UNIT GUIDE 2016/17

SOCl30048 The Sociology of Popular Music

Teaching Block: 2  Week: 13 – 24

| Unit Owner: | Deborah Withers | Level: | H/6 |
| Phone: | (0117) 33 17486 | Credit points: | 20 |
| Email: | dm.withers@bristol.ac.uk | Prerequisites: | None |
| Office: | 11 priory road, room 2.09 | Curriculum area: | N/A |

Unit owner office hours: Thursdays 2-3pm and Tuesdays 11am-12pm

Scheduled office hours do not run during reading weeks, though you can still contact tutors for advice by email and to arrange individual appointments.

Timetabled classes:

Tuesday 2-5pm in G.07, 30-32 Tyndalls Park Rd

Weeks 18 and 24 are Reading Weeks; there is NO regular teaching in these weeks.

In addition to timetabled sessions there is a requirement for private study, reading, revision and assessments. Reading the essential readings in advance of each seminar is the minimum expectation. The University Guidelines state that one credit point is broadly equivalent to 10 hours of total student input.

Learning outcomes:
On successful completion of the unit, students will be able to:

- Demonstrate sophisticated understanding of the social character of popular music evaluation.
- Assess the impact of social, political and economic forces on the production and consumption of popular music.
- Utilise and sociologically interpret non-academic sources in their answers.
- Synthesise different topics and areas of literature covered on the unit in order to sociologically understand a specific popular music phenomenon.

Requirements for passing the unit:

- Satisfactory attendance at seminars
- Completion of all formative work to an acceptable standard
- Attainment of a composite mark of all summative work to a passing standard (40 or above)

Details of coursework and deadlines

<table>
<thead>
<tr>
<th>Assessment:</th>
<th>Word count:</th>
<th>Weighting:</th>
<th>Deadline:</th>
<th>Day:</th>
<th>Week:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formative Essay</td>
<td>1500 words.</td>
<td>0%</td>
<td>9.30am on 16th March 2017</td>
<td>Thursday</td>
<td>20</td>
</tr>
<tr>
<td>Summative Seen Exam</td>
<td>2 hours</td>
<td>100%</td>
<td>Summer Exam Period 15th May – 2nd June 2017. You will be notified of your exam time by the Examinations Office.</td>
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</tbody>
</table>

- Summative questions will be made available on the SOCl30048 Blackboard site.
- Instructions for the submission of coursework can be found in Appendix A
- Assessment in the school is subject to strict penalties regarding late submission, plagiarism and maximum word count. A summary of key regulations is in Appendix B.
- Marking criteria can be found in Appendix C.
Make sure you check your Bristol email account regularly throughout the course as important information will be communicated to you. Any emails sent to your Bristol address are assumed to have been read. If you wish for emails to be forwarded to an alternative address then please go to https://wwws.cse.bris.ac.uk/cgi-bin/redirect-mailname-external

Teaching arrangements

The Sociology of Popular Music invites a varied and interactive approach. Integrating musical examples, engaging with technology and reflecting upon personal experience and knowledge will be central to our learning on this course. Sessions will be organised as three-hour workshops. This will include an hour lecture that I will use to introduce the key terms and concepts that you need to know for your assessments. This will be followed by interactive two-hour sessions where emphasis will be placed on the group to lead discussions in relation to the week’s set readings and/or topic.

Assessment

There are two pieces of assessments for this unit: a formative assessment (essay) and a summative assessment (seen exam).

Formative assessment

The formative assessment for this unit is an essay that you will have to complete and submit after the mid-semester break. You will choose 1 out of 4 questions and will be asked to develop an argument to the question that you choose, using academic sources and references to support it. Once you will be given the questions, you will have 3 weeks to complete the essay and submit it.

Summative assessment

The unit will be assessed by means of a seen examination held during the summer examination period. Two weeks before the exam, you will be given four exam questions. These questions will be broader than conventional exam questions and will require you to consider the content of the unit holistically rather than concentrating on a specific week’s topic. There will also be an expectation of including specific examples in your answers.

Once you have received the questions, you will then have two weeks to prepare your answers before writing your answers under normal exam conditions.

Unit Aims:

- To sociologically investigate the key terms of value utilised in popular music discourse.
- To provide an overview of the key aspects of production and consumption of popular music.
- To encourage students to be reflexive about their own popular music value judgements.

