MUSIC 3737A, Topics in the Popular Music Industry

Prerequisites: 1730 A/B
Note: It is the student’s responsibility to ensure that the prerequisite for this course has either been taken by the student, or that the student has obtained the required permission from the Associate Dean (see below).

University Policy: “Unless you have either the requisites for this course or written special permission from the Associate Dean to enrol in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

Instructor Information
Dr. Nicole Marchesseau
Location: MB 140
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Office Hours: Tuesdays 8:30-9:30 AM, Thursdays 10:30-11:30 AM, Skype (by appointment).
Please contact me if you would like to meet in person so we can schedule a time (even if this is during office hours).

Course Description
This upper level undergraduate course explores the popular music industry in terms of its history, cultural and social contexts, changing technologies, legalities, and creative trends. Central to this course is the development and current state of the popular music industry in Canada, the United States, and Britain. The course offers a blended learning experience, with in-person and online components.

Learning Outcomes
By the end of this course students will:

- Develop presentation and discussion-leading skills though the assessment, analysis and critique of class readings
- Synthesize readings, lectures, and in-class discussions in order to integrate ideas through the construction of a class “terms” Wiki page
- Work as a class to create, maintain, and contribute to a group class blog exploring various industry-related topics
- Analyze and discuss industry issues in organized in-class discussions

Course Materials
Primary Text: David Brackett, The Pop, Rock and Soul Reader. There will also be additional weekly readings, and a class playlist. Students are expected to check OWL regularly.

A course bibliography can be found at the end of this document.
Please Note: This is a reading and writing intensive 3000-level course. Beyond the primary text, additional readings will be assigned each week. Students are expected to keep up with all readings. All materials will be accessible, either online through the main library or on reserve in the Music Library.

Methods of Evaluation

Attendance and Participation: 10%

Presentation: 10%

Class Wiki Contributions: 10% (3 topics at 2.5% each, 2.5% total for contributions to topics outside of one’s own (comments and edits)). Due dates: September 27, October 25, November 29.

Pop Quizzes/Five Minute Essays/In-Class Debates: 15% (Pop Quizzes: 5% (5X1%), Five Minute Essays 5% (5X1%), In-Class Debate (1X5%)). These assignments will take place during class and are designed to measure students’ understanding of the material. Due Dates: Ongoing, in-class only.

Class Blog Contributions and Maintenance: 30% (2X4% for each short contribution (250-500 words), 8% for longer contribution (1000-1250 words, not including citations and reference lists), 4% for maintenance role (graphics, technical troubleshooting, etc.), 5% for comments on entries, 5% self-evaluation). Due dates: October 4 (short entry #1), November 1 (short entry #2), November 22 (long entry). All comments are due November 29, December 6 (self-evaluation).

Midterm Examination: 25%. October 18, 2016, in class.

Description of Assignments

Attendance and Participation: Attendance at all classes is mandatory for this course for full marks to be awarded. All students are expected to contribute to class discussions and activities. Discussions will be based on the topics covered in lectures and course readings. Most assignments will be work-shopped both in and out of class. All students will begin the term with a base mark of 7/10. This mark will be adjusted as the term progresses.

Presentation: Students will present once in the term. The presentation will consist of a summary, analysis, and discussion of one of the weekly readings. Readings will be chosen during the second week of classes, and student presentations will begin during the third week. Due-date: Ongoing.

Class Wiki Contributions: Each student will be responsible for writing three short (one paragraph/150-250 words) entries on a term chosen during the second week of class. The entries should include multiple examples of songs/artists exemplifying each term (if relevant) as well as any other pertinent information. Students are also expected to edit or make slight changes to the terms explored as the term progresses based on feedback from peers and/or the instructor. Wiki entries will be posted to the Wiki page on OWL so that all students and the instructor can access them to make changes/add information/edit them. Construction of the class Wiki will be ongoing, and its construction and maintenance will take place inside and outside of class. Due dates:
Entry #1: September 27; Entry #2 is due on October 25; Entry #3 is due on November 29. Edits and comments to each entry are ongoing, and will be worked on in class.

