COURSE SPECIFICATION DOCUMENT

NOTE: ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

Academic School/Department: Communications, Arts and Social Sciences

Programme: Communications

FHEQ Level: 5

Course Title: Modern Popular Music

Course Code: COM 5105

Course Leader: Alex Seago

Student Engagement Hours: 120
Lectures: 22.5
Seminar/ Tutorials: 22.5
Independent / Guided Learning :   75

Semester: Fall, Spring or Summer

Credits: 12 UK CATS credits
 6 ECTS credits
 3 US credits

Course Description:
An interdisciplinary course examining the historical, sociological, aesthetic, technological, and commercial elements of contemporary popular music. It deals specifically with the origins and development of contemporary popular music; the relationship between culture, subculture, style and popular music; and the production and marketing of the music. Audio-visual resources are combined with lectures, and where appropriate, field trips to concerts in London.

Prerequisites: SCL 3100 or COM 3100

Aims and Objectives:
The aim of this interdisciplinary course is to trace the historical development of Anglo-American popular music in its social, economic and cultural contexts. Within a broad survey framework, the objective of the course is to help students develop a critical understanding and appreciation of the ways in which popular music in its various generic forms has reflected, commented upon and helped shape culture. Considering music as a cultural practice that provides not merely entertainment but a communal space for personal, social and political expression, the course links popular music to broader issues of power. Thus it asks – What is permitted or forbidden? Who is included or excluded? Who speaks and who is silent? As students will discover, some forms of popular music

have functioned as vital expressive media for diverse, often politically and economically disadvantaged groups. The course also analyses music as a business – an important component of those "cultural industries" which are vitally important to the economic performance of post-industrial societies such as Britain and the United States. The course examines the development of the music industry since the late 1940s and focuses particularly upon recent challenges to the global hegemony of the multinational corporations which control the music industry.

Programme Outcomes :
5A(i); 5A(ii); 5A(iii); 5B(ii); 5B(iii); 5C(iii);5D(ii).

A detailed list of the programme outcomes are found in the Programme Specification. This is located at the Departmental/Schools page of the portal.

Learning Outcomes:
- Detailed understanding of the importance of popular music in specific socio-cultural contexts.
- Detailed understanding of the ways in which popular music and related forms of cultural consumption are embedded in everyday life.
- Detailed understanding of the history and development of the main Anglo-American popular music genres and key aspects of in the historical development of the music industry.
- Critical engagement with key theories and debates involving popular music and society.
- Development of independent and informed critical analysis and judgement of performance and text.
- Completes assigned work with a degree of clarity, technical competence and critical thinking, and a degree of independence and capacity for self-evaluation.

Indicative Content:
- Theoretical approaches to studying popular music, popular culture and 'pop'.
- Origins and development of the music industry
- Early 20th century popular music genres in the United States.
- Popular music, consumption and youth culture in post- WWII United States.
- Popular music, race and politics in post WWII United States
- British pop since 1950s & Anglo-American cultural exchange.
- Continental European influences on popular music since 1960s
- Popular music, cultural globalization and cultural identity in 21st century

Assessment:
This course conforms to the Richmond University Standard Assessment Norms approved at Academic Council on June 28, 2012.

Teaching Methodology:

The course will combine formal lectures with interactive discussion. The former will introduce the main arguments related to the debate. The latter will be encouraged through tasks, activities and presentations of musical case studies (including at least one visit to a concert) aiming to link the theoretical arguments with the analysis of cultural processes and products.

Bibliography:
See syllabus for complete reading list

IndicativeText(s):
Boyd 'White Bicycles : Making Music in the 1960s'. Serpent's Tail Press. 2005.
Clayton, Herbert and Middleton (eds.) 'The Cultural Study of Music' Routledge. 2011.
Starr and Waterman. 'American Popular Music : From Minstrelsy to MTV' OUP. 2009

Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus

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Change Log for this CSD:

Major or Minor Change?	Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry