

Course Syllabus

Course: Sociology 345 (The Sociology of Popular Music)
Winter 2014
9:00 a.m.-12:15 p.m. MTWTF
Grise Hall 138

Instructor: Dr. Steve Groce
Office: 131 Grise Hall
Phone: 745-2253
E-mail: steve.groce@wku.edu
Web Page: <http://people.wku.edu/steve.groce/Home.htm>

Text:

There is no text book for this course. Assigned readings are in the form of articles online at my web page. Follow the course outline to know which articles you need to read for which class meetings.

Note: Different versions of Adobe Acrobat react somewhat differently to .pdf files. If you try to open an article from the web page and you get either a blank page or an error message, try downloading the most recent (newest) version of Acrobat (free). If that doesn't solve the problem, try the following:

- 1) right click on the link
- 2) click "Save Target As"
- 3) save to your desktop
- 4) either double click on the icon on your desktop, or open Acrobat and then open the file from within Acrobat

Course Objective:

In this course we will investigate the social organization of popular music in the United States. We will focus on the people who produce popular music (musicians, producers, sound engineers, and the like), the people who consume it in its various forms (CD's DVD's, etc., and those who attend live music performances), and the interactions between the two groups. I want students to come away from this course with: 1) a greater appreciation for the sociological structures and processes underlying the popular music industry; 2) an increased understanding of a part of everyday existence that affects us all in some way; and 3) a sharpened ability to think critically about the society of which we are a part.

This course counts as an elective for the major in Popular Culture Studies. This program offers WKU undergraduates the chance to broaden their understanding of the arts and culture of everyday life including such areas as television, film, music, sports, advertising, customs and rituals. Through innovative interdisciplinary coursework the major helps students critically analyze a wide range of popular cultural forms, their uses by audiences, and their impact on the broader social, political and economic landscape. If you are interested in learning more about this exciting and innovative program, contact your instructor or check out the Popular Culture Studies website at www.wku.edu/pop.

Attendance:

This class meets five days a week for three weeks. Need we say anything more about attendance?

Grade Determination:

I assign grades based on: 1) two in-class exams; 2) three out-of-class projects; and 3) a number of unannounced in-class quizzes.

I expect you to take exams and turn in projects on the days designated in this syllabus. I accept only legitimate, documented excuses. In all other cases I will deduct one letter grade for each day an assignment is late. You MUST turn in hard copies of projects. I will NOT accept projects emailed to me (the Sociology Department does not have sufficient resources to act as your personal printing service—which it would, in effect, become if I had to print out your projects in my office).

I grade on the standard ten-point scale (90-100=A, 80-89=B, etc.). You will have three major grades this semester, all of which carry the same weight--the two exams, plus the average of your three project grades. You will have one minor grade--the overall grade on pop quizzes. The three major grades count two and one-half times as much as the minor grade in the determination of your final grade.

Office Hours:

My office in 131 Grise Hall. My office hours are 7:00-9:00 a.m. and 12:30-1:30 p.m. on Mondays, Tuesdays, and Wednesdays. If these times are not convenient for you, just call me at the office or e-mail me and we'll schedule an appointment.

Students With Disabilities:

In compliance with university policy, students with disabilities who require accommodations (academic adjustments and/or auxiliary aids or services) for this course must contact the Office for Student Disability Services in DUC A-200 of the Student Success Center in Downing University Center. Please DO NOT request accommodations directly from the professor or instructor without a letter of accommodation from the Office for Student Disability Services.

The Learning Center (TLC) (located in the Academic Advising and Retention Center, DUC-A330)

Should you require academic assistance with this, or any other, course, there are several places that can provide you with help. TLC tutors in most major undergraduate subjects and course levels throughout the week. To make an appointment, or to request a tutor for a specific class, call 745-6254 or stop by DUC A330. Log on to TLC's website at www.wku.edu/tlc to find out more. TLC hours: M-Thur. 8am-9pm, Fri. 8am-4pm, Sat.-Closed, and Sundays 4pm-9pm.

Tentative Schedule

Jan. 6 Introduction, defining popular music, the sociology of popular music

Assign project #1

Readings: De Jager, "Music Regarded From a Sociological Point of View"

<http://people.wku.edu/steve.groce/musicregardedfrom-hugodejager.pdf>

Kotarba and Vannini, "Introduction: The Sociology of Pop(ular) Music"

[http://people.wku.edu/steve.groce/Introduction The Sociology of Popular Music.pdf](http://people.wku.edu/steve.groce/Introduction%20The%20Sociology%20of%20Popular%20Music.pdf)

Kruse, "Local Identity and Independent Music Scenes, Online and Off"

[http://people.wku.edu/steve.groce/Internet and Local Music Scenes.pdf](http://people.wku.edu/steve.groce/Internet%20and%20Local%20Music%20Scenes.pdf)

Bennett, "Popular Music and Leisure"

[http://people.wku.edu/steve.groce/Popular Music and Leisure.pdf](http://people.wku.edu/steve.groce/Popular%20Music%20and%20Leisure.pdf)

Bennett, "Researching Youth Culture and Popular Music. . ."

