

RYERSON UNIVERSITY
Department of Philosophy and Music

MUS 503**Social Issues in Popular Music****Class Times:****Instructor: Dr. Peter Johnston****E-mail: peter.johnston@ryerson.ca****Office Hrs (JOR 409):**

COURSE DESCRIPTION: This course will examine the relationship between contemporary popular music and social issues. The ways in which popular music addresses, interacts with and intersects identity formation, political movements, technological change, class structures and geography will be among the topics covered. Examples from 20th and 21st century North American and global popular music will be included to illustrate both developments in musical style and music's connection to social change.

GOALS OF THE COURSE:

1. To develop an understanding of how music is used and has meaning within a complex web of historical, social and cultural conditions.
2. To connect key sociological terms and concepts to lived experiences of music, including articulation, essentialism, ideology, authenticity, hegemony, postmodernism, historiography, and identity.
3. To improve students' ability to synthesize and critique different ideas from specific scholars to formulate their own unique position around the role of music in society.

COURSE EVALUATION:

Weekly Reading Questions	10%
Midterm Test	15%
Midterm Listening Test	5%
Podcast Assignment	15%
Final Test	20%
Final Listening Test	5%
Essay	30%

Please notify the professor in writing of any accommodations requested during the term for religious observances or disability by the second class (as per university policy). Any alterations in assignments, tests or deadlines will be discussed in class prior to implementation. This course is lecture-based, with student participation through guided listening activities and group discussion.

REQUIRED TEXT:

Articles, audio resources, and YouTube links available on Brightspace

Links to additional required readings will be provided in-class or on Brightspace. Please refer to the reading schedule below

DATE	TOPIC	ASSESSMENT	READINGS (available on Brightspace)
	Introduction	Introduce Podcast assignment and weekly reading quizzes	
	Setting Boundaries	Reading Quiz #1 (Sept 12)	MUS 503 Readings: highlighted entries
	Value Judgments and Musical Aesthetics	Reading Quiz #2 (Sept 13)	Cook, Nicholas. (1998) "Back to Beethoven" in <i>Music: A Very Short Introduction</i> , pp. 19-38. Oxford University Press. Jenkins, Iredell. (1973). Art for Art's Sake. In Philip P. Wiener (Ed.), <i>Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas</i> , Vol. 1 (pp. 108 – 111). New York: Scribner.
	Perceptions of Authenticity, Tradition and Artistic Integrity	Reading Quiz #3 (Sept 20)	Keightley, Keir. "Reconsidering Rock" excerpt (pp. 131 - 139) from <i>The Cambridge Companion to Pop and Rock</i> , Simon Frith, Will Straw and John Street (eds.), (Cambridge University Press, 2001). Marsalis, Wynton and Herbie Hancock. (1999). Soul, Craft, and Cultural Hierarchy. In Robert Walser (Ed.), <i>Keeping Time: Readings in Jazz History</i> (pp. 341 – 351). Oxford: Oxford University Press.
	Identities and Music	Reading Quiz #4 (Sept 27)	Negus, Keith. (1996). Identities. In <i>Popular Music in Theory: An Introduction</i> (pp. 99 – 135). Wesleyan University Press, 1996.
	MIDTERM LISTENING TEST (YouTube Playlist on Brightspace)		
	READING WEEK		

MIDTERM TEST			
	The Business of Music: Issues of Power and Political Economy	Reading Quiz #5 (Oct 18)	Toynbee, Jason. (2000). "Market: The Selling of Soul(s)". In <i>Making Popular Music: Musicians, Creativity, and Institutions</i> . New York: Oxford University Press.
	Music in Advertising	Reading Quiz #6 (Oct 25)	Taylor, Timothy, D. (2012). "Conquering (the) Culture: The Changing Shape of the Cultural Industries in the 1990s and After;" <i>The Sounds of Capitalism: Advertising, Music, and the Conquest of Culture</i> . Chicago, IL: University of Chicago Press, 2012. 205-230. Laver, Mark. (Forthcoming). "The Bank of Music: Sponsorship and the Spectacle of Community," <i>Jazz Sells: Music and Marketing</i> . New York: Routledge.
	Music and Copyright	Reading Quiz #7 (Nov 1)	McCourt, Tom and Patrick Burkart, "When creators, corporations and consumers collide: Napster and the development of online music distribution," <i>The Media Studies Reader</i> ed. Laurie Oullette. New York: Routledge, 2013.
	Mediation and Technology	Reading Quiz #8 (Nov 8) Podcast assignment due (11:59 pm 8 Nov).	Negus, Keith. (1996). Mediations. In <i>Popular Music in Theory: An Introduction</i> (pp. 66 – 98). Hartford: Wesleyan University Press.
	Listening and Urban Space	Reading Quiz #9 (Nov 15)	Bull, Michael. (2007). Introduction. In <i>Sound Moves: iPod Culture and Urban Experience</i> . New York, NY: Routledge.
	Postmodernism and Hip Hop Culture	Reading Quiz #10 (Nov 22) Essay Due (Nov 28 at 11:59 PM)	Rose, Tricia. (1989). Orality and Technology: Rap Music and Afro-American Cultural Resistance. <i>Popular Music and Society</i> , 13(4), 35 – 44.
FINAL LISTENING TEST (YouTube Playlist on Brightspace)			
	Final Exam Review		

Date TBA	FINAL EXAM (material from the midterm on only)
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WEEKLY READING QUIZZES

Beginning in Week 2, a series of 10 multiple choice questions based on the week's readings will be posted on Brightspace that students are to answer before coming to class. Each week, the quizzes will be available from the end of class until the beginning of class the following week. It is the students's responsibility to log in to Brightspace at any time during the week between classes to complete the quizzes. If this window is missed, it will not be possible to go back and do the quizzes.

