

# Issues and History in Popular Music

## ANTHRO 106/106G – Semester 1, 2019

**CONVENOR:** Kirsten Zemke [k.zemke@auckland.ac.nz](mailto:k.zemke@auckland.ac.nz)

### **Tutors**

Kooshna Gupta [kgup987@aucklanduni.ac.nz](mailto:kgup987@aucklanduni.ac.nz) (Mon 10, Mon 11, Wed 9, Wed 10)

John Jang [hjan700@aucklanduni.ac.nz](mailto:hjan700@aucklanduni.ac.nz) (Tues 9, Tues 10, Tues 12, Tues 4)

Daniel Hernandez [d.hernandez@auckland.ac.nz](mailto:d.hernandez@auckland.ac.nz) (Fri 1, Fri 2)

Ata Siulua (Kaiako) [ssiu623@aucklanduni.ac.nz](mailto:ssiu623@aucklanduni.ac.nz) (Mon 12, Wed 4)

### **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 8 April- 5 PM
Essay Two	20%	DUE 20 May- 5 PM
Tutorial Exercises	10%	Weekly
Final Exam	50%	



### **JOIN OUR FACE BOOK PAGE.**

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

- (Use email to contact lecturers/tutors directly.)

## **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. Text from the lecture slides will be posted on CANAVAS.

**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.
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## **TEXTS:**

- There is one required reading/article/chapter assigned per week. This is listed as an ESSENTIAL reading. The ESSENTIAL reading for each week will be tested on in the exam
  - There is also one FURTHER reading for each week. These are optional, but can be used in the Essay assignments. They are useful for further background or if you miss the lecture.
  - 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.
  - For your essays you can use both the ESSENTIAL or FURTHER readings.
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Libraries & Learning Services enquiries should be made through the *Ask us* form,  
<https://www.library.auckland.ac.nz/contact-us/>

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**COURSEWORK:****Essay One (20%) DUE 8 April- 5 PM**

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

“Rock music was born of a revolt against the sham of Western culture; it was direct and gutsy and spoke to the senses. As such, it was profoundly subversive. It still is.” Discuss this quote cited by Weinstein (1983) with relation to popular music and rebellion- using the work of any THREE course readings (Essential OR Further). Further guidelines and help will be given in tutorials

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**Essay Two (20%) DUE 20 May- 5 PM**

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

Topic: Using the work of any THREE course readings (Essential OR Further) explore how race has operated in popular musics. Further guidelines and help will be given in tutorials

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- Please attend tutorials to help with your essay
- MAKE SURE you have an intro and conclusion that outline your key points.
- You need to have a thesis statement.
- 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
- 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.
- 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

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## TUTORIAL Exercises (10%)

- Tutorial exercises are worth 10% of your final grade.
  - There will be a short task/worksheet to be done in each tutorial (Starting Week 3). 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.

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## 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.

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## 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 <b>General Education</b> , you should be enrolled in the 'G' course code: ANTHRO 106G
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](http://www.auckland.ac.nz/generaleducation)

## Lecture Schedule

DATE/ Week	LECTURE Topic	Reading
Week 1 (8/3)	Style vs. Industry	<ul style="list-style-type: none"> <li>• ESSENTIAL: Desler, Anne. "History without royalty? Queen and the strata of the popular music canon." <i>Popular Music</i> 32, no. 3 (2013): 385-405.</li> <li>• FURTHER: Frith, S. (1996) <i>Performing rites (:): On the Value of Popular music</i>. Harvard University Press, Cambridge, Mass. Chapter 4 "Genre rules": 75-95</li> </ul>
Week 2 (15/3)	Gender and Sexuality	<ul style="list-style-type: none"> <li>• ESSENTIAL: Horn, Katrin. "Camping with the stars: Queer performativity, pop intertextuality, and camp in the pop art of Lady Gaga." <i>Current Objectives of Postgraduate American Studies</i> 11 (2010).</li> <li>• FURTHER: Smith, Marquita R. "Beyoncé: Hip hop feminism and the embodiment of black femininity." In <i>The Routledge Research Companion to Popular Music and Gender</i>, pp. 247-259. Routledge, 2017..</li> </ul>
Week 3 (22/3)	Rock and Roll	<ul style="list-style-type: none"> <li>• ESSENTIAL: Garofalo, Reebee. "Crossing over: From black rhythm &amp; blues to white rock 'n' roll." <i>Rhythm and business: The political economy of black music</i> (2002): 112-137.</li> <li>• FURTHER: Weinstein, Deena. "Rock: Youth and its music." <i>Popular Music &amp; Society</i> 9, no. 3 (1983): 2-15.</li> </ul>
Week 4 (29/3)	Sixties and seventies Rock	<ul style="list-style-type: none"> <li>• ESSENTIAL: Burke, Patrick. "Tear down the walls: Jefferson Airplane, race, and revolutionary rhetoric in 1960s rock." <i>Popular Music</i> 29, no. 1 (2010): 61-79.</li> <li>• FURTHER: Coates, Norma. "If anything, blame Woodstock The Rolling Stones: Altamont, December 6, 1969." In <i>Performance and Popular Music</i>, pp. 58-69. Routledge, 2017.</li> </ul>
Week 5 (5/4)	Country Music	<ul style="list-style-type: none"> <li>• ESSENTIAL: Wilson, Janelle. "Women in country music videos." <i>ETC: A Review of General Semantics</i> 57, no. 3 (2000): 290-303.</li> <li>• FURTHER: Haynes, Julie. "Looking for (women's) rights in all the wrong places? Country music and hillbilly feminism in the 1990s." <i>Feminist Media Studies</i> 18, no. 2 (2018): 315-318.</li> </ul>
Week 6 (12/4)	Rock Subculture and Canon	<ul style="list-style-type: none"> <li>• ESSENTIAL: Hibbett, Ryan. "What is indie rock?." <i>Popular music and society</i> 28, no. 1 (2005): 55-77.</li> <li>• FURTHER: Haenfler, Ross. "Punk rock, hardcore and globalization." <i>The SAGE handbook of popular music</i> (2015): 278-295.</li> </ul>
		Mid-term break
Week 7 (3/5)	Jump, Jive & Boogie	<ul style="list-style-type: none"> <li>• ESSENTIAL: Eastman, Ralph. "Central Avenue Blues: The Making of Los Angeles Rhythm and Blues, 1942-1947." <i>Black Music Research Journal</i> (1989): 19-33.</li> <li>• FURTHER: Shaw, A. (1980) Researching Rhythm &amp; Blues. In <i>Black Music Research Journal</i> 1: 71-79.</li> </ul>
Week 8 (10/5)	Soul, Funk, R & B	<ul style="list-style-type: none"> <li>• ESSENTIAL: Morant, Kesha M. "Language in action: funk music as the critical voice of a post-civil rights movement counterculture." <i>Journal of Black Studies</i> 42, no. 1 (2011): 71-82.</li> <li>• FURTHER: Neal, M. A. (1997) Sold out on soul: The corporate annexation of black popular music. In <i>Popular Music &amp; Society</i> 21/3: 117-135.</li> </ul>

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Week 9 (17/5)	Hip Hop I	<ul style="list-style-type: none"> <li>●ESSENTIAL: Johnson, Imani Kai. "Battling in the Bronx: Social Choreography and Outlaw Culture Among Early Hip-Hop Streetdancers in New York City." <i>Dance Research Journal</i> 50, no. 2 (2018): 62-75.</li> <li>●FURTHER: Dimitriadis, Greg. "Hip hop: From live performance to mediated narrative." <i>Popular music</i> 15, no. 2 (1996): 179-194.</li> </ul>
Week 10 (24/5)	Hip Hop II	<ul style="list-style-type: none"> <li>●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.</li> <li>●FURTHER: Henderson, Errol A. "Black nationalism and rap music." <i>Journal of Black Studies</i> 26, no. 3 (1996): 308-339..</li> </ul>
Week 11 (31/5)	Dance	<ul style="list-style-type: none"> <li>●ESSENTIAL: T Cavallaro, Ambra. "Blaming or Defending Disco? Analyzing the historical development of the mainstream journalistic discourse about authenticity of electronic music in Germany during the decade 1975-1984." <i>Cinergie–Il Cinema e le altre Arti</i> 5, no. 9 (2016): 71-85.</li> <li>●FURTHER: 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.</li> </ul>
Week 12 (7/6)	Race	<ul style="list-style-type: none"> <li>●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.</li> <li>●FURTHER: Maultsby, Portia K. "Africanisms in African American Music." <i>A turbulent voyage: Readings in African American studies</i>(2000): 156-176.</li> </ul>