**Blog Contributions/Maintenance:** Each member of the class will contribute to the class blog. This project represents the bulk of each student’s mark for the term. **Due Dates:** There are three separate due dates for the blog entries. The short entry due dates are: October 4 and November 1. The longer blog entry is due on November 22. Students will also be marked on their participation through comments made to other student blog entries.

**Midterm Examination:** The midterm exam will consist of short answer questions and an essay. All material on the exam will be related to issues discussed in class and to the assigned readings. Three essay questions/topics will be given in advance. Students will write about one of the three topics. This is not an open book exam.

**Western University Student Policies**

**Accommodation for Medical Illness**
The University recognizes that a student’s ability to meet his/her academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However, in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student’s overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the Associate Dean’s office together with a request for relief specifying the nature of the accommodation being requested. These documents will be retained in the student’s file, and will be held in confidence in accordance with the University’s Official Student Record Information Privacy Policy. Once the petition and supporting documents have been received and assessed, appropriate academic accommodation shall be determined by the Dean’s Office in consultation with the student’s instructor(s). Academic accommodation may include extension of deadlines, waiver of attendance requirements for classes/labs/tutorials, arranging Special Exams or Incompletes, re-weighting course requirements, or granting late withdrawals without academic penalty. Academic accommodation shall be granted only where the documentation indicates that the onset, duration and severity of the illness are such that the student could not reasonably be expected to complete his/her academic responsibilities. (Note – it will not be sufficient to provide documentation indicating simply that the student “was seen for a medical reason” or “was ill.”) Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc.

For 3737A, Topics in the Popular Music Industry, a doctor’s note or note from the Associate Dean explaining absence is not required for accommodations related to the “Attendance and Participation” portion of the course. If students require accommodation, please speak to your instructor directly, and as soon as possible. Be advised that if you are seeking accommodation for all work worth 10% or more of your final grade, a note from the Associate Dean is required. In order to acquire a note from the Associate Dean, you will need a Student Medical Certificate (SMC). See the link below for more details.
For further information regarding student accommodation in the case of medical illness, please refer to the guidelines for all undergraduate students at Western:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Statement on Academic Offenses
Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:
http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Statement on Mental Health
Students that are in emotional/mental distress should refer to Mental Health@Western
http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Accommodations for Students with Disabilities

From Western’s Policy on Accommodations:

"The University of Western Ontario is dedicated to the advancement of learning ... and .. seeks to provide an environment of free and creative enquiry.... As part of our commitment to excellence, we seek to recognize and remove the obstacles faced by traditionally under-represented groups in order to facilitate their access to and advancement at Western." (Leadership in Learning, pp.3, 4).

The University also accepts that education is defined as a "service" under the Human Rights Code of Ontario (Section 1) which states that: "Every person has the right to equal treatment with respect to services, goods and facilities, without discrimination because of ... handicap." The University, therefore, recognizes its obligation to provide reasonable academic accommodation to students with disabilities where the accommodation can be implemented without compromising the academic integrity of the course or program. The provisions of this Policy do not apply if the University determines that the necessary pedagogical, human, physical or financial resources are not and cannot be made available to accommodate a particular disability.

In its efforts to accommodate disabilities appropriately, the approach adopted by the University is collaborative, involving the student requesting the accommodation, the instructor, department (or school or program where applicable), and/or Faculty which provides the accommodation, and Services for Students with Disabilities (SSD) in the Student Development Centre which coordinates the request for and provision of accommodation.

The University also recognizes that the process of requesting, granting, and making arrangements for academic accommodation imposes certain responsibilities on all those involved.