Weekly schedule:

Week 13 Introduction: Music and the Sociological Imagination

Week 14 Technology & Transmission

Week 15 Industrialization

Week 16 Critiques and Aesthetics

Week 17 Genre

Week 18 Reading week – no teaching
Week 19 ‘Text’ / Performance / Artefact

Week 20 Everyday Life, Listening and Social Mediation

Easter Break

Week 21 Music and Social Movements

Week 22 The Digital Era?

Week 23 Archive, Heritage, Value

Week 24 Reading week – no teaching

Reading list and detailed schedule:
Week 13 – Introduction: Popular Music and the Sociological Imagination

This week offers an introduction to the relationship between the sociology and popular music, exploring how this relationship has been conceptualized over time.

Essential Reading:


Further Reading:


Week 14 – Technology & Transmission

This session will offer a historical overview of sound recording technologies from the late 19th century to the present. In so doing, we will examine how recording technologies have transformed social conditions in which music is experienced, produced, transmitted and consumed.

Essential Reading:


Further Reading:


Week 15 – Industrialisation

Industrialisation is the context for all forms of (commercial) popular music. Understanding how particular musical industries construct and shape popular music is a vital focus for any understanding of the subject. This week will examine the industrial structures of popular music, focusing on the recording industry and how it shapes cultural formations of race, gender and disability.
Essential Reading:


Further reading:


Week 16 – Critiques and Aesthetics

This week’s session will focus on how to define the popular in ‘popular music’, and understand how it has been theorized by popular music theorists. We will also discuss issues of noise and aesthetic value and explore how theoretical perspectives have evolved over time.

Essential Reading:


Week 17 – Genre

Popular music discourses are bound together by what Simon Frith refers to as ‘genre rules’: genres provide the conceptual framework within which pieces of popular music make sense, and ‘genre’ unites the construction of music audiences as both communities and markets. We shall unpack some of the complexities of this important concept in this week’s session and consider how genre can also reify social constructions of race, gender and class.

Essential reading:


Further Reading:


**Week 18 – Reading Week (no teaching)**

**Week 19 – ‘Text’ / Performance / Artefact**

This week will present three different ways to interpret the social meaning of popular music: ‘text’, performance and artefact. Does meaning reside within the musical ‘text’ itself? How does the materiality of the artefact shape engagement with musical meaning? How does performance affirm or contest wider social factors relating to race, gender or disability?

**Essential Reading:**


**Further Reading:**


Week 20 – Everyday Life, Listening and Social Mediation

This week will explore how music mediates social identities in everyday life. We will pay particular attention to the role listening and materiality performs in the construction of musical meaning and identity.

**Essential Reading:**


**Further Reading:**


Week 21 – Music and Social Movements

This week will explore how music has been used in social movements and subcultures to reconfigure social relationships and imaginaries. Our case study is the role of music in the UK Women’s Liberation Movement, an example that will be situated within wider contexts of resistance and struggle. We will also reflect critically on debates about the relationship between music and politics.

Essential Reading:


Northern Women’s Liberation Rock Band. ‘Northern Women’s Liberation Rock Band Manifesto’, *Spare Rib*, 1975, Issue: 34 | Pages: 45. PDF

https://data.journalarchives.jisc.ac.uk/britishlibrary/sparerib/view?pubId=P523_344_Issue34PDFP523_344_Issue34_0045_104pdf&terms=Northern%20Women%27s%20Liberation%20Rock%20Band&brandedSearch

Viewing (in class) of *In Our Own Time* (1981, film, 21 minutes) – a film about music making in the Bristol Women’s Liberation Movement.


Further Reading:


**Week 22 – The Digital Era?**

Digital technologies have fundamentally transformed how audiences access and consume popular music. But does this mean we now live in a digital era? How do we account for the resilience of the analogue record and the popularity of live performance, and how do heterogeneous format choices shape audience engagement with popular music in the 21st century?

**Essential Reading:**


**Further Reading:**


**Week 23 – Archive, Heritage, Value**

Recent studies have explored the intersection of popular music with heritage, museum and memory studies. In the final session we will examine the changing meaning of popular music as it shifts from commercial entity to heritage object. Through this we will consider how digitisation and digital archives have created new sites for engagement, consumption and value.

