

COURSE SPECIFICATION DOCUMENT**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 is found in the Programme Specification. This is maintained by Registry and located at: <https://www.richmond.ac.uk/programme-and-course-specifications/>

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 University Assessment Norms approved at Academic Board.

Teaching Methodology:

