

MAR. 05 2001

GRANDE PRAIRIE REGIONAL COLLEGE
TOPICS IN POPULAR MUSIC
MU2640 A3 3(3-0-0) Winter 2001

This course is University Transfer to the Universities of Alberta, Calgary, and Lethbridge, and to Athabasca University

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Topics in Popular Music provides the opportunity to study several aspects of popular music, and the society and culture that surrounds it. Using DD1021 as a jumping-off point, MU 2640 will explore some of several possible topics, and subject matter will change each year. Topics will be chosen from a number of subjects, relevant to both the academic and non-academic aspects of popular music study and experience. Possible topics for 2000 include gender and sex issues, propaganda and politics, issues of race and prejudice, identity, and music video.

Because much of the class will be organized as a seminar, it will be vital that assigned readings be done and studied before the date for which they are due. Participation in discussions in class will make up a portion of the final grade for this course. Therefore, attendance is not an option...

Prerequisite: MU 1020 History of Popular Music, DD 1021 History of Popular Music in the Twentieth Century, or consent of the Instructor.

Evaluation:	Class Contribution	10%
	Article Précés and other assignments	25%
	Mid-term examination (February 21)	15%
	Research project	25%
	Final examination	25%

Both assigned readings and critical listening/viewing are important aspects of the course, and exams will reflect material from readings and recordings and videos. Recordings and videos will be related to, and reflect, information covered in the readings. Over the duration of the course, you will be asked several times to submit a précis of an article that we are currently reading. That précis will be due *before* we discuss the article in class, so *nothing* will be accepted late.

Research Project: You will demonstrate your knowledge and understanding of an aspect of the course through a research project involving a paper and class presentation. Topics should be chosen by February 28 in consultation with the instructor, and the written paper will be due the last day of class. The paper should be a minimum of 2500 words (roughly 10 typed pages) in length, and must be typed. Presentations will occupy the final days of the semester. They should be approximately 20-25 minutes in length, and will share the content of the paper with the class. You may use any combination of available audio and visual tools, but it is expected that the main part of the presentation will be performed "live."

Progression Policy: All students who are absent from more than 20% of this class may be told to leave this class. Further, if students fail to complete and submit 85% of the graded requirements of the term mark, they will not be allowed to write the final exam, or complete the course. In such a case, the student will automatically receive a failing grade of DB (debarred). See P. 23 of the 1999/2000 Calendar for details. Students should receive timely notice if they fall below the "85%" requirement.

They have the right to appeal to the registrar should they be told to leave the class.

Required Materials:

Shuker, Roy. 1994. Understanding Popular Music. New York: Routledge.
Various Authors and Dates. MU 2640 Coursepack: A Collection of Selected Readings Dealing with the Culture(s) of Popular Music.

Unit One What is Popular Music? An Introduction to Terminology and Ideology

Readings:

- Shuker, Roy. 1994. "Preface" and "What's Goin' On?: Popular Culture, Popular Music, and Media Literacy" in Understanding Popular Music. New York: Routledge.
Williams, Raymond. 1976. "Popular" in Keywords: a Vocabulary of Culture and Society. Oxford and New York: Oxford University Press.
Kassabian, Anahid. 1999. "Popular" in Horner, Bruce, and Thomas Swiss, eds. 1999. Key Terms in Popular Music and Culture. Malden, MA: Blackwell Publishers.
Shuker, Roy. 1998. "Frankfurt School," "Listening," and "Postmodernism, Postmodern Rock" in Key Concepts in Popular Music. New York and Oxford: Routledge.

Unit Two Giving Us the Business. The Global Pop Industry: Why We Hear What We Hear.

Readings:

- Shuker, Roy. 1994. "Every 1's a Winner: The Music Industry" in Understanding Popular Music. New York: Routledge.
Burnett, Robert. 1996. "The Consumption of Popular Music" in The Global Jukebox: The International Music Industry. London and New York: Routledge.

Unit Three Identity, Subculture, and Race

Readings:

- Shuker, Roy. 1994. "My Generation: Audiences, Fans, and Subcultures" in Understanding Popular Music. New York: Routledge.
Hebdige, Dick. 1990. "Style as Homology and Signifying Practice" in Frith, Simon, and Andrew Goodwin, ed's, On Record. New York: Pantheon.
Walser, Robert. 1995. "Rhyme, Rhythm, and Rhetoric in the Music of Public Enemy." Ethnomusicology Vol 39(2) Spring/Summer 1995

Unit Four Gender Issues in Popular Music:

Readings:

- McClary, Susan. 1991. "Living to Tell: Madonna's Resurrection of the Fleshly." In Feminine Endings: Music, Gender, and Sexuality. Minnesota: University of Minnesota Press.
Cohen, Sara. 1997. "Men Making a Scene: Rock Music and the Production of Gender." In Whitely, Sheila, ed. Sexing the Groove: Popular Music and Gender. New York and London: Routledge.
Nehring, Neil. 1999. "The Riot Grrrls and "Carnival"." Reading Rock and Roll: Authenticity, Appropriation, Aesthetics, ed. By Kevin J.H. Dettmar and William Richey. New York: Columbia University Press.

Unit Five Music Video: Meshing Sound, Image, and Meaning

Readings:

- Shuker, Roy. 1994. "U Got the Look: Music Video" in Understanding Popular Music. New York: Routledge.

- *Kaplan, E. Ann. 1987. "Ideology, Adolescent Desire, and the Five Types of Video on MTV." In Rocking Around the Clock: Music Television, Postmodernism, and Consumer Culture. New York and London: Routledge. (*discussion topic only)
- Mercer, Kobena. 1993. "Monster Metaphor: Notes on Michael Jackson's Thriller." Frith, Simon, Andrew Goodwin, and Lawrence Grossberg ed's. Sound and Vision. London: Routledge.
- Walser, Robert. 1993. "Forging Masculinity: Heavy Metal Sounds and Images of Gender." In Running with the Devil: Power, Gender, and Madness in Heavy Metal Music. Hanover, CT: Wesleyan University Press.

Unit Six Politics and Popular Music:

Readings:

- Shuker, Roy. 1994. "Pushin' Too Hard: Rock and Cultural Politics" in Understanding Popular Music. New York: Routledge.
- Taylor, Timothy D. 1997. "Nothin' but the Same Old Story: Old Hegemonies, New musics." In Global Pop: World Music, World Markets. New York: Routledge.
- Goodwin, Andrew, and Joe Gore 1995. World Beat and the Cultural Imperialism Debate." In Sakolsky, Ron, and Fred Wei-Han Ho, ed's, Sounding Off! Music as Subversion/Resistance/Revolution. New York: Autonomedia.
- Chastagner, Claude. 1999. "The Parents' Music Resource Center: From Information to Censorship." Popular Music 18(2): 179-192.

Unit Seven Authority and Ownership:

Readings:

- Frith, Simon. 1996. "Technology and Authority." In Performing Rites: On the Value of Popular Music. Cambridge: Harvard University Press.
- Sloop, John, and Andrew Herman. 1998. "Negativland, Out-law Judgments, and the Politics of Cyberspace." In Mapping the Beat: Popular Music and Contemporary Theory. New York: Blackwell

(Maybe)

Unit Eight Cultural Capital and Literacy: Decoding "Texts" in Popular Music.

- Reiner, Rob. 1984. This Is Spinal Tap.
- MacLean, Don. "American Pie." (And also Madonna's version...)
- ...and other materials...