and Tony Mitchell. Auckland: Pearson, 2011. 134-144. Print.</p> <p>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 Kearns and Tony Mitchell. Auckland: Pearson, 2011. 145-160. Print.</p>
Week 4	1 Aug	<p>Bad Music for Bad People: Taste(less), Talent(less), and (In)Tolerance</p> <p>Frith, Simon. "The Value Problem in Cultural Studies." <i>Performing Rites: On the Value of Popular Music</i>. Cambridge, MA: Harvard University Press, 1996. 3-20. Print.</p> <p>Carah, Nicholas. "Are You a Musician? The Rock Ideology and the Construction of Authenticity on <i>Australian Idol</i>." <i>Adapting Idols: Authenticity, Identity and Performance in a Global Television Format</i>. Ed. Koos Zwaan and Joost de Bruin. Ashgate: London, 2016: 169-180. eBook.</p>
Week 5	8 Aug	<p>Despite all the Computations: Genres and Gatekeeping</p> <p>Shuker, Roy. "It's Still Rock and Roll to Me." <i>Understanding Popular Music Culture</i>. New York: Routledge, 2008. 119-136. Print.</p> <p>Borthwick, Stuart and Ron Moy. "Synthpop: Into the Digital Age." <i>Popular Music Genres</i>. Edinburgh: Edinburgh University Press, 2004. 119-137. Print.</p>
Week 6	15 Aug	<p>Hip Hop Hippy, Hippy to the Hip Hop You Don't Stop the Rock: Race and Popular Music</p> <p>Gilroy, Paul. "'Jewels Brought from Bondage': Black Music and the Politics of Authenticity." <i>The Popular Music Studies Reader</i>. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 179-186. Print.</p>

Rose, Tricia. "Voices from the Margins: Rap Music and Contemporary Cultural Production." *The Popular Music Studies Reader*. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 216-223. Print.

Mid-Trimester Break: 22 August to 4 September

Week 7 5 Sep Flawless: Bey Day

Cashmore, Ellis. "Buying Beyoncé." *Celebrity Studies*. 1.2 (2010): 135-150. Print.

Durham, Aisha. "'Check on It': Beyoncé, Southern Booty, and Black Femininities in Music Video." *Feminist Media Studies*. 12.1 (2012): 35-49. Print.

Weidhase, Nathalie. "'Beyoncé Feminism' and the Contestation of the Black Feminist Body." *Celebrity Studies*. 6.1 (2015): 128-131. Print.

Week 8 12 Sep Cloudbusting: Digitalization and Dematerialization

Groening, Stephen. "Towards a Meteorology of the Media." *Transformations*. 25 (2014): 1-9. PDF.

Morris, Jeremy Wade. "Music in the Cloud." *Selling Digital Music, Formatting Culture*. Oakland, CA: University of California Press, 2015. 166-191. Print.

Week 9 19 Sep Do the Strand: Scenes, Cities and Musicmaking

Straw, Will. "Communities and Scenes and in Popular Music." *The Subcultures Reader*. 2nd ed. Ed. Ken Gelder and Sarah Thornton. London: Routledge, 2005. 469-478. Print.

Bennett, Andy. "Subcultures or Neo-Tribes? Rethinking the Relationship Between Youth, Style and Musical Taste." *The Popular Music Studies Reader*. Ed. Andy Bennett, Barry Shank and Jason Toynbee. New York: Routledge, 2006. 106-113. Print.

Week 10 26 Sep Dead Pop Stars: Music, Mourning, Memorialization

Bennett, Andy. "Mediation, Generational Memory and the Dead Music Icon." *Death and the Rock Star*. Ed. Catherine Strong and Barbara Lebrun. London: Ashgate, 2015. 61-72.

Albrecht, Michael Mario. "Dead Man in the Mirror: The Performative Aspects of Michael Jackson's Posthumous Body." *The Journal of Popular Culture*. 46.4 (2013): 705-724.

Week 11 3 Oct Lose Yourself to Dance: Technologies, Bodies and Spaces

Hesmondhalgh, David. "Musical Aesthetics and Bodily Experience." *Why Music Matters*. London: John Wiley & Sons. 30-35. eBook.

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 Gavanias, and Hillegonda Rietveld. London: Bloomsbury, 2013. 79-102. eBook.

Week 12 10 Oct I Know It's Over And It Never Really Began, But in My Heart It Was So Real: Review