

COURSE SPECIFICATION DOCUMENT

Academic School / Department:	Communications and the Arts
Programme:	Study Abroad
FHEQ Level:	5
Course Title:	British Pop Music: Local sounds, Global influences
Course Code:	COMM HIST 5601
Total Hours:	160 (Lev 3-5) (4 US Credit)
Timetabled Hours:	45
Guided Learning Hours:	15
Independent Learning Hours:	100
Credit	16 UK CATS credits 8 ECTS credits 4 US Credits

Course Description:

This course surveys the history of British pop music and its global influence. The course covers the skiffle and 'trad jazz' of the 1950s, the beat and rhythm and blues boom of the early 1960s and the rise of 'progressive' rock music, glam rock, punk, reggae and a plethora of contemporary 21st century genres. It explores the ways in which British artists have continually redefined popular music and shaped cultural movements across the world. Particular attention is placed upon the transatlantic exchanges that have echoed in both Britain and America. Please note that visits will be an integral part of this course and may require additional fees.

Prerequisites:

40 Credits

Aims and Objectives:

- To engage students with the history of British Pop from the twentieth century to the present day.
- To address various cultural, social, and political themes associated with the UK's evolving music scene.
- To provide a background for eventual careers in fields which require articulate, clear-thinking individuals with a grasp of cultural, social, and historical studies.
- To foster the acquisition, development and consolidation of a variety of transferable skills through the study of particular themes in music history.
- To promote critical engagement with a wide range of styles and sources, and the development of both a succinct writing style and the ability to present complex arguments.

Programme Outcomes:

A5II

B5I

C5I,II

D5I

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by Registry and found at:

<https://www.richmond.ac.uk/programme-and-course-specifications/>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Demonstrate a systematic understanding of historical processes as they pertain to how British music evolved.
- Analyse primary and secondary materials to achieve a critical understanding of different moments in the history of British music in their political, social, and cultural contexts.
- Present research in a convincing and accessible manner.
- Complete assigned work with a degree of clarity, technical competence and critical thinking, and a degree of independence and capacity for self-evaluation, appropriate for a 5000-level course.

Indicative Content:

- The American influence on post Second World War British popular culture and pop music.
- 1950s Skiffle, 'Trad Jazz' and an 'imaginary America'.
- Regional developments in the early 1960s – the 'Beat' and 'R 'n' B' booms.
- Pop music and British youth subcultures.
- The birth of 'rock music' in the late 1960s– Progressive rock, Psychedelic rock, Folk rock and Heavy Metal.
- Rock in the 1970s – Glam rock and punk rock.
- The Jamaican influence – ska, bluebeat, reggae, Two-Tone, dub, sound systems, Dancehall, Ragga and Grime.
- The German influence – Disco, electronic dance music – from New Romantics to rave and ambient.
- British 'Indie rock' from 1990s to present – national culture and pop music.
- British pop and gender politics.

Assessment:

This course conforms to the University Assessment Norms approved at Academic Board and located at: <https://www.richmond.ac.uk/university-policies/>

Teaching Methodology:

Course meetings consist of interactive lectures on assigned readings, small group discussions and reflection activities. Considerable audio-visual material is included and class excursions may be arranged. Student work is assessed through a variety of ways using both formative and summative approaches. Feedback is intended to help improved student approach to learning and achieve better results. The formative assessment approaches we shall use in this class include monitored discussions and debates on the sources and on the wider issues which they evoke.

Indicative Text(s):

Boyd, J. (2007) *White Bicycles: Making Music in the 1960s*. London: Serpent’s Tail.

Collin, M. (2024) *Dream Machines: Electronic Music in Britain from Doctor Who to Acid House*. London: Omnibus Press.

Doggett, P. (2016) *Electric Shock: From the Gramophone to the iPhone*. London: Vintage.

Savage, J. (2024) *The Secret Public: How LGBTQ Performers Shaped Popular Culture*. London: Faber & Faber.

Stanley, B. (2014) *Yeah, Yeah, Yeah: The Story of Modern Pop*. London: Faber & Faber.

See syllabus for complete reading list.

Change Log for this CSD:

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
First Edition	Nov 2024	