



CIEE Global Institute – Sydney

Course name:	Music, Media, and Public Spheres
Course number:	(GI) COMM 3005 SYAU
Programs offering course:	Open Campus
Open Campus Track:	Communications, Journalism, and New Media Track
Language of instruction:	English
U.S. semester credits:	3
Contact hours:	45
Term:	Spring 2020

Course Description

This course examines music markets and the ongoing evolution of the music industry with a focus on the cultural and social influence of music, the changing perspective of music consumers, and the role of artists and producers. Students will learn about varying debates and models within the music industry, the interaction of music with other media, and the intersection of traditional music forms (radio, records, and concerts) with new technologies such as on-line audio streaming. The course will also explore the importance and economic contribution of popular and alternative music festivals. Utilizing the city as a field site for study, this course will encourage students to engage with a range of music performances and events. The course is taught using a dynamic mix of lectures, case study discussions, student presentations, and a field trip to a local music label.

Learning Objectives

By completing this course, students will:

- Develop a critical understanding of the music industry and discuss the role of the artist
- Develop problem solving and communication skills for students through coursework
- Evaluate and situate the socio-cultural ethics, politics, and messaging in popular music in the host country
- Explore case studies where popular music has impacted upon society internationally, nationally, and locally



Course Prerequisites

Students should have completed a level 2000 class in music, anthropology, marketing or critical theory prior to taking this course.

Methods of Instruction

The course will be taught using lectures, seminars, case study discussions, group presentations or performances, as well as field trips to local venues, street performances, and music-related businesses or organizations. Classroom activities will involve group work and critical discussion groups considering and arguing on key debates facing the music industry today. Students will also be expected to carry out an ethnographic field observation task at a local music event, and present their notes to class for discussion. Invited guest speakers, musicians or producers, will add to the learning objectives of this course.

Assessment and Final Grade

1.	Group Presentation / Performance:	20%
2.	Web Media Project:	20%
3.	Learning Blog Entries / Short Essays:	20%
4.	Final Essay:	20%
5.	Class Participation:	20%
	TOTAL:	100%

Course Requirements

Group Presentation / Performance

Students in small groups of three must conduct a 15-minute presentation on a performance we did not attend together, or alternatively students (as individuals or small groups) perform original compositions to reflect and articulate the themes and topics explored in this course. The presentation must include critical observations of the venue (sound management, crowd control, revenue creation opportunities) and audience (market identification, i.e. age, gender, ethnicity, socio-economics). The performance must creatively address how the music industry is subject to cross-pollination in multiple media formats (cinema, TV, radio, personal music players, console games) and how messages are altered or conveyed in these formats.

Web Media Project

Students in small groups will develop a small website, using a variety of multimedia forms, as a snapshot of a popular music genre where live performances are accessible in Australia. This



website will comprise of hyperlinks to other sites relating to the genre, as well as original audio, motion-picture, and / or recordings from their site visits in Australia. The original data captured by students can relate to venues, performances, or public advertisements of the music genre (including track / album sales advertising, live concert adverts, other live appearances by public figures relating to the music industry). The quality of the project will be measured by the students' collective ability as a group to develop an accessible, easy-to-navigate website that utilizes a range of multimedia to represent a discourse on language and representation within the music industry in Australia.

Learning Blog Entries / Short Essays

Short essays or learning blogs are 1000-1250 words in length and engage with examples of popular music, or popular music events, and an evaluation of the music or event, exploring the intertwining of display, symbolism, and group identity. More detailed instructions will be given in advance of each assignment. Each paper must include at least 2 scholarly sources. These papers will be graded based on the students' ability to critically deconstruct the symbols and narratives present in the music or event, and how these relate to the creation of, or manipulation of, a popular music market.

Final Essay

The final paper is 1750-words exactly. This paper must be an in-depth analysis of one of the topics discussed in class, and include and discuss at least 5 scholarly sources. The paper will be graded according to the ability of the student to develop a coherent and critical argument addressing the essay question, whilst demonstrating comprehensive understanding of the readings from the course.

Participation

Participation is valued as meaningful contribution in the digital and tangible classroom, utilizing the resources and materials presented to students as part of the course. Meaningful contribution requires students to be prepared in advance of each class session and to have regular attendance. Students must clearly demonstrate they have engaged with the materials as directed, for example, through classroom discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.

Attendance Policy

Regular class attendance is required throughout the program, and all unexcused absences will result in a lower participation grade for any affected CIEE course. Due to the intensive schedules



for Open Campus and Short Term programs, unexcused absences that constitute more than 10% of the total course will result in a written warning.

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, students over 15 minutes late must be marked absent. Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement. Students who miss class for personal travel, including unforeseen delays that arise as a result of personal travel, will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time. Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1 content classes, or up to 2 language classes	Participation graded as per class requirements
10 – 20%	2 content classes, or 3-4 language classes	Participation graded as per class requirements; written warning
More than 20%	3 content classes, or 5 language classes	Automatic course failure , and possible expulsion

Weekly Schedule

Please note this schedule is subject to change if opportunities arise to enhance the curriculum.

