

Film and Media Studies 192PM
Popular Music and Youth Culture
Spring 2020

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Office Hours:	Zoom appointments	Office Hours:	Zoom appointments

Course Description

This course explores the cultural history and politics of popular music and youth resistance, with an emphasis on the contested relations between musical forms and practices, cultural meanings and values, audiovisual media, and the operations of social power. After acquainting ourselves with some key terms and concepts in critical cultural theory, we look at the social and institutional construction of juvenile delinquency during the mid-twentieth century, as well as the emergence of—and attack on—rock 'n' roll during this same period. From there, we take up the critique of mass culture and of the industrialization of music before moving on to consider a range of subcultural styles and expressions: from zoot suits to skinheads, from British mods to gangsta rappers, from ravers to riot grrrls. We then plunge into the problem of taste by examining the various attitudes toward Celine Dion and her fans. We conclude the course with an analysis of the role of technology in the production, performance, and consumption of popular music.

Course Evaluation

- Midterm Exam 40%
- Final Exam 40%

Each exam will consist of term identifications and essay questions. The Midterm Exam will be delivered by **10:00 A.M., Tuesday, April 28**, and is due no later than **12:00 noon, Friday, May 1**. The Final Exam will be delivered by **10:00 A.M., Tuesday, June 2**, and is due no later than **12:00 noon, Friday, June 5**. Be advised that exam deadlines are hard and fast—no late exams will be accepted or accredited.

- Discussion-Section Activity and Participation 20%
You are expected to prepare for and actively participate in each and every class discussion.

Course Policies

Unauthorized Recordings. I do not allow lecture presentations or any other portion of the class to be digitally or electronically recorded or distributed. UC policy (sections 102.23 and 102.25) expressly prohibits students (and all other persons) from recording lectures or discussions and from distributing lectures or other course materials without the prior written permission of the instructor. See <http://policy.ucop.edu/doc/2710530/PACAOS-100>.

Etiquette. Though all our interactions will take place online this quarter, basic standards of classroom etiquette still apply and will be enforced. Respect your fellow students' desire to be focused and attentive.

Speech and Expression. We will be guided by the following statement from Howard Gillman, Chancellor of the University of California, Irvine:

Freedom of speech is a bedrock value of our constitutional system and is at the core of this university's mission. Courts have recognized that First Amendment principles "acquire a special significance in the university setting, where the free and unfettered interplay of competing views is essential to the institution's educational mission." [. . .]

Free speech requires us to accept that we will be exposed to viewpoints, arguments or forms of expression that make us uncomfortable or even offend us. It is in precisely these circumstances that free speech often serves its most vital purpose, especially in an educational context. Throughout history, speech

that challenges conventional wisdom has been a driving force for progress. Speech that makes us uneasy may compel us to reconsider our own strongly held views—in fact, a willingness to reconsider strongly held views is one of the reasons why people pursue higher education. Hearing offensive viewpoints provides opportunities for those sentiments to be exposed, engaged and rebutted.

Universities exist to provide the conditions for hard thought and difficult debate so that individuals can develop the capacity for independent judgment. This cannot happen if universities attempt to shield people from ideas and opinions they might find unwelcome, or if members of the university community try to silence or interfere with speakers with whom they disagree. As U.S. Supreme Court Justice Louis Brandeis advised in his famous *Whitney v. California* opinion in 1927, “If there be time to expose through discussion the falsehood and fallacies, to avert the evil by the processes of education, the remedy to be applied is more speech, not enforced silence.”

Of course, freedom of speech is not and cannot be absolute. While there is no hate speech exception to First Amendment protections, threats, harassment, “fighting words,” incitement and defamatory speech are not protected. [. . .]

It is of value to society if there is a place where people decide that they will work together to create a scholarly community dedicated to rigorous inquiry, evidence-based reasoning, logical argumentation, experimentation, and a willingness to reassess one’s perspective in light of new evidence and arguments.

These beliefs and practices—these scholarly norms—are inextricably linked to related values, including a genuine desire to engage competing perspectives and learn from those who have had different experiences or who hold different viewpoints. It is because of these values that we attempt to resolve (or at least better understand) disagreements through reasoned and sustained conversation, debate and the acquisition of new knowledge. They also prompt us to speak out in support of each other when members of our community are subject to hateful, discriminatory or inflammatory personal attacks.

If our commitment to freedom and democracy leads us to defend the rights of free speech, our commitment to scholarly inquiry and education leads us to promote norms and practices that enable us to learn from each other in an atmosphere of positive engagement and mutual respect. [. . .]

DSP Accommodations. Students with learning disabilities must be verified and have their accommodation requests processed through UCSB’s Disabled Students Program at <https://dsp.sa.ucsb.edu>.

Responsible Scholarship. Strict adherence to UCSB’s policy of academic integrity is expected at all times in this course. If you are unfamiliar with the university’s policy on academic dishonesty, see the following website: <http://studentconduct.sa.ucsb.edu/academic-integrity>. Materials submitted to fulfill academic requirements must represent your own efforts. Any act of academic dishonesty such as plagiarism or other form of cheating is unacceptable. Plagiarism is academic theft. It refers to the use of another’s ideas or words (whether from a printed source or the internet) without proper attribution or credit. An author’s work is her/his own property and should be respected. Students who plagiarize will face appropriate consequences for this act, including failing the course and having their names submitted to the Office of Judicial Affairs. Consult with instructors if you have any questions on how to avoid plagiarism. There is no excuse for plagiarism or for ignorance of its definition.

Support. Personal concerns and crises can sometimes interfere with your ability to succeed and thrive. For helpful resources, contact UCSB Counseling and Psychological Services (CAPS) at 805-893-4411 or visit: <http://caps.sa.ucsb.edu>.

Lab Fee. There is a \$16 nonrefundable lab fee for Film and Media Studies courses. The fee will show up on your BARC statement after the drop deadline for the quarter.

Course Texts

- Andy Bennett, et al., eds., *The Popular Music Studies Reader* (Routledge)
- Stephen Duncombe, ed., *Cultural Resistance Reader* (Verso)
- Carl Wilson, *Let's Talk About Love: A Journey to the End of Taste* (Continuum)
- various PDFs, screenings, and listenings, available on GauchoSpace

Course Schedule

Reading assignments are to be completed by Tuesday of the designated week. Do them in the order listed. All readings, screenings, and listenings are required unless otherwise indicated.

Week 1 – March 31 & April 2

Culture and the Politics of the Popular

Raymond Williams, "Culture," from *Keywords* (CRR)

Matthew Arnold, from *Culture and Anarchy* (CRR)

Stuart Hall, "Notes on Deconstructing 'the Popular'" (CRR)

***Recommended: Karl Marx and Frederick Engels, from *The German Ideology* (CRR)

***Recommended: Antonio Gramsci, from *The Prison Notebooks* (CRR)

Week 2 – April 7 & 9

The Trouble with Teenagers

James Gilbert, "Crusade Against Mass Culture" (PDF)

Thomas Doherty, "The Teenage Marketplace" (PDF)

Trent Hill, "The Enemy Within: Censorship in Rock Music in the 1950s" (PDF)

***Recommended: David Kennedy, "Frankenchrist versus the State" (PDF)

Listenings: Little Richard, "Tutti Frutti" and "Good Golly Miss Molly"; Pat Boone, "Tutti Frutti"; Big Joe Turner, "Shake, Rattle and Roll"; Bill Haley and His Comets, "Shake, Rattle and Roll"

Week 3 – April 14 & 16

Standardization and Repetition

Theodor W. Adorno, "On Popular Music" (Parts 1 and 3; links below)

Part 1: http://www.icce.rug.nl/~soundscapes/DATABASES/SWA/On_popular_music_1.shtml

