CULT3240
POPULAR CULTURE AND SOCIETY

Course Co-ordinator: Craig Williams
Room: GP2.22
Ph: Limited availability 02 4921 7364 (please call only during consultation hours: email preferred)
Fax: 02 4921 6933
Email: Craig.Williams@newcastle.edu.au
Consultation hours: Tuesday 10-12am (individual consultations by appointment: please email to arrange times)

Course Overview
Semester Semester 2 - 2006
Unit Weighting 10
Teaching Methods Lecture & Tutorial

Brief Course Description

Interrogates systematically the theory, organisation, meaning and 'lived practice' of contemporary popular culture, principally from the perspective of Cultural Studies, Media Studies and Sociology. Popular culture is examined, both in the context of the culture industries and in relation to cultural politics, through a detailed appraisal of selected forms, including case studies of popular music and media sport. Competing theories, ideologies and histories of popular culture are analysed in surveying its social role and the 'value' ascribed to high, middlebrow and popular culture.

Contact Hours
Lecture for 1 hour per week for the Full Term
Tutorial for 1 hour per week for the Full Term

Learning Materials/Texts

1. There is no set text for this course.
2. Key readings placed in short loans in Auchmuty Library.
3. Blackboard/Lecture notes; and further readings list included on course outline.

Course Outline Issued and Correct as at: Week 2 Semester 2 2006
CTS Download Date: 11/7/06
Course Objectives
On successful completion of this course, students will have:

1. Gained a thorough understanding of the relationships between popular culture, pleasure, ideology and cultural politics.
2. A sound knowledge of the impact of the social, historical, economic and political forces shaping popular culture.
3. A critical grasp of a range of debates, theories, concepts and methods in popular cultural analysis.
4. A demonstrated capacity to express the critical ideas and arguments in written and verbal form.

Course Content
The course involves:

1. An overview of the many competing theories, methods, concepts and policies surrounding popular culture.
2. Case studies of popular music and sport that compare and contrast them, and examine their histories, economics, politics and trajectories.
3. Discussion of other forms of high, middlebrow and popular culture (including television, film and writing) that illuminate the pleasure and the politics of the popular.
4. Consideration of key issues including cultural industry, cultural policy, cultural labour in seeking a sophisticated understanding of the relationship between the experience of popular culture and the conditions of its production.

Assumed Knowledge
60 credit points at 2000 Level

Callaghan Campus Timetable

<table>
<thead>
<tr>
<th>CULT3240</th>
<th>POPULAR CULTURE &amp; SOCIETY</th>
<th>Enquiries: School of Humanities and Social Science</th>
<th>Semester 2 - 2006</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>Tuesday 1:00 - 2:00pm</td>
<td>[GP2-1]</td>
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<tr>
<td>and Tutorial</td>
<td>Tuesday 2:00 - 3:00pm</td>
<td>[GP3-18]</td>
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<tr>
<td>or</td>
<td>Tuesday 3:00 - 4:00pm</td>
<td>[GP3-18]</td>
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<td>or</td>
<td>Tuesday 4:00 - 5:00pm</td>
<td>[W238]</td>
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<td>or</td>
<td>Wednesday 1:00 - 2:00pm</td>
<td>[GP3-18]</td>
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<td>Wednesday 2:00 - 3:00pm</td>
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<td>or</td>
<td>Wednesday 3:00 - 4:00pm</td>
<td>[GP3-22]</td>
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Essential Criteria in Assessment
This course contains compulsory components or assessment items that must be satisfactorily completed in order for a student to receive a pass mark or better for the course. These essential elements are described in the CTS. They are:

1. The completion of the 2000 word essay (Essay I, 40%) due 5 September 2006 (Week 8).
2. The completion of the 3000 word essay (Essay II, 50%) due 24 October 2006 (Week 13).
3. Critically informed, consistent and ongoing participation in, and contributions to, tutorial discussions and activities (10%).
Assessment Items

<table>
<thead>
<tr>
<th>Assessment Items</th>
<th>Words</th>
<th>Percentage</th>
<th>Due Date</th>
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<tr>
<td>Essays / Written Assignments</td>
<td>2,000</td>
<td>40%</td>
<td>Tuesday 5 September (Week 8)</td>
</tr>
<tr>
<td>Essays / Written Assignments</td>
<td>3,000</td>
<td>50%</td>
<td>Tuesday 24 October (Week 13)</td>
</tr>
<tr>
<td>Group/tutorial participation and contribution</td>
<td>10%</td>
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</table>

Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another's ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link:


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may:

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or
2. whose attendance at or performance in an assessment item or form written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer on the prescribed form.

