



Faculty:	<b>Peter Johnston</b>
Email	peter.johnston@humber.ca
Faculty Availability:	By appointment
Program Coordinator:	

### **COURSE OUTLINE ACADEMIC YEAR 2015/2016**

Course Title: <b><i>Music in Contemporary Society</i></b>			
Course Code: <b>SOCI 2002</b>	Schedule Type Code:	Credit Value: <b>3</b>	Class Hours: <b>3</b>
Program: <b>Liberal Arts &amp; Science</b>		Pre-Requisite(s): <b>Lower level Social Science elective</b>	Co-requisite(s): <b>None</b>
Pre-requisite for: <b>N/A</b>			
Restrictions: <b>Not available to MUSIC degree students</b>			

**Approved by:**  
**Dean/Associate Dean:**

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

## Course Description

Music may be ubiquitous but its role in society is multifaceted and complex. It has the power to move us to the greatest emotional heights or depths, act as an agent of ideology, assist in worship, celebrate life's events and memories, facilitate a sense of community, contribute to our own unique identity, or simply make our shopping environment or elevator ride more hospitable. But music does not just happen on its own; it is what we make it, and what we make of it. This course explores important sociological themes through the study of musical expression in North America. Students critically analyze the influence of technology, ideology, aesthetics, class, ethnicity, race, age and gender, on various genres of music including jazz, heavy metal, hip hop, punk rock, country music, World Beat and rock 'n' roll. Class discussions centre on critical reading of texts and ideas from Adorno, Small, Frith, Hebdige, among others, with the purpose of engaging with some of the significant cultural issues of our time.

## Course Rationale

*This course meets the requirement of an upper level 'breadth elective' in the Social Sciences for Humber degree students. Please note that Bachelor of Music degree students are NOT eligible to take this course.*

## Learning Outcomes

Upon successful completion of this course, students will be able to:

1. Define and explain key sociological and musical concepts in contemporary society such as articulation, essentialism, cultural relativism, ideology, musical style, transculturation, authenticity, hegemony, and postmodernism.
2. Evaluate and contrast different styles of musical expression through the study of sound in its historical and cultural context.
3. Articulate a critical awareness of their existing *biases* and ethnocentric views toward music and culture.
4. Describe how music has meaning within a complex web of historical, social and cultural conditions.
5. Explain the role of the music industry as it relates to the commodification practices of music in contemporary society.
6. Analyze and describe organizational structures that make up the music industry, as well as the stratification of the music world.
7. Compare, contrast and critique various sociological definitions of culture, subculture, race and ethnicity, authenticity and mediation.
8. Identify and associate select artists or cultural groups with specific genres, ensemble-types, and musical styles.
9. Locate further academic material on the sociology of music.
10. Read and critique the central ideas found in select academic articles on social theory.
11. Summarize the key theoretical positions of such writers as Theodor Adorno, Christopher Small, Simon Frith, Dick Hebdige, Keith Negus, and bell hooks, among others.
12. Synthesize and critique different ideas by specific scholars to formulate their own unique position and ideas.
13. Articulate and present their own ideas about music and society that demonstrates awareness of how individuals relate and integrate into society as a whole.

## Essential Employability Skills

Essential Employability Skills are transferable skills that provide the foundation for a student's academic, vocational, and personal success.

<b>X</b>	<b>Communication</b>	<b>X</b>	<b>Critical Thinking &amp; Problem Solving</b>		<b>Interpersonal</b>
	<b>Numeracy</b>		<b>Information Management</b>	<b>X</b>	<b>Personal</b>

## Learning Resources

Articles, audio resources, and YouTube links available on Blackboard

Wilson, C. (2010). *Let's talk about love: A journey to the end of taste*. New York, Continuum International Publishing Group

## Copyright

Copyright is the exclusive legal right given to a creator to reproduce, publish, sell or distribute his/her work. All members of the Humber community are required to comply with Canadian copyright law which governs the reproduction, use and distribution of copyrighted materials. This means that the copying, use and distribution of copyright-protected materials, regardless of format, is subject to certain limits and restrictions. For example, photocopying or scanning an entire textbook is not allowed, nor is distributing a scanned book.

