

Issues and History in Popular Music

ANTHRO 106/106G – Semester 1, 2018

LECTURERS: Kirsten Zemke k.zemke@auckland.ac.nz

DESCRIPTION:

A survey of popular music styles, artists, culture and issues which explores facets such as genre, sub-culture, industrial controls, politics, the sales process, race and gender.

PURPOSE OF THIS COURSE IS TO:

- Introduce strategies and the importance of studying Popular Music from an academic perspective.
- Approach a broad history of Popular Music looking at key styles and periods
- Communicate current research-based understandings of the Popular Music from a range of theoretical, methodological and historical perspectives
- Assist students in the further development of key skills which include reading, writing, and critical thinking
- Get students to apply critical thinking to something they are familiar with
- Enhance students' understandings of the ubiquitous social, economic and artistic phenomenon that is Popular Music and stimulate interest in the field of study.

LEARNING OUTCOMES:

At the completion of the course students are expected to:

- Demonstrate an understanding of some of the key decades and sub-genres of popular music
- Be able to apply theoretical perspectives of race, gender and power to set genre and historical periods of popular music
- Be familiar with some of the key research and academic writing on Popular Music
- Be familiar with some of the key genre, styles and artists explored in the course
- Demonstrate skills in reading, note taking, critical thinking and writing at the appropriate level

Assessment

Essay One	20%	Due 16 April- 9.00 am
Essay Two	20%	Due 14 May- 9.00 am
Tutorial Exercises	10%	Weekly
Final Exam	50%	

GENERAL EDUCATION

Students can take this course as part of their regular degree, but it is also one of the courses selected for inclusion in the General Education schedules.

If you are taking this course for General Education , you should be enrolled in the 'G' course code: ANTHRO 106G
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If you are taking this course for as part of your regular degree, you should be enrolled in: ANTHRO 106

The General Education courses available to you will depend on your degree and other subject enrolments. If you are unsure which course code you should be enrolled in, please see your Faculty Student Advice Centre. For more information about General Education, visit the General Education website:

www.auckland.ac.nz/generaleducation

LEARNING SCHEDULE

This paper has two types of compulsory classes: lectures and tutorials.

Lectures. You are expected to take notes on the main points of all lectures. Attendance is expected. All text from the lecture slides will be posted in CANAVAS. Lecture slides are NOT posted in CANVAS. We do not record lectures.

Tutorials. Tutorial exercises are worth 10% of your final grade. Completion of each tutorial task per week is worth 1 mark. In tutorials, you will have the opportunity to ask questions, clarify lectures and readings, develop verbal skills and discuss relevant issues. They will also cover exam preparation, essay planning, plagiarism, referencing styles and academic writing skills.

- Tutorial exercises are worth 10% of your final grade- each tutorial is worth 1%
- **No excuses for non-attendance- regardless of reason.**
- Your tutors have office hours where you can either pop in or make an appointment to see them.
- Tutors are not available to answer e-mails outside their paid office hours.
- Tutors will not read essay drafts for you. Please try the student learning centre if you need more help with your writing.
- You cannot swap tutorials, only attend the tutorial you are officially enrolled in.

EXAM

- ⊗ The exam will be **MULTIPLE CHOICE**.
- ⊗ The exam questions will be based on the lectures and required readings.
- ⊗ You will need to attend lectures and tutorials, keep up with readings (read them, make notes, make outlines for study), hand assignments in on time, and regularly review your notes and key concepts in order to pass this course.
- ⊗ The course content changes from year to year so past exams may have different material. There are no answers available for past exams.

TEXTS:

- There is one required reading/article/chapter assigned per week. This is listed as an **ESSENTIAL** reading. This article/chapter will be tested on in the exam.
- There are also **FURTHER** readings which you can use for your essays or for further background.
- Please read the **ESSENTIAL** readings in the week listed in the Lecture Program and make sensible study notes for yourself on their main points, arguments, angles, politics and relevance (to the study of popular music). You will learn the most by doing the weekly reading **before** attending the lecture. Readings also provide the basis for discussions in tutorials, and students are expected to contribute to tutorial discussions on the required readings.



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UoA Anthropology 106 & 106G: Issues and History in Popular Music

- (Use email to contact lecturers/tutors directly.)
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COURSEWORK:**Essay One (20%) DUE 16 April- 9.00 am**

Word limit: **1200 words**. This is a Maximum. (excludes bibliography)

Using any **FOUR** of the **ESSENTIAL OR FURTHER** course readings, explore how they examine race issues in popular music (and/or nationalism or ethnicity).

Essay Two (20%) DUE 14 May- 9.00 am

Word limit: **1200 words**. This is a Maximum. (excludes bibliography)

Using any **FOUR** of the **ESSENTIAL OR FURTHER** course readings (not used in essay one), explore and compare their approaches to (or findings on, or exploration of) gender (and/or sexuality) in popular music.