The Responsibility of the Student: Students seeking accommodation must make timely, formal requests and provide relevant medical or psychological documentation sufficient to allow the University to determine whether they qualify for academic accommodation and what kind of accommodation might be required. Such requests must identify the courses for which accommodation is being sought and must be accompanied by (1) any available medical or psychological documentation of the diagnosed disability, (2) documentation of previous academic accommodation from the educational institutions that provided it and (3) any other information that SSD may give notice it requires. Students are also responsible for following SSD’s instructions relating to the implementation of an accommodation. Failure to provide the required documentation in a timely fashion or failure to follow SSD’s instructions may delay or prevent the implementation of an academic accommodation for a particular course.”
For more information, please consult

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_disabilities.pdf

**Statement on Use of Electronic Devices (Specific to 3737A, Topics in the Popular Music Industry)**

Laptops and tablets used for the purpose of participation in class activities is encouraged! In fact, it’s highly advisable as many of the activities that will be done in class will require you to have access to the Internet. Cellphones, however, are to remain off or set to silent (not vibrate). No electronic devices are to be used during the midterm examination. Rather, all devices (cellphones, laptops, tablets) must be left at the front of the class.

**Course Schedule**

Please note that this schedule may change to adapt to the needs of the class.

**Week One:**
*Introduction: Welcome to MUSIC 3737, Topics in the Popular Music Industry!*
09/08

**Week Two:**
*What’s That Noise?*
09/13, 09/15
Brackett: Chapters 1-8

**Week Three:**
*Retrospective: A Brief Tour of the Industry Pre-WWII, Part One*
09/20/, 09/22
Brackett: Chapters 9-13

**Week Four:**
*Retrospective: A Brief Tour of the Industry Pre-WWII, Part Two*
09/27, 09/29
Brackett: Chapters 14-25

**Week Five:**
*Wartime/Post War Pop, Part One*
10/04, 10/06
Brackett: Chapters 26-37
Tricia Rose, “Voices from the Margins: Rap Music and Contemporary Black Cultural Production.”
Kimberly Mack, “‘There’s No Home for You Here’: Jack White and the Unsolvable Problem of Blues Authenticity.”
Week Six:
Post War Pop, Part Two
10/11, 10/13
Brackett: Chapters 38-46
Brian Eno, BBC John Peel Lecture

Week Seven:
Post War Pop, Part Three
10/18, 10/20
Brackett: 47-61
Ryan Hibbett, “What is Indie Rock?”
Courtney Love Speech, Salon.

Week Eight:
The State of the Nation Part One: The Canadian Popular Music Industry
10/25, no classes on 10/27
Ryan Edwardson, “‘Legislated Radio’: Industry, Identity, and the Canadian Content Regulations.”
Scott Henderson, “Canadian Content Regulations and the Formation of a National Scene.”

Week Nine:
The State of the Nation Part Two: More on the Canadian Popular Music Industry
11/01, 11/03
Ryan Edwardson, “‘Oh What a Feeling’: Canadian Content and Identity Politics in the 1970s.”
Mark Finch, “‘Toronto is the Best!’: Cultural Scenes, Independent Music, and Competing Urban Visions.”

Week Ten:
The State of the Nation Part Three: More on the Canadian Popular Music Industry
11/08, 11/10
Brackett: Chapters 62-72
David Young, “The Promotional State and Canada’s Juno Awards.”

Week Eleven:
Digital Technologies and Their Impact on the Music Industry
11/15, 11/17
Brackett: Chapters 73-82
Adrian Adermon and Che-Yuan Liange, “Piracy and Music Sales: The Effects of an Anti-Piracy Law.”

Week Twelve:
The Love Hate Relationship with Audio Streaming
11/22, 11/24
Brackett: Chapters 82-88
Karla Borja, Suzanne Dieringer, and Jesse Daw, “The Effect of Music Streaming Services on Music Piracy Among College Students.”

Week Thirteen:
Future Trends, Exam Review
11/29, 12/01
“‘How We Feel the Music’: Popular Music by Elders and for Elders.”

Week Fourteen: Final Exam
12/06
Final Exam, in class

End of Term

Bibliography


Additional Resources

Writing Support Centre http://www.sdc.uwo.ca/writing/
MLA Style Guide https://www.lib.uwo.ca/files/styleguides/MLA.pdf
UWO Libraries Search Page https://www.lib.uwo.ca/
Student Development Centre http://www.sdc.uwo.ca/
Indigenous Student Development Centre http://indigenous.uwo.ca/