UNIVERSITY OF THE FRASER VALLEY

ORIGINAL COURSE IMPLEMENTATION DATE: September 2011
REVISED COURSE IMPLEMENTATION DATE: January 2019
COURSE TO BE REVIEWED (six years after UEC approval)**:** May 2024
Course outline form version: 10/27/2017

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: MACS 201	**Number of Credits:** 3 Course credit policy (105)

Course Full Title: Popular Music and Society
Course Short Title:
(Transcripts only display 30 characters. Departments may recommend a short title if one is needed. If left blank, one will be assigned.)

Faculty: Faculty of Social Sciences	**Department (or program if no department):** Social, Cultural & Media Studies

Calendar Description:

Popular music is everywhere in our day-to-day lives, yet we seldom consider how it was made, what it means, and how it affects us. In this course, we'll draw on different scholars' ideas to reflect on the diverse social contexts in which people create and listen to popular music.

Note: This course is offered as MACS 201 and MUSC 201. Students may take only one of these for credit.

Prerequisites (or NONE):	None.
Corequisites (if applicable, or NONE):	
Pre/corequisites (if applicable, or NONE):	

Antirequisite Courses *(Cannot be taken for additional credit.)*
Former course code/number:
Cross-listed with: **MUSC 201**
Dual-listed with:
Equivalent course(s):
(If offered in the previous five years, antirequisite course(s) will be included in the calendar description as a note that students with credit for the antirequisite course(s) cannot take this course for further credit.)

Typical Structure of Instructional Hours

Lecture/seminar hours	30
Tutorials/workshops	15
Supervised laboratory hours	
Experiential (field experience, practicum, internship, etc.)	
Supervised online activities	
Other contact hours:	
Total hours	**45**

Labs to be scheduled independent of lecture hours: ☒ No ☐ Yes

Special Topics
This course is offered with different topics:
☒ No ☐ Yes *(Double-click on box to select it as checked.)*
If yes, different lettered courses may be taken for credit:
☐ No ☐ Yes, repeat(s) ☐ Yes, no limit
(The specific topic will be recorded when offered.)

Transfer Credit
Transfer credit already exists: *(See **bctransferguide.ca**.)*
☐ No ☒ Yes
Submit revised outline for rearticulation:
☒ No ☐ Yes *(If yes, fill in transfer credit form.)*

Grading System
☒ Letter Grades ☐ Credit/No Credit

Expected Frequency of Course Offerings:
Every other year
(Every semester, Fall only, annually, every other Fall, etc.)

Department / Program Head or Director: Martha Dow	**Date approved:**	March 2018
Faculty Council approval	**Date approved:**	April 6, 2018
Dean/Associate VP: Jacqueline Nolte	**Date approved:**	April 6, 2018
Campus-Wide Consultation (CWC)	**Date of posting:**	May 11, 2018
Undergraduate Education Committee (UEC) approval	**Date of meeting:**	May 18, 2018

Learning Outcomes:

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

- Describe the business of producing and promoting popular music in the context of present-day technological developments.
- Identify how popular music is made as the result of creative and commercial decision-making.
- Evaluate popular music in terms of its ability to reflect the status quo and enforce conformity and also in terms of its oppositional nature and emancipatory potential.
- Assess the criteria by which industry professionals and fans make decisions as to what is good and bad music.
- Identify how audience members integrate popular music into their lives in terms of fashion, dance, language and talk.
- Define the place and role of popular music within youth subcultures and other subcultures (ethnic, age-related, etc.).
- Identify the global diffusion of popular music genres and artists, with its contradictory effects of encouraging cultural homogeneity and heterogeneity at different times and in different places.
- Discuss contemporary or recent musical phenomena in terms of their social relevance.

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods *(Guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion.)*

Lectures, in-class discussions, group discussions, student-led activities, videos, music, practice tests.

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials *(If more space is required, download Supplemental Texts and Resource Materials form.)*

	Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1.	Shuker, Roy	Understanding Popular Music Culture, 5th ed.	☒	Routledge	2016
2.			☐		
3.			☐		
4.			☐		
5.			☐		

Required Additional Supplies and Materials *(Software, hardware, tools, specialized clothing, etc.)*

None.

Typical Evaluation Methods and Weighting

Final exam:	%	Assignment:	20%	Field experience:	%	Portfolio:	%
Midterm exam:	%	Project:	%	Practicum:	%	Other:	20%
Quizzes/tests:	60%	Lab work:	%	Shop work:	%	Total:	100%

Details (if necessary): Three tests, each worth 20%; "Other" includes a presentation (15%) and participation (5%).

Typical Course Content and Topics

Production

Week 1 The business of popular music: who gets signed and why.
Week 2 In the studio: producing the perfect song.
Week 3 The artist as commodity: selling musicians and their songs to the public.

Text

Week 4 What it means for music to be popular. The structure and meaning of popular genres (rap, rock, country, techno...).
Week 5 Authenticity and artifice, innovations and conventions.
Week 6 Judging popular music for better and for worse.
Week 7-8 Issues of inequality: age, class, gender, race and sexual orientation in popular music.

Consumption

Week 9 From fans to subcultures: why we like what we like. Fashions and fads in popular music.
Week 10 Music as a distraction, music as an addiction.
Week 11 From vinyl to streaming: the impact of technology on listening practices.
Week 12-13 Globalization and popular music.