IE-HUMANITIES

IE University
Professor: **DAVID ALVAREZ GARCIA**

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Academic year: 21-22
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES

SUBJECT DESCRIPTION

WE SHALL OVERCOME. POP MUSIC AND SOCIAL CHANGE

Can pop music change the world? Popular music has a great capacity for symbolic communication. Besides the references and themes in the lyrics of the songs, it allows us to reflect on experiences extrinsic to the musical text. Through aesthetics (clothing, makeup, gestures, dancing) and other external elements such as the context in which we listen music or the audience around us, pop music has the ability to project identities based on social constructions related to the contexts in which they are developed. At the same time, these social constructions can shape our attitudes and ways of seeing the world, thus turning music into a form of political power.

In this class, you will become familiar with the history and genres of popular music from the second half of the 20th century until now. You will be able to make a more informed interpretation of popular culture, and understand how this music affects you and the society in which you live. Beginning with this premise, and building on a multidisciplinary approach, we will discuss pop music focusing on its social aspects. We will analyze whether pop music is a mere commodity, or a way to raise awareness about social issues, and capable of transforming society. We will consider pop music's ability to create local, trans-local and virtual communities around shared interests and practices (subcultures and scenes), and its relationship with social and political movements. Through the analysis of songs, images, videos and lyrics, we will explore the dynamics that are established between power and forms of resistance through pop culture, specifically music as a voice of dissent and a tool for reporting inequity and promoting social justice.

OBJECTIVES AND SKILLS

In this class you will further develop:

- Analytical, critical, and creative thinking skills.
- Comprehensive reading of complex texts.
- Writing and argumentation.
- Research and information competence.
- Sensitivity to other cultures and human experiences.

Specifically, in this class you will understand the role of popular music in society and how it shapes social attitudes. Through the analysis of songs and musical movements, you will delve into the relationship between music and politics, and how does the transmission of messages work. We will also analyze the role of the pop artist in society, and their ability to mobilize consciences through identity.

The main skills that you are expected to learn are:?

- Understand and recognize the influence of ideology on cultural consumer products related to pop music.
- Obtain a basic historical knowledge to contextualize this ideological influence.
- Become familiar with academic texts, as well as with the use of theory and empirical evidence from the social sciences.?
- Ability to research information from different sources.
- Build their own critical perspective.?
- Develop creative ideas and solutions.
- To be able to formulate and express their own effective arguments in a reasoned and persuasive way, both in written work and in discussions.?

METHODOLOGY

During the course, students will read a series of texts and relevant articles within the fields of cultural studies and musicology on popular music. At the same time, they will have to watch documentaries and videoclips, listen carefully to songs, analyze lyrics and observe pictures and album covers. Understand theory through multiple perspectives will be essential for students in order to discover their own voices. Therefore, through debate and dialogue with their peers and professor about these texts, songs, lyrics and visuals, the students themselves will have to articulate their own coherent perspective on the relationship between what they usually hear as an apparently innocuous commodity, and their way to interpret the world.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	10.0 %	15 hours
Discussions	10.0 %	15 hours
Exercises	20.0 %	30 hours
Group work	20.0 %	30 hours
Other individual studying	40.0 %	60 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

PRESENTATION

Presentation of the course. Discussion about the learning structure, the objectives, and the expectations of the students and the professor.

SESSION 3 (LIVE ONLINE)

What is popular music?

Article: Definitions of popular music recycled

SESSION 4 (ASYNCHRONOUS)

Articulate a definition of popular music.

SESSIONS 5 - 6 (LIVE IN-PERSON)

POPULAR MUSIC AND SOCIETY

What's the role of popular music in society?

Article: On popular music
Article: Listening to popular music

SESSIONS 7 - 8 (LIVE IN-PERSON)

THE MEANING OF POPULAR MUSIC

Why do we like popular music?

Book Chapters: Toward an aesthetic of popular music (s-c)

SESSION 9 (ASYNCHRONOUS)

ESSAY #1

Pick up five well-known songs. Ask five friends to tell you as much about the "meaning" as they can of each song, and if they consider those songs to be "popular music" songs. Based on the data collected, write an essay analyzing your results: explain whether the meaning assigned to a song is based on the lyrics or other factors, and what factors (in the music, in the listener, in the setting the music is heard in...) are most important in establishing meanings in the minds of an audience. Take into account your friend's profile (age, gender, culture…) to interpret their answers. Do they consider these songs "popular music"? Relate your results to the class readings.