**Essential Reading:**


**Further Reading:**


Digital Archives:
Manchester District Music Archive - https://www.mdmarchive.co.uk/
Ubu Web http://www.ubuweb.com/

Week 24: Reading Week (no teaching)

Specialist Music Journals:
Popular Music https://www.cambridge.org/core/journals/popular-music
Popular Music and Society http://www.tandfonline.com/toc/rpms20/current
Popular Music History https://journals.equinoxpub.com/index.php/PMH
IASPM@Journal http://www.iaspmjournal.net/index.php/IASPM_Journal
Punk and Post-Punk http://www.intellectbooks.co.uk/journals/view-Journal,id=200/
Organised Sound https://www.cambridge.org/core/journals/organised-sound
Contemporary Music Review - http://www.tandfonline.com/toc/gcmr20/current

Interdisciplinary Journals
Women and Performance http://www.womenandperformance.org/
Media, Culture and Society http://mcs.sagepub.com/
Media History http://www.tandfonline.com/toc/cmeh20/current
Poetics http://www.journals.elsevier.com/poetics
The Public Historian Special Issue: Auditory History Vol. 37 No. 4, November 2015, http://tph.ucpress.edu/content/37/4.toc
European Journal of Cultural Studies http://ecs.sagepub.com/
International Journal of Cultural Studies http://ics.sagepub.com/
International Journal of Heritage Studies http://www.tandfonline.com/toc/rjhs20/current
Appendix A

Instructions on how to submit essays electronically

1. Log in to Blackboard and select the Blackboard course for the unit you are submitting work for. If you cannot see it, please e-mail spais-ug@bristol.ac.uk with your username and ask to be added.

2. Click on the "Submit Work Here" option at the top on the left hand menu and then find the correct assessment from the list.

3. Select ‘view/complete’ for the appropriate piece of work. It is your responsibility to ensure that you have selected both the correct unit and the correct piece of work.

4. The screen will display ‘single file upload’ and your name. Enter your name (for FORMATIVE ASSESSMENTS ONLY) or candidate number (for SUMMATIVE ASSESSMENTS ONLY) as a submission title, and then select the file that you wish to upload by clicking the ‘browse’ button. Click on the ‘upload’ button at the bottom.

5. You will then be shown the essay to be submitted. Check that you have selected the correct essay and click the ‘Submit’ button. This step must be completed or the submission is not complete.

6. You will be informed of a successful submission. A digital receipt is displayed on screen and a copy sent to your email address for your records.

Important notes

- You are only allowed to submit one file to Blackboard (single file upload), so ensure that all parts of your work – references, bibliography etc. – are included in one single document and that you upload the correct version. You will not be able to change the file once you have uploaded.

- Blackboard will accept a variety of file formats, but the School can only accept work submitted in .rtf (Rich Text Format) or .doc/.docx (Word Document) format. If you use another word processing package, please ensure you save in a compatible format.

- By submitting your essay, you are confirming that you have read the regulations on plagiarism and confirm that the submission is not plagiarised. You also confirm that the word count stated on the essay is an accurate statement of essay length.

- If Blackboard is not working email your assessment to spais-ug@bristol.ac.uk with the unit code and title in the subject line.

How to confirm that your essay has been submitted

- You will have received a digital receipt by email and If you click on the assessment again (steps 1-4), you will see the title and submission date of the essay you have submitted. If you click on submit, you will not be able to submit again. This table also displays the date of submission. If you click on the title of the essay, it will open in a new window and you can also see what time the essay was submitted.
Appendix B
Summary of Relevant School Regulations
(Further information is in the year handbook)

Attendance at classes
SPAIS takes attendance and participation in classes very seriously. Seminars form an essential part of your learning and you need to make sure you arrive on time, have done the required reading and participate fully. Attendance at all seminars is monitored, with absence only condoned in cases of illness or for other exceptional reasons.

If you are unable to attend a seminar you must inform your seminar tutor, as well as email spais-absence@bristol.ac.uk. You should also provide evidence to explain your absence, such as a self-certification and/or medical note, counselling letter or other official document. If you are unable to provide evidence then please still email spais-absence@bristol.ac.uk to explain why you are unable to attend. If you are ill or are experiencing some other kind of difficulty which is preventing you from attending seminars for a prolonged period, please inform your personal tutor, the Undergraduate Office or the Student Administration Manager.

Requirements for credit points
In order to be awarded credit points for the unit, you must achieve:
- Satisfactory attendance in classes, or satisfactory completion of catch up work in lieu of poor attendance
- Satisfactory formative assessment
- An overall mark of 40 or above in the summative assessment/s. In some circumstances, a mark of 35 or above can be awarded credit points.

Presentation of written work
Coursework must be word-processed. As a guide, use a clear, easy-to-read font such as Arial or Times New Roman, in at least 11pt. You may double-space or single-space your essays as you prefer. Your tutor will let you know if they have a preference.