Please go to the Policy and the on-line form for further information, particularly for information on the options available to you, at:


Students should be aware of the following important deadlines:

- Requests for Special Consideration must be lodged no later than 3 working days after the date of submission or examination.
- Requests for Extensions of Time on Assessment Items must be lodged no later than the due date of the item.
- Requests for Rescheduling Exams must be lodged no later than 5 working days before the date of the examination.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.
Changing your Enrolment
The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are: For semester 2 courses: 31 August 2006
Students may withdraw from a course without academic penalty on or before the last day of semester and prior to the commencement of the formal exam period. Any withdrawal from a course after the last day of semester will result in a fail grade.
Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with the Student Enquiry Centre.

To change your enrolment online, please refer to http://www.newcastle.edu.au/study/enrolment/changingenrolment.html

Contact Details: Faculty Student Service Offices
The Faculty of Education and Arts
Room: GP1-22 (General Purpose Building)
Phone: 02 4921 5314

Ourimbah Hubs
Room: AB1.01 (Administration Building)
Phone: 02 4348 4030

The Dean of Students
Dr Jennifer Archer
Phone: 02 4921 5806
Fax: 02 4921 7151
resolutionprecinct@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Dr Bill Gladstone
Phone: 02 4348 4123
Fax: 02 4348 4145
Various services are offered by the University Student Support Unit:

Alteration of this Course Outline
No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards
Web Address for Rules Governing Postgraduate Academic Awards
Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS
The University is committed to providing a range of support services for students with a disability or chronic illness.
If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator. Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au
As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.
For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability
Online Tutorial Registration:
Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:
Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: www.blackboard.newcastle.edu.au/
This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Written Assignment Presentation and Submission Details
Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

Hard copy submission:
- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
- **Staple the pages** of your assignment together (do not use pins or paper clips).
- **University coversheet:** All assignments must be submitted with the University coversheet: http://www.newcastle.edu.au/school/hss/studentguide/index.html

- **Assignments are to be deposited at any Student Hubs. Hubs are located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Ground Floor, Administration Building, Ourimbah
  Any changes to this procedure will be announced during the semester.
- **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse. Assignments mailed to Schools are accepted from the date posted.

- **Keep a copy of all assignments:** All students must date stamp their own assignments using the machine provided. Mailed assignments to schools are date-stamped upon receipt. However, it is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in hard copy and on disk.

Online copy submission to Turnitin
In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

- **Essay 1 (2000 words) worth 40% due by 5pm, Tuesday 5 September 2006 (Week 8)**
- **Essay 2 (3000 words) worth 50% due by 5pm, Tuesday 24 October 2006 (Week 13)**

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.
Penalties for Late Assignments
Assignments submitted after the due date, without an approved extension of time will be penalised by the reduction of 5% of the possible maximum mark for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted more than ten days after the due date will be awarded zero marks.

Special Consideration/Extension of Time Applications
Students wishing to apply for Special Consideration or Extension of Time should obtain the appropriate form from the Student Hubs.
http://www.newcastle.edu.au/study/forms/index.html

No Assignment Re-submission
Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

Remarks
Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at:

Return of Assignments
Essays, where possible, will be returned within three weeks of submission with adequate comments in support of the mark allocated and with recommendations for improvements in essay writing practice.
Students can collect assignments from a nominated Student Hubs during office hours. Students will be informed during class which Hubs to go to and the earliest date assignments will be available for collection. Students must present their student identification card to collect their assignment.