SESSIONS 10 - 11 (LIVE IN-PERSON)

SUBCULTURES

Music subcultures and style.

Book Chapters: Subculture. The meaning of style
Article: Is there rock after punk?

SESSIONS 12 - 13 (LIVE IN-PERSON)

PARADIGM SHIFT

Musical taste and consumption.

Book Chapters: Let's talk about who's got bad taste (s-c)

SESSION 14 (ASYNCHRONOUS)

ESSAY #2

Pick an artist or band that you consider "authentic". Write an essay explaining why you consider her/him to be an "authentic" artist. Reason your consideration using quotes from the texts to answer or, if you wish, choose your own quotes from sources not seen in class.

SESSION 15 (LIVE ONLINE)

ONLINE DEBATE

SESSIONS 16 - 17 (LIVE IN-PERSON)

MUSIC AS AN AGENT OF CULTURAL CHANGE

Social movements and music.

Book Chapters: On Social Movements and Culture

SESSIONS 18 - 19 (LIVE IN-PERSON)

MUSIC AND POLITICS

Resistance, propaganda and censorship.

Article: 'Fight the Power': The Politics of Music and the Music of Politics

SESSION 20 (ASYNCHRONOUS)

FINAL ASSIGNMENT PREPARATION

SESSIONS 21 - 22 (LIVE IN-PERSON)

GLOBAL IDENTITIES IN MUSIC

Music as a medium that crosses borders, languages and countries.

Article: Voicing Protest': Performing Cross-Cultural Revolt in Gambino's 'This is America' and Falz's 'This is Nigeria'

SESSIONS 23 - 24 (LIVE IN-PERSON)

FINAL ASSIGNMENT PITCH

SESSION 25 (ASYNCHRONOUS)

ESSAY #3

Write an essay about the role that music has had as a political tool for dissent and struggle in a specific historical event. Use the texts seen in class, or others contributed by you, to argue your perspective. The text will have to answer the following questions:

- Contextualize the event, mentioning which are the main forces in conflict, and what are their main policies and / or demands.?
- Describe the "musical actor": a musical movement composed of local artists, pop songs that become hymns, a reappropriated musical style, songs that acquired a different meaning in a specific context...
- Explain the role of music in that conflict, and what were the essential tensions between the political and the cultural.

SESSIONS 26 - 27 (LIVE IN-PERSON)

APPROPRIATION

What is cultural appropriation?

Article: From Cultural Exchange to Transculturation

SESSIONS 28 - 29 (LIVE IN-PERSON)

FRAMING AND SUBVERTING

From Appropriation to Subversion.

Article: Feminist Reggaeton in Spain: Young Women Subverting Machismo Through 'Perreo' (s-c)

SESSION 30 (LIVE ONLINE)

Students present their final assignments.

BIBLIOGRAPHY

Recommended

- Simon Frith and Andrew Goodwin. (2006). *On Record. Rock, Pop and the Written Word.* Routledge. ISBN 1134939515 (Digital)

- Ron Eyerman & Andrew Jamison. (1998). *Music and Social Movements. Mobilizing Traditions in the Twentieth Century.* Cambridge University Press. ISBN 0521629667 (Digital)

EVALUATION CRITERIA

Evaluation is based on:

- Attendance and informed participation in sessions.
- 3 individual essays.
- Class exercises.
- 1 final project (in groups).

Evaluation for each component is described below and will be discussed in greater detail in class prior to each assignment.

Please note that for all assignments with a deadline, 2 points will be automatically deducted for each day the assignment is late.

ATTENDANCE AND INFORMED PARTICIPATION IN SESSIONS (20%)

Students are expected to contribute to a positive environment for learning, discussion and exchange. To begin with, it is mandatory to attend 70% of the classes. Students who do not meet this attendance percentage, go directly to the 3rd call. To build together an environment conducive to learning, students have to come to class ready to discuss the readings and viewings (obviously, they will have to previously read the texts and watch the videos assigned to each session) and have a point of view. During classes, they are also expected to listen, take notes, actively follow the discussion, and be proactive.

INDIVIDUAL ESSAYS (40%)

Over the course of the semester, students will be required to do four essays related to readings and lectures. The objective of these assignments will be to evaluate the understanding of the basic concepts or ideas derived from these readings and lectures, and the ability of the students to build their own perspectives in writing. The specific details about the evaluation of each work will be detailed during the asynchronous classes, in which the students will have to come up with a proposal.