All pages should be numbered.

Ensure that the essay title appears on the first page.

All pages should include headers containing the following information:

<table>
<thead>
<tr>
<th>Formative work</th>
<th>Summative work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name: e.g. Joe Bloggs</td>
<td><strong>Candidate Number</strong>: e.g. 12345</td>
</tr>
<tr>
<td>Unit e.g. SOCI10004</td>
<td>Unit: e.g. SOCI10004</td>
</tr>
<tr>
<td>Seminar Tutor e.g. Dr J. Haynes</td>
<td>Seminar Tutor: e.g. Dr J. Haynes</td>
</tr>
<tr>
<td>Word Count: e.g. 1500 words</td>
<td>Word Count: e.g. 3000 words</td>
</tr>
</tbody>
</table>

Candidate numbers are required on summative work in order to ensure that marking is anonymous. Note that your candidate number is not the same as your student number.

Assessment Length
Each piece of coursework must not exceed the stipulated maximum length for the assignment (the ‘word count’) listed in the unit guide. Summative work that exceeds the maximum length will be subject to penalties. The word count is absolute (there is no 10% leeway, as commonly rumoured). Five marks
will be deducted for every 100 words or part thereof over the word limit. Thus, an essay that is 1 word over the word limit will be penalised 5 marks; an essay that is 101 words over the word limit will be penalised 10 marks, and so on.

The word count includes all text, numbers, footnotes/endnotes, Harvard referencing in the body of the text and direct quotes. It excludes, the title, candidate number, bibliography, and appendices. However, appendices should only be used for reproducing documents, not additional text written by you.

**Referencing and Plagiarism**
Where sources are used they must be cited using the Harvard referencing system. Inadequate referencing is likely to result in penalties being imposed. See the Study Skills Guide for advice on referencing and how poor referencing/plagiarism are processed. Unless otherwise stated, essays must contain a bibliography.

**Extensions**
Extensions to coursework deadlines will only be granted in exceptional circumstances. If you want to request an extension, complete an extension request form (available at Blackboard/SPAIS_UG Administration/forms to download and School policies) and submit the form with your evidence (e.g. self-certification, medical certificate, death certificate, or hospital letter) to Catherine Foster in the Undergraduate Office.

Extension requests cannot be submitted by email, and will not be considered if there is no supporting evidence. If you are waiting for evidence then you can submit the form and state that it has been requested.

All extension requests should be submitted at least 72 hours prior to the assessment deadline. If the circumstance occurs after this point, then please either telephone or see the Student Administration Manager in person. In their absence you can contact Catherine Foster in the UG Office, again in person or by telephone.

**Extensions can only be granted by the Student Administration Manager.** They cannot be granted by unit convenors or seminar tutors.

You will receive an email to confirm whether your extension request has been granted.

**Submitting Essays**

<table>
<thead>
<tr>
<th>Formative essays</th>
<th>Summative essays</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unless otherwise stated, all formative essay submissions must be submitted electronically via Blackboard</td>
<td>All summative essay submissions must be submitted electronically via Blackboard.</td>
</tr>
</tbody>
</table>

Electronic copies enable an efficient system of receipting, providing the student and the School with a record of exactly when an essay was submitted. It also enables the School to systematically check the length of submitted essays and to safeguard against plagiarism.

**Late Submissions**
Penalties are imposed for work submitted late without an approved extension. Any kind of computer/electronic failure is not accepted as a valid reason for an extension, so make sure you back up your work on another computer, memory stick or in the cloud (e.g. Google Drive or Dropbox). Also ensure that the clock on your computer is correct.
The following schema of marks deduction for late/non-submission is applied to both formative work and summative work:

<table>
<thead>
<tr>
<th>Late submission period</th>
<th>Penalty</th>
</tr>
</thead>
<tbody>
<tr>
<td>Up to 24 hours late, or part thereof</td>
<td>Penalty of 10 marks</td>
</tr>
<tr>
<td>For each additional 24 hours late, or part thereof</td>
<td>A further 5 marks deduction for each 24 hours, or part thereof</td>
</tr>
<tr>
<td>Assessment submitted over one week late</td>
<td>Treated as a non-submission: fail and mark of zero recorded. This will be noted on your transcript.</td>
</tr>
</tbody>
</table>

- The 24 hour period runs from the deadline for submission, and includes Saturdays, Sundays, bank holidays and university closure days.
- If an essay submitted less than one week late fails solely due to the imposition of a late penalty, then the mark will be capped at 40.
- If a fail due to non-submission is recorded, you will have the opportunity to submit the essay as a second attempt for a capped mark of 40 in order to receive credit points for the unit.