Preferred Referencing Style
In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the APA system) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors’ last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:

Student Representatives
We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

Student Communication
Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.
Essential Online Information for Students
Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:

ASSESSMENT GUIDELINES

1. Essay I 40% Due: Hardcopy and turnitin by 5pm Tuesday, 5 September 2006 (Week 8)

Students must complete a 2000 word essay on one of the essay questions listed below.

(a.) Critically analyse and discuss the difficulties and conflicts apparent in attempts to define and conceptualise the field of popular culture. Which ideas and theories are the most accurate and effective in your view for the analysis of popular culture?

OR

(b.) Does popular culture function to restrict and control social practices and desires? Or does it represent new and innovative opportunities for different layers in societies and populations? Investigate popular culture as a system that controls and regulates relations between various groups and organisations: how important is it to engage with the interplay between text, industry, government, and audience in making and shaping popular culture.

2. Essay II 50% Due: Hardcopy and turnitin by 5pm Tuesday 24 October 2006 (Week 13)

Students must complete a 3000 word essay on one of the essay questions listed below.

Choose a form of popular culture and answer one of the following questions in relation to it:

(a) To what extent is it possible to claim that popular culture represents a dynamic force of social change in the contemporary world. Clearly, popular cultural forms change over time, and this can be seen across all sectors of popular culture, from lifestyle programming to natural history television, from tabloid journalism, to popular conspiracies etc. But how do these formal and textual transformations reflect or impact on social change?

OR

(b) Do we build ourselves from the everyday matter of popular culture? Consider the relationship of your chosen form of popular culture to self and group identity: are we made from popular culture, or do we make it? How does popular culture connect with other elements of social identity: gender, sexuality, status, class, ethnicity, age?

Your choice of popular cultural form is not restricted to those examined in the various lecture topics and case studies, but you must select different popular cultural forms in answering essay questions 1 and 2. It is expected that the essays will be well researched, argued and written at a standard appropriate to a 3000 level course. These assessment tasks require an ability to undertake extensive reading beyond that prescribed in the weekly tutorials, and encompassing historical contexts, competing ideologies and a range of theoretical arguments. Students are also expected to observe proper referencing procedure and to check for spelling and phrasing errors before submission of well prepared and presented essays.
3. Tutorial Participation and Contribution 10% ongoing

The tutorial participation and contribution mark will be based on informed, ongoing and effective participation in class discussions, with a weekly rating awarded for each student on the basis of the quality of critically informed contributions. Quality of input will reflect that the weekly reading has been undertaken prior to the class, and has been used effectively to ensure consistent, insightful and informed engagement with course materials and issues. Feedback on tutorial performance will be given at selected points across the semester in the lead up to the final allocation of marks for this assessment component at the conclusion of the course.

ASSESSMENT CRITERIA

Essays will be assessed according to the following criteria (see feedback sheet below):

1. Structure (intro; body; conclusion)
2. Application of concepts and definitions: analysis of subject matter
3. Construction of an argument
4. Original thought and critical evaluation
5. Extent and appropriateness of research (at least 4 academic sources)
6. Presentation (margins, font, spacing)
7. Referencing style (Harvard style in text citations with page numbers where relevant, full and accurate reference list)

CULT3240 LECTURE PROGRAM & READING SCHEDULE 2006

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<thead>
<tr>
<th>Week 1</th>
<th>Introduction to the subject: frames and thematics</th>
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<tbody>
<tr>
<td>18 July</td>
<td>NB: Tutorials will be held this week</td>
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<tr>
<th>Week 2</th>
<th>Popular culture: the elusive object of analysis</th>
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<tr>
<td>25 July</td>
<td>Defining popular culture as an object of study raises as many questions as it does answers. What is popular culture? Who likes what and why are we interested in such phenomena: how do these two troublesome terms, “popular” and “culture” connect to that other complex term, the “social”? A range of theoretical and methodological issues emerge once questions of the popular and of culture are engaged in social analysis.</td>
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Reading


Additional Reading

### Week 3  
The Adorno vector: Frankfurt School impacts on ideas about popular culture

**1 August**  
**Guest Lecturer: Mitchell Hobbs**  
Too often in the study of popular culture, theoretical approaches and orientations are skimmed over without a more in depth treatment of important critics and schools of thought on the subject. The so-called Frankfurt School approach to popular culture continues to impact heavily on contemporary theorisations of popular culture, with the work of Theodor Adorno pivotal in this regard. We reconsider some aspects of Adorno's work and outline the importance of a critical sense of historical context in understanding the ways in which popular culture has been theorised.

**Reading**  

**Additional Reading**  

### Week 4  
Minefields: frameworks of theory, politics & the popular  
**8 August**  
This lecture provides a concise, contextualised overview of the many “key” theoretical approaches to popular culture, and covers questions of the politics of popular culture: how have we moved from theories that equate particular forms of culture with class locations - the high and low culture dynamic - to a contemporary emphasis on practices, “creative” industries, strategies and active models of the consumption of popular culture? The additional readings represent a mixed theory “showbag” and their usefulness and potential applications will be discussed in the lecture.

**Reading**  

**Additional Reading**  


Hesmondhalgh, D. 2006, 'Bourdieu, the media and cultural production', Media, Culture and Society, vol. 28, no. 2, pp. 211-231.


**Week 5  Policy, industry, the demotic turn, and popular culture**

15 August  Contemporary popular culture may not be the swarming, chaotic mix of discourses many imagine it to be: this lecture examines some influential ideas about interrelationships between cultural policy and cultural industry approaches. While examining the role of the state and popular culture, we follow some threads from Graeme Turner who has isolated celebrity as a key organising principle and potentially useful critical device for analysing the forces shaping popular culture in the present context. What are the characteristics of the interplay between "new" modes of production and consumption of popular culture.


**Additional Reading**


Turner, G. 1996, ‘Post-Journalism: News and Current Affairs Programming from the Late '80s to the Present’, Media International Australia, 82, pp.78-91. [SL]


**Week 6**

**Forms: Sport - from the stadium to the sports page and back to the tv**

22 August

This week we investigate sport as a form of popular culture. As a case study, the lecture explores tensions between the popular pleasures associated with rugby league culture in the Australian context, and questions of political economy: how do we address questions of power relations, and their construction and maintenance in various forms of popular culture heavily inflected by mediatisation? Where might a critical understanding of gendered discourses fit in the sport/popular culture nexus? Does anyone care whether we bring back the biff, and does anyone know what this means anymore?

**Reading**


**Additional Reading**


**Week 7**

**Forms of television: the average, the ordinary and the mundane**

29 August

We take aim in this lecture at those popular forms and practices routinely ignored or disregarded in conventional critical investigations of popular culture. Some popular forms, as it turns out, appear more fashionable, to cultural theorists at least, than others: is there a case demonstrating a need on the part of critical scholarship to contend with marginalisation within and between popular cultural forms? According to Bonner, game shows, chat shows, cooking programs, advice programs in the televisual milieu, and what other aspects of other forms of popular culture might also be interrogated for their contributions and what might their frequent omission from more sustained research and commentary indicate about preferences, tastes and hierarchies of value in the domain?
**Reading**


**Additional Reading**


**Week 8**

**Innovation, change and forms in popular culture: popularising science & nature documentary**

5 September

**ESSAY 1 (40%, 2000 WORDS) DUE IN HARDCOPY AND TURNITIN BY 5PM, 5 SEPTEMBER, 2006**

This week's lecture examines the televisual form again, but this time using another genre, that of science and natural history documentary to raise questions about transformation and change in popular cultural forms, and the relationship of these changes to the construction of pleasures offered to audiences.

**Reading**

**Additional Reading**


Week 9  
Radio formats I: Old, cold hits - differentiation strategies in popular music radio

12 September  
Guest Lecturer: Dr Shane Homan

This lecture examines strategies and practices of format differentiation in the Newcastle local music radio environment. What are the implications of competition between music radio stations in tightly structured markets, and how does music radio work to address and construct what we might call a local popular music taste formation? How do audiences engage with and “unpack” the unpredictably familiar aesthetic of popular music radio?

