

City University of Hong Kong

**Information on a Course
offered by Department of English
with effect from Semester A in 2012/2013**

This form is for completion by the Course Co-ordinator/Examiner. The information provided on this form will be deemed to be the official record of the details of the course. It has multipurpose use: for the University's database, and for publishing in various University publications including the Blackboard, and documents for students and others as necessary.

Please refer to the Explanatory Notes attached to this Form on the various items of information required.

Part I

Course Title: Popular Music and Social Life

Course Code: EN2832

Course Duration: 1 semester

Credit Units: 3

Level: B2

Medium of Instruction: English

Prerequisites: Nil

Precursors: Nil

Equivalent Courses: Nil

Exclusive Courses: Nil

Part II

1. Course Aims

This course aims at enabling students to identify the social role of commercial popular music in consumer society. The central focus is on helping students to analyse how popular music articulates the relationships among youth cultures, consumption, ideology, emotions/passion, and practices of resistance. It is divided into 4 parts in which students will:

1. Describe key concepts in studies of popular music and society; these concepts have come from critical theory, neo-liberal economics, and sociology of consumption;
2. Apply these concepts to analyse the role played by popular music in social life, by analysing the intertextual meanings of lyrics, performer's iconography, genres, and popular music industry in national and international settings;
3. Apply these concepts to analyse the relationship between popular music and the formation of social identities, including gender and racial identities, youth identities, and political identities;

4. Apply these concepts to compare the history and practices of popular music in Hong Kong, with that in the U.S.

2. Course Intended Learning Outcomes (CILOs)

(state what the student is expected to be able to do at the end of the course according to a given standard of performance)

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

No.	CILOs	Weighting (if applicable)
1.	Describe and understand key concepts in studies of popular music and society	N/A
2.	Apply these concepts to analyse and evaluate the role played by popular music in social life, by analyzing and evaluating the intertextual meanings of lyrics, performer's iconography, genres, and popular music industry in national and international settings	N/A
3.	Apply these concepts to analyse and evaluate the relationship between popular music and the formation of social identities, including gender and racial identities, youth identities, and political identities	N/A
4.	Apply these concepts to compare and evaluate the history and practices of popular music in Hong Kong, with that in the U.S.	N/A

3. Teaching and Learning Activities (TLAs)

(Indicative of likely activities and tasks designed to facilitate students' achievement of the CILOs. Final details will be provided to students in their first week of attendance in this course)

CILO No.	TLAs	Hours/week (if applicable)
CILO 1	Interactive lectures and activities to introduce and exemplify key concepts Students do assigned readings and study-questions on the readings; students contribute, share and evaluate authentic materials they sourced.	
CILOS 2-4	Interactive lectures and activities to lead students in applying the concepts to: <ul style="list-style-type: none"> ▪ analyse the role played by popular music in social life, by analyzing and evaluating the intertextual meanings of lyrics, performer's iconography, genres, and popular music industry in national and international settings; ▪ analyse and evaluate the relationship between popular music and the formation of social identities, including gender and racial identities, youth identities, and political identities; 	

	<ul style="list-style-type: none"> ▪ compare and evaluate the history and practices of popular music in Hong Kong, with that in the U.S. <p>a. Students do assigned readings and study-questions on the readings; students contribute, share and evaluate authentic materials they sourced through an online platform. Students will read and analyze both print-based (e.g. lyrics) and multimedia texts (e.g. songs and music videos) on- and off-line.</p> <p>b. Students do collaborative projects in small groups to investigate one of the above topics. Students work in collaborative small groups to discover popular musical practice in communities. Students present their work in presentation and share to an online platform to get feedback from peers and instructors. Students are expected to base their investigation on comparison between local and international practices to generate insights from theoretical application.</p>	
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4. Assessment Tasks/Activities

(Indicative of likely activities and tasks designed to assess how well the students achieve the CILOs. Final details will be provided to students in their first week of attendance in this course)

CILO No	Type of assessment tasks/activities	Weighting (if applicable)	Remarks
CILOs 1-4	<p>Participation and contribution to in-class discussions and activities</p> <p>Students are assessed according to how actively they engage in and contribute to the weekly in-class discussions and online learning activities, through which they learn to describe and give accounts and examples of concepts, and apply these concepts to analyse and evaluate various topics on popular music and social life to generate new insights.</p>	10%	
CILOs 1-4	<p>Class work</p> <p>These in-class tasks are designed to help students acquire skills to do research in popular music and apply theoretical concepts to critically analyse and evaluate popular musical texts. Students will present and share their findings both in class and through an online platform to generate discussion. Students will contribute authentic materials to generate discussion and new insights.</p>	30%	
CILOs 1-4	<p>Individual presentations (20%) and group project report (40%)</p> <p>Students will design and conduct a small-scale group project to explore one of the following topics:</p> <ul style="list-style-type: none"> ● analyse the role played by popular music 	20% + 40%	

	<p>in social life, by analyzing and evaluating the intertextual meanings of lyrics, performer's iconography, genres, and popular music industry in local and international settings;</p> <ul style="list-style-type: none"> ● analyse and evaluate the relationship between popular music and the formation of social identities, including gender and racial identities, youth identities, and political identities; ● compare and evaluate the history and practices of popular music in Hong Kong, with that in the U.S. <p>Students will collect data from relevant sources, analyse and discuss their findings as a group, report individual findings in an oral presentation, and present the entire study in a written group project report. Students will apply theoretical understanding to create new insights into the popular musical practices in local and/or international settings.</p>		
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5. Grading of Student Achievement: Refer to Grading of Courses in the Academic Regulations (Attachment) and to the Explanatory Notes.

Grading pattern: Standard (A+, A, A-....F). Grading is based on student performance in assessment tasks/activities.

Group Project Report (40%)		
	Content	Language
A	Able to select an appropriate topic, identify and collect appropriate data, identify key features, apply principles, concepts and tools of analysis accurately and appropriately, and evaluate findings into a coherent and insightful analysis. Student is able to generate new and critical insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in cohesive, accurate English with a minimum of errors, in an appropriate style and format.
B	Able to choose an appropriate topic, identify and collect appropriate data, identify key features, apply principles, concepts and tools of analysis accurately and	Able to express ideas in cohesive, accurate English with a some errors, in a mostly appropriate style and format

	appropriately, and describe findings clearly. Student is able to generate new insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	
C	Able to choose an appropriate topic, identify and collect data, identify key features, and apply some principles, concepts and tools of analysis with a moderately high level of accuracy and appropriateness. Student is able to generate some insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in mostly cohesive, accurate English with a some errors, in a moderately appropriate style and format
D	Able to choose an appropriate topic, identify and collect some data and identify key features, and apply some principles and tools of analysis. Student is able to generate some insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in moderately accurate English with a some errors, in an appropriate format
F	Unable to choose an appropriate topic, collect data and/or apply principles and tools to analyze it.	Unable to express ideas in clear and accurate English.

Individual Presentation (20%)		
	Content	Language
A	Able to choose a suitable topic, identify and describe the key data, apply appropriate principles, concepts to analyse and evaluate the data and make links with theories learnt. Student is able to generate new and critical insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in cohesive, accurate English with a minimum of errors, in an appropriate style and format.
B	Able to choose a suitable topic, identify and describe the key data, and apply appropriate principles and concepts to analyse the data. Student is able to generate new	Able to express ideas in cohesive, accurate English with a some errors, in a mostly appropriate style and format

	insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	
C	Able to choose a suitable topic, identify and describe the key data, applying some principles and concepts to analyse the data with moderate accuracy and appropriateness. Student is able to generate some insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in mostly cohesive, accurate English with a some errors, in a moderately appropriate style and format
D	Able to choose a suitable topic and identify and describe the key data. Student is able to generate some insights from the reading and understanding of popular musical practices and/or practices in local or international communities.	Able to express ideas in moderately accurate English with a some errors, in an appropriate format
F	Unable to choose a suitable topic and/or identify key data.	Unable to express ideas in clear and accurate English.

In Class Participation, Discussion and Activities (10%)		
	Content	Language
A	Able to evaluate and synthesize observations and arguments to create a coherent, critical and insightful analysis and express it clearly and succinctly.	Able to interact appropriately and productively in English with a minimum of errors in phonology and grammar.
B	Able to evaluate and synthesize observations and arguments to create a coherent and insightful analysis and express it clearly and succinctly.	Able to interact appropriately and productively in English with appropriate phonology and grammar.
C	Able to link key features in the concepts learnt and identify key patterns and describe these linkages and patterns clearly.	Able to interact appropriately and in English with mostly appropriate phonology and grammar.
D	Able to identify key features in the concepts learnt and describe them clearly and accurately.	Able to interact in English with some errors in phonology and grammar.
F	Unable to identify key features in the relevant concepts	Unable to interact and be understood in English.