See the Humber Libraries website (<http://library.humber.ca>) for additional information regarding copyright and for details on allowable limits.

## Learning Delivery Format

Three-hour classroom lecture/demonstration and discussion format.

## Course Content

<b>UNIT</b>	<b>TOPIC</b>	<b>ASSESSMENT</b>	<b>RESOURCES (all sources available on Blackboard website)</b>
<b>Week 1</b>	<b>Introduction</b>	<b>Introduce Podcast Journal assignment and weekly reading quizzes</b>	
<b>Week 2</b>	<b>Setting Boundaries</b>	<b>Reading Quiz Week 2</b>	<b>REQUIRED READING:</b> SOCI 2002 Readings: highlighted entries

<b>Week 3</b>	<b>Value Judgments and Musical Aesthetics</b>	<b>Podcast Journal #1 Due (5%) Reading Quiz Week 3</b>	<b>REQUIRED READING:</b> 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.
<b>Week 4</b>	<b>Perceptions of Authenticity, Tradition and Artistic Integrity</b>	<b>Reading Quiz Week 4</b>	<b>REQUIRED READING:</b> 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.
<b>Week 5</b>	<b>Identities and Music</b>	<b>Podcast Journal #2 Due (5%) Reading Quiz Week 5</b>	<b>REQUIRED READING:</b> Negus, Keith. (1996). Identities. In <i>Popular Music in Theory: An Introduction</i> (pp. 99 – 135). Wesleyan University Press, 1996.
<b>Week 6</b>	<b>Reading Week</b>		
<b>Week 7</b>	<b>Midterm Test (25%)</b>		
<b>Week 8</b>	<b>The Business of Music: Issues of Power and Political Economy</b>	<b>Reading Quiz Week 8</b>	<b>REQUIRED READING:</b> Toynbee, Jason. (2000). "Market: The Selling of Soul(s)". In <i>Making Popular Music: Musicians, Creativity, and Institutions</i> . New York: Oxford University Press.

<b>Week 9</b>	<b>Music in Advertising</b>	<b>Podcast Journal #3 Due (5%) Reading Quiz Week 9</b>	<b>REQUIRED READING:</b> 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.
<b>Week 10</b>	<b>Music and Copyright</b>	<b>Reading Quiz Week 10</b>	<b>REQUIRED READING:</b> 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.
<b>Week 11</b>	<b>Mediation and Technology</b>	<b>Reading Quiz Week 11</b>	<b>REQUIRED READING:</b> Negus, Keith. (1996). Mediations. In <i>Popular Music in Theory: An Introduction</i> (pp. 66 – 98). Hartford: Wesleyan University Press.
<b>Week 12</b>	<b>Listening and Urban Space</b>	<b>Book Review Due (20%) Reading Quiz Week 12</b>	<b>REQUIRED READING:</b> Bull, Michael. (2007). Introduction. In <i>Sound Moves: iPod Culture and Urban Experience</i> . New York, NY: Routledge.
<b>Week 13</b>	<b>Postmodernism and Hip Hop Culture</b>	<b>Reading Quiz Week 13</b>	<b>REQUIRED READING:</b> Rose, Tricia. (1989). Orality and Technology: Rap Music and Afro-American Cultural Resistance. <i>Popular Music and Society</i> , 13(4), 35 – 44.
<b>Week 14</b>	<b>FINAL EXAM (30%)</b>		

**Please note: this course schedule may change as resources and circumstances require.**

## Student Evaluations

<b>Weekly Reading Quizzes</b>	10%
<b>Podcast Journals (3 entries, 5% each)</b>	15%
<b>Midterm Test</b>	25%
<b>Book Review - Carl Wilson, <i>Let's Talk About Love</i></b>	20%
<b>Final Exam</b>	30%
<b>TOTAL:</b>	100%

### School Specific Field:

Missed assignments, tests or exams will not be made up without a valid excuse approved by the instructor. A doctor's note or other documentation may be requested.

### Degree Students:

In addition to meeting all program specific course and credit requirements, students must have a Cumulative Program Grade Point Average (CPGPA) of  $\geq 65$  in order to be eligible for graduation.