Reading  

Additional Reading  


Week 10  
Radio formats II: Babble(on)? The triumph of talk in popular radio and beyond

19 September  
There is more to talk radio than meets the ear. This week we engage with the proliferating territories of talkback radio which increasingly demonstrate the malleability of the form, and perhaps that of popular culture at an abstract level. Although the dominance of the "shockjock" mode of theatricalised talk remains evident, it is perhaps more important to also follow other popular modes of talk radio in order to evaluate the field.

Reading  

Additional Reading  

O’Sullivan, S. 2005, "'The whole nation is listening to you": the presentation of the self on a tabloid talk radio show', Media, Culture & Society, vol. 27, no. 5, pp. 719-738.


Week 11
Music matters and popular culture
26 September

The field of popular music is laden with many of the key conflicts we have examined in this course. This lecture selects a number of central debates that continue to rage from time to time in critical commentary and research into contemporary popular music, its forms, systems of production, and performers.

Reading


Additional Reading


Webb, J. 1999, 'Cleaning up the grunge', Media International Australia Incorporating Culture and Policy, no. 90, pp. 157-165. [SL]

**MID-SEMESTER RECESS: MONDAY 2 OCTOBER - FRIDAY 14 OCTOBER**

Week 12
Proliferating territories of the popular: signs of the times
17 October

From mobile phones, to webcams, conspiracy theories to the iPod, there is clearly a case to answer with regard to radically broadening our understanding of what conceivably counts as popular culture. How else do we remain open to the potential transformations and reconfigurations of popular globalised cultural networks? This lecture takes on these elements and others to chart some speculative possibilities for the future of popular cultural studies.
Reading


Additional Reading


Week 13  Course Review: Where to from here?
24 October

ESSAY 2 (50%, 3000 WORDS) DUE IN HARDCOPY AND TURNITIN BY 5PM, 24 OCTOBER 2006

Week 14  No lecture or tutorials
31 October

SELECTED REFERENCES

Useful Journals
Continuum
Cultural Studies
Cultural Studies Review
European Journal of Cultural Studies
International Journal of Cultural studies
Metro
Media International Australia
Media, Culture & Society
Popular Music
Perfect Beat
Sociological Review
Grading guide

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<tr>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>49% or less</td>
<td><strong>Fail (FF)</strong> An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
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<tr>
<td>50% to 64%</td>
<td><strong>Pass (P)</strong> The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>65% to 74%</td>
<td><strong>Credit (C)</strong> The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<td>75% to 84%</td>
<td><strong>Distinction (D)</strong> Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<td>85% upwards</td>
<td><strong>High Distinction (HD)</strong> All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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<thead>
<tr>
<th>Week</th>
<th>Lecture Date</th>
<th>Lecture Topic &amp; Assessment at a Glance</th>
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<td>July 18</td>
<td>Introduction to the subject: frames and thematics</td>
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<td>2</td>
<td>July 25</td>
<td>Popular culture: the elusive object</td>
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<td>3</td>
<td>August 1</td>
<td>The Adorno vector: Frankfurt School impacts</td>
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<td>Minefields: frameworks of theory, politics &amp; the popular</td>
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| 8    | September 5  | Innovation, change and forms in popular culture: popularising science & nature documentary:  
ESSAY 1 DUE (40%, 2000 WORDS) HARDCOPY & TURNITIN SUBMISSION BY 5PM |
| 9    | September 12 | Radio Formats: Old, Cold Hits - Differentiation Strategies in Popular Music                                                                                               |
| 10   | September 19 | Radio formats II : Babble(on)? The triumph of talk in popular radio and beyond                                                                                            |
| 11   | September 26 | Music matters and popular culture                                                                                                                                          |
|      |              | **Mid-Semester Recess: Monday 2 October - Friday 14 October**                                                                                                             |
| 12   | October 17   | Proliferating territories of the popular: signs of the times                                                                                                               |
| 13   | October 24   | Course review: where to from here?  
ESSAY 2 DUE (50%, 3000 WORDS) HARDCOPY AND TURNITIN SUBMISSION BY 5PM |
| 14   | October 31   | No lectures or tutorials                                                                                                                                                   |
|      |              | **Examination period: Monday 6 November - Friday 24 November**                                                                                                           |