LISTENING TESTS (Midterm and Final)

Students will be played 10 musical examples chosen from a list of 20 songs that have been played in class and discussed in the readings, and asked three multiple choice questions about how the songs relate to the course content. YouTube playlists of the 20 songs will be available on Brightspace.

MIDTERM TEST

The Midterm Test will consist of definitions, short answer, and multiple choice questions based on lecture and textbook materials—be sure to study both.

PODCAST ASSIGNMENT

Students will be asked to create an original 5-8 minute long podcast in which they summarize, analyze, and respond to a music-related podcast of their choice from a given list. Following their analysis of their chosen podcast, they are to analyze an artist or song of their choice that relates to the topic of the podcast, demonstrating their ability to make connections between these topics and their own musical experiences.

ESSAY

Students will be given a choice of topics for an essay. It is expected that students use academic reference materials in the library (books, journals, encyclopedias, recordings) and reliable sources on the internet. Authors must therefore be cited in all websites used, and proper bibliographic format used. **Use of Wikipedia is strictly prohibited.** Students must use a minimum of **four** peer-reviewed written sources in addition to recordings, and must cite all directly or indirectly quoted and paraphrased material, including the professor's notes or lectures. The course reader and class notes **will not** be counted as one of the four required written research sources.

The document must be formatted and sources cited in APA style.

Essays are to be submitted online through the dropbox module in Brightspace. This feature accepts documents in MSWord or PDF format.

Plagiarism is dealt with seriously under the Ryerson academic code, and all written assignments will be subject to further investigation of research sources used should it be warranted. Further details outlining citation practices, proper bibliographic referencing, and research techniques will appear in the essay handout and will be discussed in class. Any questions regarding the use of source material, proper citation and bibliographic format, and other essay concerns are welcome during office hours. As email is a poor format for these types of discussions, please save them for appointments in person.

FINAL TEST

The final test will consist of multiple choice questions based on lecture and textbook materials, delivered in Scantron format. The material covered will be from the midterm to the end of the course.

LATE ASSIGNMENT POLICY

Late assignments will be penalized at a rate of **10% per day** for the first week after the due date, counted from **12:00 am each day**. A grade of "0" will be permanently assigned to essays or tests missing **after one week**. Exemptions from the penalty will only be granted with appropriate written documentation and in person consultation with the professor within one week of the submission deadline.

Assignments are to be submitted online through the dropbox module in Brightspace. This feature accepts documents in MSWord or PDF format.

MISSED TEST POLICY

Makeup tests and quizzes will only be permitted when official documentation detailing the reason for the absence is presented to the professor. It should be noted that makeup tests and quizzes are in a different format (usually essay and long answer, no multiple choice or short answer) and are considerably more difficult than those given on the scheduled test date. Students are encouraged to attend all scheduled test unless *serious* extenuating circumstances arise.

USEFUL MUSIC SOURCES:

The Ryerson library contains many good sources on all genres of music, including books, journals, recordings, and videos. Consult the Ryerson Library Music Research Guide for access to online sources such as the New Grove Dictionary of Music and Musicians, various music encyclopedias, and databases of journals and articles in music and other disciplines, many of which will be useful for your research topics. Some of these sources, and methods for accessing them, will be discussed further in class.

Music Research Guide:

<http://learn.library.ryerson.ca/music>

Students may or may not be successful in finding articles on the specific artist, topic, or composition they are researching, but are encouraged to research artists, topics and compositions that may be useful points of socio-historical or artistic comparison for their essays as well, so as to provide a framework for their own individual ethnographic analysis.

ATTENDANCE & PARTICIPATION:

Students are expected to attend class each week, to read the required readings, and to be prepared to engage in in-class discussion about the content in the readings.

If a class is missed, students *cannot* submit in-class assignments or reading questions over email or at a later date.

Unavoidable absences during tests must be discussed in person with the professor within one week of the date of absence, and written documentation of illness, vehicular accidents and funery attendance is mandatory by that time in order to avoid a grade of "0" on the test. Students will not be excused from deadlines for work, extracurricular or family obligations, or transportation issues other than a documented transit breakdown. *Unless there is a test or assignment due, if you do not have written documentation, you **do not** need to notify the professor that you will miss class.*

COMMUNICATING WITH YOUR PROFESSOR

E-mail should be used only when you are unable to meet the professor in office hours. In *all* communications with the professor, you must identify yourself by full name (as written on the course roster) **AND** by your course and section number (e.g., "John Smith, Music 211-01"). Due to the temptation for misuse of communication technology, e-mail and phone messages requesting 1) explanations of material or announcements in classes not attended, 2) extensions or 3) grade information will not be granted. Students must consult their professor *in person* in one of the office hours posted or immediately before or after class for all such matters.

Emails received after 5 pm on Fridays will not be answered until the following Monday morning. Please allow 24-48 hours to receive an email response from the professor on weekdays.

Class notes will *not* be provided by the professor over email, and will be available on the course Brightspace site after the lecture. Students are responsible for consulting Brightspace regularly for pertinent announcements and notes as they become available.

Students may wish to explore the Learning Success website at www.ryerson.ca/learningsuccess to improve their core academic skills as useful workshops on note taking, essay writing, and learning from textbooks are presented there.

Cell phones, mp3 players, Blackberries, etc. should be turned off at the beginning of each class. Lectures and tutorials may not be recorded without the permission of the professor. Recorded audio and visual examples played in class are under copyright. Students are expected to be respectful of the professor and their fellow students; please do not talk in class, especially during special presentations or musical examples.

The Faculty Course Survey dates will be announced in class.