"PROTEST SONG" PROJECT (30%)

The final work of this course combines theoretical understanding with creativity. Each student will have to write, produce and record a video of a protest song. During the semester, students will first have to submit a content proposal (what political issue they are going to deal with and what message they want to convey), a graphic proposal (what visual elements related to the political message they are going to introduce in their video), and finally, they will have to present in class the video of the song. We are not in a music degree, so students are not expected to have great instrumental or vocal expertise: they can use samples from other songs, foreign instrumental bases, or compose the song with a band. However, from a creative point of view, the ability of students to use the resources available to them in an imaginative way will be taken into account.

CLASS EXERCISES (10%)

Grade description and equivalents:

·Excellent/Sobresaliente: 9.0-10.0 (A- to A+)
Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
·Very Good/Notable: 7.0-8.9 (B- to B+)
Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
·Good/Aprobado: 6.0-7.0 (C- to C+)
Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.
·Pass/Aprobado: 5.0-6.0 (D)
Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
·Fail/Suspenso: 0-4.9 (F)
Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
·Automatic Failure/Suspenso: 0 (F)
Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

IE Impact
This course in the Humanities is the first course of the IE IMPACT learning journey. Consisting of courses in the Humanities, Technology and Entrepreneurship, IE IMPACT reinforces these three foundational pillars of IE University, and centers Diversity and Sustainability throughout the entire learning journey, which culminates with the IE Challenge.

IE Impact is a transversal academic program for all IEU students whose mission is to prepare students to be agents of positive change. Students from all IE schools and undergraduate degrees come together in this dynamic learning journey where they first select a course in the Humanities and are introduced to some of the most complex issues and challenges facing humanity; the second course is Technology where students develop a working knowledge of the disruptive technologies that are applied to address these challenges; the third course is Entrepreneurship where students begin to develop an entrepreneurial mindset by learning to ideate, design and validate sustainable business models that can serve to drive positive change at scale. Finally, students work in teams as innovation consultants in the IE Challenge to tackle real-world problems by ideating and designing proposals to help an enterprise advance, amplify or its impact on achieving one or more of the Sustainable Development Goals.

Retake policy:
Students have four opportunities to pass a course distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 30% of the classes. If they miss over 30%, they will have to enroll again in the course the following year.
·Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year).
·Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students.
·The maximum grade a student can obtain in the second exam session is 8 out of 10.
Retake will require you to complete all the assignments and a final meeting with me to discuss your assignments.

Code of Ethics/Honor
Cheating and plagiarism are very serious offenses governed by the IE student code of conduct. Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university.
What is academic integrity? One component of a definition is when one does the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust. Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing. Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics.

Cheating includes:
a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.
b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.
c) co-operation or collaboration.
d) with official documents, including electronic records.
e) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Black Board, etc.) using someone else's login and password.

Plagiarism includes:
a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.
b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).
c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism.
Other violations of academic ethics include:
a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.
b) Misleading or false statements regarding work completed.
c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses.
1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.
2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.
3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.
4. Is this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).
5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.
(Approved by the Vice-Rector of Academic Affairs in June 20, 2020)

Criteria	Percentage	Comments
Class Participation	20 %	
Individual Essays	40 %	
Final Project	30 %	
Class Exerccises	10 %	

PROFESSOR BIO

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DAVID ÁLVAREZ GARCÍA

DAVID ÁLVAREZ GARCÍA is the head of the IE MediaLab and teaches Visual Storytelling at IE University. David is Ph.D. in Journalism in Universidad Complutense de Madrid, BA in Audiovisual Communication (Universidad Complutense de Madrid), Degree in Multimedia Communication (Universidad Francisco de Vitoria) and Master Degree in Digital Communication, Culture and Citizenship from Universidad Rey Juan Carlos. His research deals with the influence of subcultures linked to pop music in politics and social activism. Since 2003 he has been working in the area of documentary filmmaking. His professional experience goes through companies such as TVE, Sogecable, El Mundo TV, New Atlantis or Canal 9. His first project was Panorama de actualidad (Grupo Vocento), a 14 episodes documentary series about social and humanitarian conflicts filmed in several locations all around the world. David is also co-founder of the production company Eleventh Floor, and the writer and director of several short films, music videos, webdocs and documentaries awarded with prizes at national and international festivals, including "Lo que hicimos fue secreto", a feature length documentary about the role of punk subculture in social movements.

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OTHER INFORMATION

14th October 2021