- Please attend tutorials to help you with your essay
- **MAKE SURE** you have an intro and conclusion that outline your key points. More on essay structure will be explained in tutorials
- You need to have a thesis statement. More on this will be explained in tutorials
- Please use double spacing, size 12 font, and first line of each paragraph indented.
- Submit your final version onto Canvas. **NO HARD COPY IS REQUIRED**
- In Canvas go to assignments, open the particular Essay, upload your document, then view and accept your submission.
- Submit your assignment as a Microsoft Word (.doc/.docx) or pdf
- Include the following on a 'cover sheet' (there is no official one, just make your own): your name, student id number, the course number (ANTHRO 106), your tutor's name, the articles compared, word count.
- Cover sheet and reference list are not included in the word count
- Do **NOT** email assignments. Emailed assignments will be deleted.
- Late assignments will lose marks. Extensions (without loss of marks) are only given if you have a doctors or counsellors certificate attached to late essays.
- Maximum extension 14 days, regardless of the reason. Attach a scanned copy of your cert into the essay
- No need to ask for an extension. Just attach your counselling or Medical certificate to the essay when you hand it in.
- You must **REFERENCE PROPERLY** and include a **BIBLIOGRAPHY**. Please refer to the Anthro style guide. You may also (if referenced properly) use information from CD liner notes, song lyrics, websites and magazines. Besides academic books found in the university libraries, look especially in the dedicated popular music journals on Voyager (Popular Music and Popular Music and society).
- Please use **in text** referencing styles like Chicago or APA. This means that as you must provide within the text, in parentheses, the following information: the author's last name, the year of publication, and—where necessary—the page number where the piece of information was found.
- Please do not use footnote referencing
- If you do not reference properly you could be committing plagiarism.
- The Anthropology Guide to Essay Writing is posted on **CANVAS**. Your essays must conform to the conventions outlined in that guide for citations, references, and other matters. Your grade will be reduced if you do not conform to these conventions.
- You cannot ask for your essay to be re-marked unless you have strong evidence of some sort of actual mistake
- Your assignments go into Turnitin, via Canvas. Turnitin measures originality
- You can only upload one file per assignment. If you have made some sort of mistake and need to upload a new version (for instance you forgot the bibliography), you will need to get your tutor to delete the original document you uploaded. Do not e-mail us your essays, we cannot upload them for you
- Please use the student learning centre if you need further help beyond what is given in tutorials



TUTORIAL Exercises (10%)

- Tutorial exercises are worth 10% of your final grade.
 - There will a short task/worksheet to be done in each tutorial. They are worth 1 point each. If you attend all tutorials and complete the task each week, you will get the full 10% (10/10).
 - You cannot make up for missed tutorials- regardless of the reason
 - You can only attend the tutorial you are enrolled in
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PLAGIARISM

The University of Auckland will not tolerate cheating, or assisting others to cheat, and views cheating in coursework as a serious offence. The work that a student submits for grading must be the student's own work, reflecting his or her learning. Where work from other sources is used, it must be properly acknowledged and referenced. This requirement also applies to sources on the world-wide web. A student's assessed work will be reviewed against electronic source material using computerised detection mechanisms. Tutorials will explore in more detail how not to plagiarise.

LATE PENALTIES

No extensions or make-up work is possible for tutorial exercises.

For the two **essays**, the late penalties are as follows:

With a medical/counsellor's certificate:

You don't lose any marks, but the maximum extension is 14 days (including weekends and public holidays). Please attach a pdf of the med cert onto your essay. No need to contact your lecturer or tutor.

Without a medical certificate/counsellor's certificate:

You lose one grade point per week, up to a maximum of 14 days (including weekends and public holidays).

For example, if you submit your essay 4 days late and you earn a B+, your grade will change to a B. If you submit it 10 days late, your grade will change from B+ to B-. If you submit your work more than 14 days late, your work will not be marked.

COURSE CALENDAR:

DATE/ Week	LECTURE Topic	Tutorial	Reading
Week 1 (2/3)	Style vs. Commerce	No tutorials	<ul style="list-style-type: none"> • ESSENTIAL: Frith, S. (1996) <i>Performing rites (:)</i> <i>On the Value of Popular music</i>. Harvard University Press, Cambridge, Mass. Chapter 4 "Genre rules": 75-95. • FURTHER: Garofalo, R. (2007) "Pop goes to war, 2001-2004: US Popular Music after 9/11." <i>Music in the post-9/11 world</i>: 3-26.
Week 2 (9/3)	Gender and Sexuality		<ul style="list-style-type: none"> • ESSENTIAL: Halberstam, J. (2013) "Go Gaga: Anarchy, Chaos, and the Wild." <i>Social Text</i> 31.3 (116): 123-134. • FURTHER: Davies, H. (2001) "All rock and roll is homosocial: the representation of women in the British rock music press." <i>Popular music</i> 20.3: 301-319.
Week 3 (16/3)	Rock and Roll		<ul style="list-style-type: none"> • ESSENTIAL : Shaw, A. (1980) Researching Rhythm & Blues. In <i>Black Music Research Journal</i> 1: 71-79. • FURTHER: Garofalo, Reebee (2002) Crossing Over: From Black Rhythm & Blues to White Rock 'n' Roll. In N. Kelley's (Ed.) <i>'Rhythm and Business: The Political Economy of Black Music.'</i> New York: Akashit Books: 112-137.
Week 4 (23/3)	Sixties and seventies Rock		<ul style="list-style-type: none"> • ESSENTIAL: Whiteley, S. (1998) "Repressive representations: patriarchy and femininities in rock music of the counterculture." In Swiss, T., Sloop, J.M. and Herman, A. (eds), <i>Mapping the Beat: Popular Music and Contemporary Theory</i>: 153-70. • FURTHER: Burke, P. (2010) "Tear down the walls: Jefferson Airplane, race, and revolutionary rhetoric in 1960s rock." In <i>Popular Music</i> 29/1: 61-79.
Week 5 (30/1)	NO LECTURE	No tutorials	Good Friday- Public Holiday
BREAK			
Week 6 (20/4)	Bollywood	Essay One Due 16/4	<ul style="list-style-type: none"> • ESSENTIAL: Gopal, S. and S. Moorti (2008) Introduction: Travels of Hindi Song and Dance. In Gopal, S. and S. Moorti (eds); <i>Global Bollywood: Travels of Hindi Song and Dance</i>. Minn: University of Minnesota Press: 1-60.
Week 7 (27/4)	Rock Subculture and Canon		<ul style="list-style-type: none"> • ESSENTIAL: Phillipov, M. (2006) "Haunted by the Spirit of 77: Punk Studies and the Persistence of Politics." <i>Continuum</i> 20.3: 383-393. • FURTHER: Bannister, M. (2006) "'Loaded': indie guitar rock, canonism, white masculinities." <i>Popular Music</i> 25.1: 77-95
Week 8 (4/5)	Soul, Funk, R & B		<ul style="list-style-type: none"> • ESSENTIAL: Neal, M. A. (1997) Sold out on soul: The corporate annexation of black popular music. In <i>Popular Music & Society</i> 21/3: 117-135. • FURTHER D' Amico, F. (2014). "The Revolution Will Not Be Televised, But It Will Be Recorded: Soul, Funk, and the Black Urban Experience, 1968–1979." In Brown, T., & A. Lison, A. (eds), <i>The Global Sixties in Sound and Vision</i>. Palgrave Macmillan US: 185-209.

Week 9 (11/5)	Hip Hop I		<ul style="list-style-type: none"> • ESSENTIAL: Pough, G. D. (2007) "What it do, Shorty?: Women, hip-hop, and a feminist agenda." <i>Black Women, Gender & Families</i> 1.2: 78-99. • FURTHER: Clay, A. (2003) "Keepin'it real: Black youth, hip-hop culture, and black identity." <i>American behavioral scientist</i> 46.10: 1346-1358.
Week 10 (18/5)	Hip Hop II	Essay Two Due 14/5	<ul style="list-style-type: none"> • ESSENTIAL: Grem, D. E. (2006) "" The south got something to say": Atlanta's Dirty South and the southernization of hip-hop America." <i>Southern Cultures</i> 12.4: 55-73. • FURTHER: Shange, S. (2014) "A king named Nicki: strategic queerness and the black femmecee." <i>Women & Performance: a journal of feminist theory</i> 24.1: 29-45.
Week 11 (25/5)	Dance		<ul style="list-style-type: none"> • ESSENTIAL: Thornton, S. (1995) Exploring the meaning of the mainstream (or why Sharon and Tracy dance around their handbags). In <i>Club cultures: Music, media and subcultural capital</i>. Cambridge: Polity: 87-115. • FURTHER: Stirling, C. (2016) "'Beyond the Dance Floor'? Gendered Publics and Creative Practices in Electronic Dance Music." <i>Contemporary Music Review</i> 35.1: 130-149.
Week 12 (1/6)	Race		<ul style="list-style-type: none"> • ESSENTIAL: Yousman, B (2003) "Blackophilia and blackophobia: White youth, the consumption of rap music, and white supremacy." In <i>Communication Theory</i> 13/4: 366-291. • FURTHER: Hess, M. (2005) "Hip-hop realness and the white performer." <i>Critical Studies in Media Communication</i> 22.5: 372-389.