### Marks and Feedback

In addition to an overall mark, students will receive written feedback on their assessed work.

The process of marking and providing detailed feedback is a labour-intensive one, with most 2-3000 word essays taking at least half an hour to assess and comment upon. Summative work also needs to be checked for plagiarism and length and moderated by a second member of staff to ensure marking is fair and consistent. For these reasons, the University regulations are that feedback will be returned to students within three weeks of the submission deadline.

If work is submitted late, then it may not be possible to return feedback within the three week period.

### Fails and Resits

If you fail the unit overall, you will normally be required to resubmit or resit. In units where there are two pieces of summative assessment, you will normally only have to re-sit/resubmit the highest-weighted piece of assessment.

Exam resits only take place once a year, in late August/early September. If you have to re-sit an exam then you will need to be available during this period. If you are not available to take a resit examination, then you will be required to take a supplementary year in order to retake the unit.
### Appendix C

#### Level 6 Marking and Assessment Criteria (Third / Final Year)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Criteria</th>
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</table>
| 1st (70+) | o Excellent comprehension of the implications of the question and critical understanding of the theoretical & methodological issues  
  o A critical, analytical and sophisticated argument that is logically structured and well-supported  
  o Evidence of independent thought and ability to ‘see beyond the question’  
  o Evidence of reading widely beyond the prescribed reading list and creative use of evidence to enhance the overall argument  
  o Extremely well presented: minimal grammatical or spelling errors; written in a fluent and engaging style; exemplary referencing and bibliographic formatting |
| 2:1 (60–69) | o Very good comprehension of the implications of the question and fairly extensive and accurate knowledge and understanding  
  o Very good awareness of underlying theoretical and methodological issues, though not always displaying an understanding of how they link to the question  
  o A generally critical, analytical argument, which shows attempts at independent thinking and is sensibly structured and generally well-supported  
  o Clear and generally critical knowledge of relevant literature; use of works beyond the prescribed reading list; demonstrating the ability to be selective in the range of material used, and the capacity to synthesise rather than describe  
  o Very well presented: no significant grammatical or spelling errors; written clearly and concisely; fairly consistent referencing and bibliographic formatting |
| 2:2 (50–59) | o Generally clear and accurate knowledge, though there may be some errors and/or gaps and some awareness of underlying theoretical/methodological issues with little understanding of how they relate to the question  
  o Some attempt at analysis but a tendency to be descriptive rather than critical;  
  o Tendency to assert/state opinion rather than argue on the basis of reason and evidence; structure may not be entirely clear or logical  
  o Good attempt to go beyond or criticise the ‘essential reading’ for the unit; but displaying limited capacity to discern between relevant and non-relevant material  
  o Adequately presented: writing style conveys meaning but is sometimes awkward; some significant grammatical and spelling errors; inconsistent referencing but generally accurate bibliography. |
| 3rd (40–49) | o Limited knowledge and understanding with significant errors and omissions and generally ignorant or confused awareness of key theoretical/methodological issues  
  o Largely misses the point of the question, asserts rather than argues a case; underdeveloped or chaotic structure; evidence mentioned but used inappropriately or incorrectly  
  o Very little attempt at analysis or synthesis, tending towards excessive description  
  o Limited, uncritical and generally confused account of a narrow range of sources  
  o Poorly presented: not always easy to follow; frequent grammatical and spelling errors; limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions. |
| Marginal Fail (35–39) | Unsatisfactory level of knowledge and understanding of subject; limited or no understanding of theoretical/methodological issues  
| | Very little comprehension of the implications of the question and lacking a coherent structure  
| | Lacking any attempt at analysis and critical engagement with issues, based on description or opinion  
| | Little use of sources and what is used reflects a very narrow range or are irrelevant and/or misunderstood  
| | Unsatisfactory presentation: difficult to follow; very limited attempt at providing references (e.g. only referencing direct quotations) and containing bibliographic omissions |
| Outright Fail (0–34) | Very limited, and seriously flawed, knowledge and understanding  
| | No comprehension of the implications of the question and no attempt to provide a structure  
| | No attempt at analysis  
| | Limited, uncritical and generally confused account of a very narrow range of sources  
| | Very poorly presented: lacking any coherence, significant problems with spelling and grammar, missing or no references and containing bibliographic omissions |