[http://people.wku.edu/steve.groce/Researching Youth Culture and Popular Music.pdf](http://people.wku.edu/steve.groce/Researching%20Youth%20Culture%20and%20Popular%20Music.pdf)

Jan. 7 Popular music roles: performers, songwriters

Readings: Lewis, "Beyond the Reef: Role Conflict. . ."

<http://people.wku.edu/steve.groce/beyondthereefroleconflict-georgelewis.pdf>

Brown, "Valuing Independence: Esteem Value and Its Role in the Independent Music Scene"

[http://people.wku.edu/steve.groce/Valuing Independence in Independent Music Scene.pdf](http://people.wku.edu/steve.groce/Valuing%20Independence%20in%20Independent%20Music%20Scene.pdf)

Weinstein, "All Singers Are Dicks"

[http://people.wku.edu/steve.groce/All Singers are Dicks.pdf](http://people.wku.edu/steve.groce/All%20Singers%20are%20Dicks.pdf)

Groce, "On the Outside Looking In: Professional Socialization and the Process of Becoming a Songwriter"

[http://people.wku.edu/steve.groce/Becoming a Songwriter.pdf](http://people.wku.edu/steve.groce/Becoming%20a%20Songwriter.pdf)

Elliot, "From Demo to Hit. . ."

[http://people.wku.edu/steve.groce/From Demo to Hit.pdf](http://people.wku.edu/steve.groce/From%20Demo%20to%20Hit.pdf)

Jan. 8 Popular music roles: producers, sound engineers

Reading: Muikku, "On the Role and Tasks of the Record Producer"

<http://people.wku.edu/steve.groce/OntheRoleandTasksofaRecordProducer-JariMuikku.pdf>

Horning, "Engineering the Performance"

[http://people.wku.edu/steve.groce/Engineering the Performance.pdf](http://people.wku.edu/steve.groce/Engineering%20the%20Performance.pdf)

Theberge, "The Network Studio: Historical and Technological Paths. . ."

[http://people.wku.edu/steve.groce/Network Studio Recording.pdf](http://people.wku.edu/steve.groce/Network%20Studio%20Recording.pdf)

Bakker and Bakker, "The Club DJ: A Semiotic and Interactionist Analysis"

[http://people.wku.edu/steve.groce/The Club DJ.pdf](http://people.wku.edu/steve.groce/The%20Club%20DJ.pdf)

Jan. 9 Popular music roles: record companies, radio

On Reserve: Gray, "Introduction"

Readings: Gray, "Introduction"

<http://people.wku.edu/steve.groce/1introduction-gray,herman.pdf>

<http://people.wku.edu/steve.groce/1introduction-gray,hermanp.20.pdf>

Gray, "Independents and the American Music Industry"

<http://people.wku.edu/steve.groce/independentsandtheamerican-Gray,Herman.pdf>

Lee, "Re-examining the Concept of the 'Independent' Record Company"

<http://people.wku.edu/steve.groce/re-examiningtheconcept-stephenlee.pdf>

Rothenbuhler, "Programming Decision Making in Popular Music Radio"

<http://people.wku.edu/steve.groce/programmingdecisionmaking-rothenbuhler,eric.pdf>

Jan. 10 Popular music and capitalism; project #1 due; film

Readings: Frith, "The Industrialization of Popular Music"

<http://people.wku.edu/steve.groce/TheIndustrializationofPopularMusic-SimonFrith.pdf>

Koval, "Homogenization of Culture in Capitalist Society"

<http://people.wku.edu/steve.groce/HomogenizationofCulture-HowardKoval.pdf>

Bishop, "Building International Empires of Sound. . ."

<http://people.wku.edu/steve.groce/BuildingInternationalEmpires.pdf>

Hakanen, "Counting Down to Number One. . ."

<http://people.wku.edu/steve.groce/CountingDowntoNoOne-ErnestHakanen.pdf>

Mp3's Are Killing Home Taping: The Rise of Internet Distribution. . ."

<http://people.wku.edu/steve.groce/MP3sareKillingHomeTaping.pdf>

Jan. 13 Musicians' culture; musicians and deviant behavior; film; review for exam

Readings: Becker, "The Culture of a Deviant Group"

<http://people.wku.edu/steve.groce/TheDanceMusician-2articles.pdf>

Groce, "What's the Buzz. . ."