## Policies and Procedures

It is the student's responsibility to be aware of the College Academic Regulations which can be found on the following website: <http://www.humber.ca/academic-regulations>

In addition, and the music department also has a handbook which outlines specific program-based policies and procedures. This handbook, can be found on the following websites: [www.humbermusic.ca](http://www.humbermusic.ca)

## Academic Integrity

**Academic integrity is essentially honesty in all academic endeavors. Academic integrity requires that students avoid all forms of academic misconduct or dishonesty, including plagiarism, cheating on tests or exams or any misrepresentation of academic accomplishment.**

### Research Activity

***This course does not include any research activities that involve human participants. Students will gather data ONLY from publicly available sources.***

## Academic Concern/Appeals

If a student has questions or concerns regarding a grade on an assignment or test, the student should discuss the matter with the faculty member. The Program Co-ordinator and/or the Associate Dean may be asked to assist if the faculty member and student are unable to resolve issues. For additional information please refer to Section 13 of College's Academic Complaint and Appeal Policy at the web site identified above.

## Prior Learning Assessment Recognition (PLAR)

Course credits may be granted in recognition of prior learning, and that Application for Consideration is made through the Office of the Registrar at <http://www.humber.ca/plar/docs/pla.pdf>.

Challenge Exam	Portfolio	Skills Test	Interview	Other (Specify)	Not Available For PLAR
X					

## Disability Services

**Humber seeks to create a welcoming environment where equity, diversity and safety of all groups are fundamental. Humber is dedicated to providing equal access to students with disabilities. The Disability Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. If you require academic accommodations, contact:**

**Disability Services: <http://www.humber.ca/disabilityservices/>**

**North Campus: (416) 675-6622 X5180**

**Lakeshore Campus: (416) 675-6622 X3265**

## Disclaimer

While every effort is made by the professor/faculty to cover all material listed in the outline, the order, content, and/or evaluation may change in the event of special circumstances (e.g. time constraints due to inclement weather, sickness, college closure, technology/equipment problems or changes, etc.). In any such case, students will be given appropriate notification in writing, with approval from the Dean (or designate) of the School.

## Appendix

Essential Employability Skills (MTCU Requirements)	Graduates of the program reliably demonstrate the ability to:
Communication	
<b>Reading</b>	<b>1. communicate clearly, concisely and correctly in the written, spoken and visual form that fulfills the purpose and meets the needs of the audience</b> <b>2. respond to written, spoken, or visual messages in a manner that ensures effective communication</b>
<b>Writing</b>	
<b>Speaking</b>	
<b>Listening</b>	
<b>Presenting</b>	
Numeracy	
<b>Understanding and Applying Mathematical Concepts and Reasoning</b>	<b>3. execute mathematical operations accurately</b>

<b>Essential Employability Skills (MTCU Requirements)</b>	<b>Graduates of the program reliably demonstrate the ability to:</b>
<b>Analysing and using Numerical Data</b>	
<b>Conceptualizing</b>	
Critical Thinking & Problem Solving	
<b>Analysing</b>	<b>4. apply a systematic approach to solve problems</b>
<b>Synthesising</b>	
<b>Evaluating</b>	
<b>Decision-Making</b>	
<b>Creative and Innovative Thinking</b>	
Information Management	
<b>Gathering and managing information</b>	<b>6. locate, select, organize and document information using appropriate technology and information systems</b>
<b>Selecting and using appropriate tools and technology for a task or project</b>	
<b>Computer literacy</b>	
<b>Internet skills</b>	
Interpersonal	
<b>Teamwork</b>	<b>8. show respect for the diverse opinions, values, belief systems and contributions of others</b>
<b>Relationship management</b>	
<b>Conflict resolution</b>	
<b>Leadership</b>	
<b>Networking</b>	
Personal	
<b>Managing self</b>	<b>10. manage the use of time and other resources to complete projects</b>
<b>Managing change and being flexible and adaptable</b>	
<b>Engaging in reflective practice</b>	
<b>Demonstrating personal responsibility</b>	
	<b>11. take responsibility for one's actions, decisions, and consequences</b>