

## COURSE SYLLABUS

Catalogue number:	PRE-CLASS	Popular Music: Selling Rebellion
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Location: TBD	Term: Spring 2022 Day: Tuesdays Time: 14.00-16.00
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<b>Instructor</b>	
<b>Name:</b>	Carlos Roos, PhD.
<b>Availability</b>	Tuesdays 16:00 to 18:00 by appointment
<b>Email:</b>	c.m.roos.munoz@umail.leidenuniv.nl
<b>About the instructor</b>	
Carlos Roos holds a PhD in Creative and Performing Arts from Leiden University (NL) with a focus on Popular Music in a globally mediated context. Teaching appointments include a Lectureship in <i>Popular and Global Music</i> at Leiden University and a Senior Adjunct Faculty position at Webster University's Global Citizenship Program. His current research revolves around global music, media communications and aesthetics. He is also the executive editor of <i>Empedocles: European Journal for the Philosophy of Communication</i> .	

## THE COURSE

<b>Course Description</b>
Singer-songwriters, punk headbangers, sharp-tongued rappers: what all of them have in common is a history of social commitment that defines their musical styles. Incidentally, they also share a complicated relationship with the commercial apparatus that produces and distributes their musical work. This course offers a unique opportunity to explore the popular music world from the point of view of its relation to both politics and industry. There is a sense in which 'popular' means that which is liked by the majority, but sometimes it also means that which runs against the grain of 'adult' cultures and other expressions of the mainstream. The development of subcultures and musical scenes in resistance to the 'status quo' is intertwined with a powerful element of defiance and rebellion that is worth discussing at length. To that end, students will explore issues of identity, meaning, inequality and political economy to better understand the various facets of popular music as a field. This course provides new insights into these matters by listening to popular songs with a critical ear and tuning into current musical trends in light of key cultural theories.

<b>Learning Outcomes</b>
As a result of this course, students will: <ul style="list-style-type: none"><li>• Become familiar with the history and social significance of popular music as a global phenomenon.</li><li>• Discern how popular music affects our cultures, identities and everyday lives.</li><li>• Engage with existing theories on the nature of popular music as both a cultural and a commercial product.</li><li>• Define their own critical position about popular music.</li></ul>

<b>Reading Materials</b>
Bennett, A. (2012), Reappraising «Counterculture», <i>Volume!</i> [Online], 9:1, Online since 15 June 2014, connection on 06 February 2017. URL : <a href="http://volume.revues.org/3499">http://volume.revues.org/3499</a> ; DOI : 10.4000/volume.3499
Blanning, L. (2017), Critical Sonics: Political voices in electronic music [web]. <a href="https://www.ableton.com/en/blog/political-">https://www.ableton.com/en/blog/political-</a>

[voices-in-electronic-music/](#)

Heti, Sheila (2014), Playlist: Let's listen to love, in Wilson, C., *Let's Talk About Love: Why Other People Have Such Bad Taste*, New York; London: Bloomsbury, pp. 271-277.

Jarniewicz, J. (2010), 'The Beatles - Prophets or fools of the counterculture', in J. Jarniewicz and A. Kwiatkowska (eds.), *Fifty Years with The Beatles: The Impact of The Beatles on Contemporary Culture*, Lodz: Lodz University Press, pp. 71-78.

Maly, I. & Varis, P. (2016), The 21st-century hipster: On micro-populations in times of superdiversity, *European Journal of Cultural Studies* 19(6), pp. 637-653.

Novoselic, K. (2014), 'With the lights on, it's less useless', in Wilson, C., *Let's Talk About Love: Why Other People Have Such Bad Taste*, New York; London: Bloomsbury, pp. 177-182.

Park, A. (2017), Modern Folksong and People's Song (Minjung Kayo). In Sin, H. and Li, S.-A., (eds.), *Made in Korea: Studies in popular music*, New York; Oxon: Routledge.

Scott, J., & Marshall, G. (2009), Subculture, in *A Dictionary of Sociology*. Oxford: Oxford University Press. Retrieved 21 Oct. 2021, <https://www.oxfordreference.com/view/10.1093/acref/9780199533008.001.0001/acref-9780199533008-e-2283>.

### Listening Materials

Musical samples supplied by the instructor. Follow the links provided with the notes to each session in the schedule (below)

## DELIVERABLES

### 'ID Playlist' presentation

For this assessment, you will create a **3-song playlist** that is representative of diverse aspects of your own identity. Based on it, you will give a short **presentation** about your relationship with each song. When choosing them, ask yourself: how do they represent the values and experiences of the communities of which I'm a member? How do they reflect my own personal identity? The answer to these question will be the content of your presentation. **TIP:** Don't take your group membership too strictly, remember that the individual's level of commitment to communities may vary, it need not be a matter of all or nothing! Apart from strictly cultural bonds, you might want to consider other kinds of association. For instance, age and gender are important factors to think about.