Classwork (30%)		
	Content	Language
A	Able to evaluate and synthesize analysis and arguments to create a coherent, critical and insightful presentation and express it clearly and succinctly. Able to source and contribute exemplary authentic content materials for class discussion.	Able to express ideas in cohesive, accurate English with a minimum of errors, in an appropriate style and format.
B	Able to evaluate and synthesize analysis and arguments to create a coherent and insightful presentation and express it clearly and succinctly. Able to source and contribute good authentic content materials for class discussion.	Able to express ideas in cohesive, accurate English with a some errors, in a mostly appropriate style and format
C	Able to link key features in the concepts learnt and identify key patterns and describe these linkages and patterns clearly. Able to source and contribute appropriate authentic content materials for class discussion.	Able to express ideas in mostly cohesive, accurate English with a some errors, in a moderately appropriate style and format
D	Able to identify key features in the concepts learnt and describe them clearly and accurately. Able to source and contribute authentic content materials for class discussion.	Able to express ideas in moderately accurate English with a some errors, in an appropriate format
F	Unable to identify key features in the relevant concepts. Unable to source and contribute authentic materials for class discussion.	Unable to express ideas in clear and accurate English.

Part III

Keyword Syllabus

popular music; industry; affect; youth culture; consumer society; fun; music marketing; identities; gender; pop music in Asia

Suggested Textbooks:

Horner, Bruce, and Thomas Swiss, eds. 1999. *Key Terms in Popular Music and Culture*. Malden, MA: Blackwell.

Sheila Whiteley, ed., 1997. *Sexing the Groove: Popular Music and Gender*. New York: Routledge.

Recommended Readings:

- Burns, Gary. 1997. *Popular Music and Society* and the evolving discipline of popular music studies. *Popular Music and Society* 21(1): 123-131.
- Colista, Celia, and Glenn Leshner. 1998. Traveling music: Following the path of music through the global market. *Critical Studies in Mass Communication* 15: 181-194.
- Cooper, B. Lee. 1997. It's still rock and roll to me: Reflections on the evolution of popular music and rock scholarship. *Popular Music and Society* 21(1): 101-108.
- Elflein, Dietmar. 1998. Some aspects of hip-hop history in Germany. *Popular Music* 17(3): 255-265.
- Erni, John Nguyet. 1998. "Like a Culture: Notes on Pop Music and Popular Sensibility in Decolonized Hong Kong," *Hong Kong Cultural Studies Bulletin*, 8/9 (Spring/Summer): 55-63.
- Erni, John Nguyet. 1999. "Indifferent Flirtations: Notes on Gender and Cantopop Culture in Hong Kong." Paper presented at the First International Conference on Hong Kong Culture, Hong Kong Polytechnic University.
- Forman, Murray. 2000. "Represent": Race, space and place in rap music. *Popular Music* 19(1): 65-90.
- Hakanen, Ernest A. 1998. Counting down to number one: The evolution of the meaning of popular music charts. *Popular Music* 17(1): 95-111.
- Jones, Steve, and Martin Sorger. 1999/2000. Covering music: A brief history and analysis of album cover design. *Journal of Popular Music Studies* 11/12: 68-102.
- Kohl, Paul R. 1997. Reading between the lines: Music and noise in hegemony and resistance. *Popular Music and Society* 21(3): 3-17.
- Krims, Adam. 2000. *Rap music and the poetics of identity*. New York: Cambridge University Press.
- Lent, John (ed.) 1995. *Asian Popular Culture*. Boulder: Westview Press.
- McIntyre, Bruce. 2000. "Cantopop: The voice of Hong Kong." Paper presented at the Second International Conference on Hong Kong Culture, Hong Kong Polytechnic University.
- Nexica, Irene J. 1997. Music marketing: Tropes of hybrids, crossovers, and cultural dialogue through music. *Popular Music and Society* 21(3): 61-82.
- Rosenberg, Jessica, and Gitana Garofalo. 1998. Riot grrrl: Revolutions from within. *Signs: Journal of Women in Culture and Society* 23(3): 809-841.
- Sanjek, David. 1999/2000. Navigating the "channel": Recent scholarship on African-American popular music. *Journal of Popular Music Studies* 11/12: 167-192.
- Schowalter, Daniel F. 2000. Remembering the dangers of rock and roll: Toward a historical narrative of the rock festival. *Critical Studies in Media Communication* 17(1): 86-102.
- Sernhede, Ove. 2000. Exoticism and death as a modern taboo: Gangsta rap and the search for intensity. In *Without guarantees: In honour of Stuart Hall*, ed. Paul Gilroy, Lawrence Grossberg, and Angela McRobbie, 302-317. New York: Verso.
- Tang, Wai Man. 1998. *Hong Kong Popular Music: Determinants of Popularity of Pop Songs*. Unpublished M.Phil Thesis. Hong Kong: [Dept. of Marketing], City University of Hong Kong.
- Vernallis, Carol. 1997/1998. Teaching music video: Aesthetics, politics and pedagogy. *Journal of Popular Music Studies* 9/10: 93-99.
- Wald, Gayle. 1998. Just a girl?: Rock music, feminism, and the cultural construction of female youth. *Signs: Journal of Women in Culture and Society* 23(3): 585-610.

Returned by

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