Week 1
Class 1:1

Orientation Week
Introduction

This opening lecture will introduce students to key terms and present an outline of the prominent debates in popular music studies. By the end of this lecture



students will have gained fundamental knowledge and awareness of the variety of approaches used to understand and discuss popular music.

Week 2

Class 2:1

Cultural Production and Popular Music

Through a deconstruction of Adorno's criticisms of popular music, this lecture will demonstrate to students the multiple and significant meanings and representations found in the popular music industry. Students will learn how the popular music industry shifts between being considered a creative industry and an executive-driven market.

Reading:

Middleton, R. (2009). The 'Problem' of Popular Music. In *Musical Belongings: Selected Essays* (pp. 75-88). Burlington, VT: Ashgate.

Class 2:2

Artist and Aesthetics in Popular Music

Students will explore concepts such as the role of the artist, the art, and the audience in cultural production. In evaluating the role of the audience in this dynamic relationship, students will also explore the function and impact of recording and representation in preparation for the Web Media Project.

Reading:

Middleton, R. (2009). The 'Problem' of Popular Music. In *Musical Belongings: Selected Essays* (pp. 75-88). Burlington, VT: Ashgate.

Class 2:3

The Screen and the Stage in Popular Music

Students will also attend and evaluate a musical production. Students will participate in a critical discussion deconstructing Ennio Morricone's soundtrack to the movie, *The Mission*, and the musical production. This exercise will examine where the boundaries of 'high' and 'low' art are blurred in the contexts of screen and stage music.

Due Date for Submission of the First Short Paper Assessment

Week 3

Class 3:1

Constructing Identities through Popular Music

Media, music, and public spheres intertwine often in discourses of identity. Debates on the creation of identity through music, or the creation of music from identity, are examined in this lecture on popular musical forms.

Readings:

Negus, K. (1996). Identities. In *Popular Music in Theory: An Introduction* (pp. 99-135). Cambridge, MA: Polity Press.

Wu, J.J. (2014). Sounds of Australia: Aboriginal Popular Music, Identity, and Place. *Journal of Musicology*, 7(1), 6.

Class 3:2

Community and Subculture in Popular Music

Students will evaluate the multifaceted features of identity in music, with particular emphasis on the comparison of community-oriented identities and subcultural identities.

Readings:

De Nora, T. (2006). Music and Self Identity. In A. Bennett et al. (Eds.). *The Popular Music Studies Reader* (pp. 141-147). New York, NY: Routledge.

Gibson, C. (2002). Rural transformation and cultural industries: popular music on the New South Wales Far North Coast. *Australian Geographical Studies*, 40(3), 337-356.

Breen, M. (1994). Constructing the popular from public funding of community music: Notes from Australia. *Popular Music*, 13(3), 313-326.

Class 3:3

Music and Protest in the Public Sphere

Amongst Indigenous Australians, music in the public sphere can be a form of resistance and protest. This lecture provides a description of one such example. Through this lecture, students will be invited to consider to role of the state in policing and controlling public performances of music.

Reading:

McKinnon, C. (2010). Indigenous music as a space of resistance. In *Making Settler Colonial Space* (pp. 255-272). London, UK: Palgrave Macmillan.

Due Date for Submission of Second Short Paper Assessment

Week 4

Class 4:1

Popular Music Industry

Through examining case studies in Australia where local government works alongside the popular music industry, this week evaluates what potential impact such partnerships have on engagement in the creative arts.

Reading:

Harrison, G. (2010). Community Music in Australia. *International Journal of Community Music*, 3(3), 337-342.

Class 4:2

Local Music Industry

During this class students will tour, examine, and evaluate Sydney, to explore questions relating to the impact on local popular music from development, diversity, socio-economic changes, and gentrification. Students will examine the conflict of interpretation and representation ongoing in the city, especially in terms of the recently introduced 'Lock-out Laws' and their effect upon the local music industry.

Reading:

Cummins, C. (2018). *Moran Calls Last Drinks at the Cloey*, Sydney Morning Herald, July 28, 2018.

Class 4:3

Dissemination and Amalgamation: Popular Music and Telecommunications

In recent years, music has moved from the domain of radio and speaker to an integral part of the cinematic and television experience. This session explores the development of music television, and the revival of musical cinematography and television productions.

Readings:

Kraft, J.P. (2006). Musicians in Hollywood: Work and Technological Change in Entertainment Industries, 1926-1940. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 239-246). New York, NY: Routledge.

Smith, J. (2006). Popular Songs and Comic Allusion in Contemporary Cinema. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 326-332). New York, NY: Routledge.

Due Date for Submission of Web Media Project Assessment

Week 5

Class 5:1

Socio-Political Movements and Music

Demonstrating again the interconnectivity between music and public spheres, this week examines the complex role of music in significant socio-political movements throughout the Western hemisphere. Case studies include the influence of music during the US civil rights movement, fascism and music, and the role of the popular music industry during the charitable campaigns for Ethiopia.

Readings:

Turino, T. (2008). Music and Political Movements. In *Music as Social Life: The Politics of Participation* (pp. 189 – 224). Chicago, IL: University of Chicago Press.