### 'ID Playlist' podcast

This project is a continuation of the *'ID Playlist' presentation*. First, select one song from your ID Playlist and write a **short text** (300-400 words) about your relationship with it in terms of subcultural identity (based on the content of your presentation). Then, you will produce an **audio recording** of the text and mix it with the song, which will serve as the background to your voice.

### Final paper

This written assignment aims to synthesise what you have learned throughout the course. Answer one of the following questions:

- Can popular music be a tool for rebellion?
- What is the role of popular music in our culture today?

## ASSESSMENT

The Instructor will assess students' work as follows:

Description:	Weight	Date Due
'ID Playlist' presentation	25%	Playlist: February 1 Presentation: February 8
'ID Playlist' podcast	25%	Script: 15 March Recording: 18 March
Final paper	25%	TBD
Active Participation	25%	Throughout (attendance and in-class activities).

# WEEKLY SCHEDULE

Homework, subjects to be dealt with in the lesson, presentations, and examinations

<b>Date:</b>	January 11	<b>Time:</b>	14.00-16.00
<b>Session 1</b>	<b>Subcultures</b>		
<b>Notes</b>	Introduction to the course. Reading and discussing the syllabus: overview of contents and evaluation methods. Core concepts in subcultural theory. Preparations for the field trip.  Reading due: <a href="#">Scott &amp; Marshall (2009)</a> , <a href="#">Blanning (2017)</a> .  Listening due: <a href="#">Audio 1</a>		

<b>Date:</b>	January 18	<b>Time:</b>	14.00-16.00
<b>Session 2</b>	<b>Countercultures</b>		
<b>Notes</b>	Readings due: <a href="#">Bennett (2012)</a>  Listening due: <a href="#">Audio 2</a>		

<b>Date:</b>	January 21	<b>Time:</b>	TBD
<b>Field Trip</b>	<i>Eurosonic Noorderslag Conference</i>		
<b>Notes</b>	This event offers a daytime conference programme featuring panels, keynote speakers, interviews, workshops and meetings covering the latest developments in the international music, media, production and interactive industries ( <a href="https://esns.nl/">https://esns.nl/</a> ).		

<b>Date:</b>	January 25	<b>Time:</b>	14.00-16.00
<b>Session 3</b>	<b>Korean 'Folksongs'</b>		
<b>Notes</b>	Readings due: <a href="#">Park (2017)</a> .  Listening due: <a href="#">Audio 3</a>  In-class activity: ESNS conference report (round table)		

<b>Date:</b>	February 1	<b>Time:</b>	14.00-16.00
<b>Session 4</b>	<b>Prophets and Fools of the Hippie Movement</b>		
<b>Notes</b>	Readings due: <a href="#">Jarniewicz (2010)</a> .  Listening due: <a href="#">Audio 4</a>  In-class activity: Discussion of the reading assignment. Be prepared to answer the following question: which points did you find the clearest in the reading? And which ones were the murkiest? It is not necessary to write anything down, just think about it and share your ideas with the class. Your answer will be the starting point to discuss the text.		

	Assignment due: hand in your 'ID Playlist'. Upload your mp3 files to the cloud <a href="#">here</a>
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<b>Date:</b>	February 8	<b>Time:</b>	14.00-16.00
<b>Session 5</b>	<b>Grunge Rebellion</b>		
<b>Notes</b>	<p>Reading due: <a href="#">Novoselic (2014)</a></p> <p>Listening due: <a href="#">Audio 5</a></p> <p>Assignment due: 'ID Playlist' presentation. For an example of how songs and personal experiences can be brought together, see <a href="#">Heti (2014)</a></p> <p>In-class activity: Q&amp;A about the 'ID Playlist' <i>podcast</i> (how to write a script).</p>		

<b>Date:</b>	March 15	<b>Time:</b>	14.00-16.00
<b>Lesson 6</b>	<b>Hipsters and the Peruvian Psychedelic Cumbia</b>		
<b>Notes</b>	<p>Reading due: <a href="#">Maly &amp; Varis (2016)</a></p> <p>Listening due: <a href="#">Audio 6</a></p> <p>Assignment due: 'ID Playlist' podcast script (300-400 words). Upload your Word file <a href="#">here</a>. Be prepared to discuss your work in class.</p>		

<b>Date:</b>	March 18	<b>Time:</b>	TBD
<b>Studio Session</b>	<b>Recording your Podcast</b>		
<b>Notes</b>	In-class activity: recording the 'ID Playlist' podcast at Leiden University's sound studio, Lipsius Building.		