<http://people.wku.edu/steve.groce/LocalLevelMusiciansandDrugs.pdf>

Tunnell and Groce, "The Social World of Semiprofessional Bluegrass Musicians"

<http://people.wku.edu/steve.groce/TheSocialWorldofSemiprofessionalBluegrassMusicians-Tunnell&Groce.pdf>

Martin, "Musicians' Worlds: Music-Making as a Collaborative Activity"

<http://people.wku.edu/steve.groce/musiciansworlds.pdf>

Aldredge, "Negotiating and Practicing Performance. . ."

<http://people.wku.edu/steve.groce/OpenMicPerformers.pdf>

Jan. 14 Exam #1; assign project #2 and project #3

Jan. 15 popular music and social interaction; practice and performance; film

Readings: Chism, "The Gospel According to Goffman. . ."

<http://people.wku.edu/steve.groce/theGospelAccordingtoGoffman-JudithChism.pdf>

Auslander, "Musical Personae"

<http://people.wku.edu/steve.groce/Musical Personae.pdf>

Grazian, "The Production of Popular Music as a Confidence Game. . ."

<http://people.wku.edu/steve.groce/Live Music as Con Game.pdf>

Bennett, "Group Definition and Redefinition"

<http://people.wku.edu/steve.groce/onbecomingarockmusician-bennett16-44.pdf>

Bennett, "Gigs"

<http://people.wku.edu/steve.groce/onbecomingarockmusician-bennett82-97.pdf>

Jan. 16 The performer-audience relationship

Readings: Mullen, "The Impure Performance Frame"

<http://people.wku.edu/steve.groce/TheImpurePerformance-KenMullen.pdf>

Duffett "We Are Interrupted by Your Noise": Heckling and the Symbolic Economy of Popular Music Stardom"

<http://people.wku.edu/steve.groce/Heckling and Musical Performance.pdf>

Sanders, "Psyching Out the Crowd"

<http://people.wku.edu/steve.groce/psychingoutthecrowd-clintonsanders.pdf>

Finnegan, "Performances and Their Conditions"

<http://people.wku.edu/steve.groce/perfromancesandtheirconditions-fennegan.ruth.pdf>

Jan. 17 Copy and original music performers

Readings: Finnegan, "Small Working Bands and Their Organization"

<http://people.wku.edu/steve.groce/smallworkingbands-fennegan.ruth.pdf>

Groce and Dowell, "A Comparison of Group Structures and Processes. . ."

<http://people.wku.edu/steve.groce/Copy and Original Bands.pdf>

Groce, "Occupational Rhetoric and Ideology. . ."

<http://people.wku.edu/steve.groce/Original and Copy Musicians' Ideology.pdf>

Jan. 20 No Class (Martin Luther King birthday)

Jan. 21 Popular music and race; film; project #2 due

Readings: Butler, "Luther King Was a Good Ole Boy. . ."

<http://people.wku.edu/steve.groce/LutherKingWasAGoodOleBoy-MikeButler.pdf>

Kotarba and Vannini, "Understanding Society Thru Pop Music Race Class Gender"
(pp. 102-108)

<http://people.wku.edu/steve.groce/UnderstandingSocietyThruPopMusicRaceClassGender.pdf>

Hunnicut and Andrews, ". . . Depictions of Homicide in Rap Music"

<http://people.wku.edu/steve.groce/Homicide in Rap Music.pdf>

Jan. 22 Popular music and gender; film

Readings: Groce and Cooper, "Just Me and the Boys? . . ."

<http://people.wku.edu/steve.groce/Just me and the boys.pdf>

Jennings, "Girls Make Music"

<http://people.wku.edu/steve.groce/GirlsMakeMusic.pdf>

Schilt, "A Little Too Ironic: The Appropriation and Packaging of Riot Grrrl
Politics by Mainstream Female Musicians"

<http://people.wku.edu/steve.groce/ALittleTooIronic.pdf>

Mayhew, "Women in Popular Music. . ."

<http://people.wku.edu/steve.groce/Women, Authenticity and Pop Music.pdf>

Clawson, "When Women Play the Bass"

<http://people.wku.edu/steve.groce/When Women Play the Bass.pdf>

Jan. 23 Music videos; film; review for exam

Readings : Hunter, "Shake It, Baby, Shake It"

<http://people.wku.edu/steve.groce/Shake It Baby Shake It.pdf>

Gersic, "Come to Daddy"

<http://people.wku.edu/steve.groce/gersiccometodaddy.pdf>

Jan. 24 Final exam; project #3 due