Rijven, S. & Straw, W. (1989). Rock for Ethiopia. In S. Frith (Ed.), *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music* (pp. 198 – 209). Manchester, UK: Manchester University Press.

Class 5:2

Black Popular Music

This lecture explores the rich and diverse tradition of Black music in the US and worldwide. The session will examine how the music industry typically represents persons of African descent, with particular reference to stereotyping of ‘gang’ identity, violence, drugs / alcohol, sex, and women. The impact of black popular music in the host environment will also be examined.

Readings:

Eyerman, R., & Jamison, A. (1998). The Movements of Black Music: From the New Negro to Civil Rights. In *Music and Social Movements: Mobilizing traditions in the twentieth century*. Cambridge, UK: Cambridge University Press.

Waksman, S. (2006). Black Sound, Black Body: Jimi Hendrix, the Electric Guitar, and the Meaning of Blackness. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 64-70). New York, NY: Routledge.

Class 5:3

Group Presentations

Students will coordinate in small groups the running order of their speakers / performers.

Reading:

Rose, T. (2006). Voices from the Margins: Rap Music and Contemporary Cultural Production. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 216-226). New York, NY: Routledge.

Due Date for Submission of Group Presentation Assessment

Week 6

Class 6:1

Gender and Popular Music

How do gender and popular music interconnect? This lecture will explore the 20th-century development in the popular music industry of women's roles and representations, examining case studies where stereotypes and traditional gender roles are openly challenged in the public discourse through popular music.

Readings:

Bayton, M. (2006). Women Making Music: Some Material Constraints. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 347-354). New York, NY: Routledge.

Gottlieb, J., & Wald, G. (2006). Smells Like Teen Spirit: Riot GRRRLS, Revolution, and Women in Independent Rock. In A. Bennett et al. (Eds.), *The Popular Music Studies Reader* (pp. 355-361). New York, NY: Routledge.

Class 6:2

Music Label Exercise

Students in small groups will develop a new label and present the start-up to the class in a mock investor proposal, with the instructor taking the role as an investor. This exercise requires students to amalgamate the previous classes and concepts relating to music sounds and market, marketing of music, talent acquisition and development, dissemination of music, and revenue.

Class 6:3

Essay Workshopping

The final session is given over to answering questions regarding the final essay, as well as the chance for some workshopping and revising of the content.

Due Date for Submission of Final Written Essay Assessment



Course Materials

Readings

- Bennett, A et al. (Eds.) (2006). *The Popular Music Studies Reader*. New York, NY: Routledge.
- Breen, M. (1994). Constructing the popular from public funding of community music: Notes from Australia. *Popular Music*, 13(3), 313-326.
- Cummins, C. (2018). *Moran Calls Last Drinks at the Cloey*, Sydney Morning Herald, July 28, 2018.
- Eyerman, R., & Jamison, A. (1998). The Movements of Black Music: From the New Negro to Civil Rights. In *Music and Social Movements: Mobilizing traditions in the twentieth century*. Cambridge, UK: Cambridge University Press.
- Gibson, C. (2002). Rural transformation and cultural industries: popular music on the New South Wales Far North Coast. *Australian Geographical Studies*, 40(3), 337-356.
- Harrison, G. (2010). Community music in Australia. *International Journal of Community Music*, 3(3), 337-342.
- Larkey, E. (1993). Chapter 7. *Pungent Sounds: Constructing Identity with Popular Music in Austria* (pp. 149 – 172). New York, NY: Peter Lang.
- McKinnon, C. (2010). Indigenous music as a space of resistance. In *Making Settler Colonial Space* (pp. 255-272). London, UK: Palgrave Macmillan.
- Middleton, R. (2009). The 'Problem' of Popular Music. In *Musical Belongings: Selected Essays* (pp. 75-88). Burlington, VT: Ashgate
- Negus, K. (1996). Identities. In *Popular Music in Theory: An Introduction* (pp. 99-135). Cambridge, MA: Polity Press.
- Rijven, S. & Straw, W. (1989). Rock for Ethiopia. In S. Frith (Ed.), *World Music, Politics and Social Change: Papers from the International Association for the Study of Popular Music* (pp. 198 – 209). Manchester, UK: Manchester University Press.
- Turino, T. (2008). Music and Political Movements. In *Music as Social Life: The Politics of Participation* (pp. 189 – 224). Chicago, IL: University of Chicago Press.
- Wu, J.J. (2014). Sounds of Australia: Aboriginal Popular Music, Identity, and Place. *Journal of Musicology*, 7(1), 6.



Optional Readings

- Barry, B.R. (2009). In Adorno's Broken Mirror: Towards a Theory of Musical Reproduction. *International Review of the Aesthetics and Sociology of Music*. 40(1), 81 – 98.
- Bennett, A. (2010). Classic albums: The Re-presentation of the Rock Album on British Television. In I. Inglis (Ed.), *Popular Music and Television in Britain*. Burlington, VT: Ashgate.
- Breen, M. (1993). Making Music Local. In T. Bennett et al. (Eds.), *Rock and Popular Music: Politics, Policies, Institutions* (pp. 66 – 82). London, UK: Routledge.