Part 3: http://www.icce.rug.nl/~soundscapes/DATABASES/SWA/On_popular_music_3.shtml

Richard Middleton, "In the Groove or Blowing Your Mind?" (PMSR)

***Recommended: Theodor W. Adorno, "On Popular Music" (Part 2; link below)

http://www.icce.rug.nl/~soundscapes/DATABASES/SWA/On_popular_music_2.shtml

***Recommended: Theodor W. Adorno, "On the Fetish-Character in Music" (CRR)

Listenings: Ludwig van Beethoven, Symphony #7 (first movement); The Beatles, "Drive My Car"; Fred Wesley and the J.B.'s, "Doing It to Death"

Week 4 – April 21 & 23

Subcultural Styles

Stuart Cosgrove, "The Zoot-suit and Style Warfare" (CRR)

Dick Hebdige, "The Meaning of Mod" (CRR)

John Clarke, "The Skinheads and the Magical Recovery of Community" (CRR)

Andy Bennett, "Subcultures or Neotribes?" (PMSR)

***Recommended: William Tsitsos, "Rules of Rebellion" (PMSR)

Listening: The Who, "My Generation"

Week 5 — April 28 & 30

Midterm Exam

Week 6 — May 5 & 7

Bring the Noise

Paul Gilroy, "'Jewels Brought From Bondage': Black Music and the Politics of Authenticity" (PMSR)

Tricia Rose, "Voices From the Margins: Rap Music and Contemporary Cultural Production" (PMSR)

Joe Austin, "Knowing Their Place" (PDF)

Robin D. G. Kelley, "OGs in Postindustrial Los Angeles," from *Race Rebels* (CRR)

***Recommended: Lawrence Levine, "Slave Songs and Slave Consciousness" (CRR)

***Recommended: George Lipsitz, "Immigration and Assimilation," from *Dangerous Crossroads* (CRR)

Screening: *Style Wars* (1983; dir. Tony Silver)

Listenings: Public Enemy, "Bring the Noise" and "Fight the Power"; Ice Cube, "AmeriKKKa's Most Wanted"

Week 7 — May 12 & 14

Ravers and Riot Grrrls

Sarah Thornton, "Understanding Hipness: 'Subcultural Capital' as Feminist Tool" (PMSR)

Maria Pini, "Women and the Early British Rave Scene" (PMSR)

Riot Grrrl, "Riot Grrrl Is . . ." (CRR)

Joanne Gottlieb and Gayle Wald, "Smells Like Teen Spirit" (PMSR)

***Recommended: Kathleen Hanna, interview in *Punk Planet* (CRR)

Listenings: Bikini Kill, "Suck My Left One" and "Rebel Girl"

***Recommended: Sleater-Kinney, "Dig Me Out"

Week 8 — May 19 & 21

Accounting for Taste

Carl Wilson, *Let's Talk About Love: A Journey to the End of Taste*, all chapters except 3 and 4

***Recommended: chapters 3 and 4

Listening: Celine Dion, *Let's Talk About Love* (1997; Columbia/Epic Records)

Week 9 — May 26 & 28

Music and Technics

Andrew Goodwin, "Rationalization and Democratization in the New Technologies . . ." (PMSR)

Philip Auslander, "Liveness: Performance and the Anxiety of Simulation" (PMSR)

Jason Stanyek and Benjamin Piekut, "Deadness: Technologies of the Intermundane" (PDF)

***Recommended: Simon Frith, "The Industrialization of Music" (PMSR)

***Recommended: Paul Théberge, "Music/Technology/Practice" (PMSR)

Screenings: Fox News segment about Ashlee Simpson on *Saturday Night Live* (2004); Natalie Cole and Nat King Cole, "Unforgettable" (1992); Snoop Dogg and Tupac Shakur at Coachella (2012)

Week 10 — June 2 & 4

Final Exam