

Nottingham Trent University

Module Specification

	Basic module information	
1	Module Title:	Analysing Popular Music
2	Module Code:	MCLT23307
3	Credit Points:	20
4	Duration:	Second Half Year
5	School:	Arts and Humanities
6	Campus:	Clifton
7	Date this version first approved to run:	October 2008

8 Pre, post and co-requisites:

These are modules that you must have studied previously in order to take this module, or modules that you must study simultaneously or in a subsequent academic session

<u>Pre, Co, Post</u>	<u>Module Code</u>	<u>Module Title</u>
Pre	MCLT13011	Understanding Media and Culture

9 Courses containing the module

<u>Level</u>	<u>Core/Option</u>	<u>Mode</u>	<u>Code</u>	<u>Course Title</u>
		FT	MCLT101	BA (H) Media with pathways
		PT	MCLT102	BA (H) Media with pathways
		FT	HUMA007	BA (H) Communication & Society and Media
		FT	HUMA015	BA (H) English and Media
		FT	HUMA022	BA (H) European Studies and Media
		FT	HUMA032	BA (H) Global Studies and Media
		FT	HUMA037	BA (H) History and Media
		FT	HUMA041	BA (H) Linguistics and Media
		FT	HUMA043	BA (H) Media and International Relations
		FT	HUMA044	BA (H) Media and Philosophy
		FT	HUMA047	BA (H) Media and Film & TV
		SW	MODL013	BA (H) French and Media
		SW	MODL026	BA (H) German and Media
		SW	MODL038	BA (H) Italian and Media
		SW	MODL057	BA (H) Spanish and Media
		FT	EURX002	European Exchange (Second Half Year)

FT	EURX003	European Exchange (Full Year)
FT	INTX002	International Exchange (Second Half Year)
FT	INTX003	International Exchange (Full Year)

10 Overview and aims

Analysing Popular Music has two major concerns: firstly, to develop a sociological understanding of transatlantic popular music; and secondly, to develop a cultural-historical perspective on its development over the past hundred years and more. This module introduces theoretical approaches to the study of popular music to enable students at an intermediate level to engage in independent critical analysis of popular music and popular musical cultures. The aims of the module are to:

- 1) Interrogate theoretical approaches to analysing popular music within the conceptual discourses of media and cultural studies;
- 2) Examine particular contexts of production, distribution, mediation, consumption and identity in pop music cultures;
- 3) Develop students' abilities to reflect critically on their own engagements with historical and contemporary forms and genres of popular music;
- 4) Enable students to reflect critically on both academic and non-academic representations of popular music cultures.

11 Module content

The module is organized into four thematic blocks of work:

- 1) *Producing Popular Music*: brings together debates about commercialisation of popular music including: technology, commodity and cultural production; creativity, genre and the music industry; changing modes of distribution and consumption; stardom and fandom in popular music.
- 2) *Cultures of Popular Music*: this block examines how popular music is mediated. Examples might include "street" songs, Church congregations, middle-class parlour and drawing rooms, to music radio, TV, film soundtracks, music press and Internet; it also introduces debates about music and cultural values as well as issues around social antagonisms and idealisms involved in music appreciation and allegiance.
- 3) *Popular Music and Cultural Identity*: this block develops ideas about music as a symbolic resource involved in constructions of class, 'race', ethnicity, age, gender, sexuality and nation. Topics discussed here might include black musical cultures such as blues, folk music cultures, youth sub-cultures such as punk, post-1990s club cultures, and cultures of musical taste.
- 4) *Music, Consumption and Everyday Life*: this block considers music-making and consumption practices that take place beyond mainstream commercial

popular music production including case studies of the traditional “work song” or British underground “punk” music; it also questions the roots/routes of postwar popular music to ask how musical forms embedded in marginal cultures come to influence the mainstream of musical and cultural fashion.

12 Indicative reading

- K. Negus, *Popular Music in Theory*, Polity, 1996.
 K. Negus, *Music Genres and Corporate Cultures*, Routledge, 1999.
 A. Bennett, *Cultures of Popular Music*, Open University Press, 2001.
 S. Thornton, *Club Cultures*, Polity, 1995.
 A. Bennett et al, *The Popular Music Studies Reader*, Routledge, 2005
 B. Longhurst *Popular Music and Society*, Polity, 1995.
 R. Shuker *Understanding Popular Music*, Routledge, 2001.
 D. Scott *Music, Culture and Society*, Oxford University Press, 2000.
 S. Frith et al *The Cambridge Companion to Pop and Rock*, CUP, 2001.
 S. Frith *Performing Rites*, Oxford University Press, 1996.
 R. Middleton *Studying Popular Music*, Open University Press, 2001.
 R. Middleton, *Voicing the Popular*, Routledge, 2006.
 J. Street, *Rebel Rock*, Blackwell, 1986.
 N. Zuberi, *Sounds English: Transnational Popular Music*. University of Illinois Press.

13 Learning outcomes

Learning outcomes describe what you should know and be able to do by the end of the module

Knowledge and understanding. After studying this module you should be able to:

By the end of the module, the successful student should be able to demonstrate:

- Understanding of popular music within its historical, cultural and sociological context;
- Awareness of theoretical models of analysis relevant to the study of popular music;
- Critical engagement with theories and concepts from media and cultural studies used in the analysis of popular music;
- Awareness of debates surrounding popular music that carry a legacy of association with what is ephemeral, trivial and insignificant and how this is countered by popular music as an integral part of media and cultural analysis.

Skills, qualities and attributes. After studying this module you should be able to:
<ul style="list-style-type: none"> • Demonstrate intermediate understanding of ways of theorizing and analyzing popular music within media and cultural studies • Demonstrate awareness of how the relationships between production, distribution, form, mediation, consumption and identity inform critical understanding of popular music cultures • Demonstrate intermediate understanding of how popular music is situated within, and contributes to, cultural hierarchies, cultural identities and social relations • Demonstrate an ability to apply theoretical approaches to reflect critically on your own musical-taste experience.

14 Teaching and learning
<p><i>Range of modes of direct contact</i></p> <p>This indicates the range of direct contact teaching and learning methods used on this module, e.g. lectures, seminars</p>
<p>The module will be taught interactively, incorporating elements of lecture, screening, seminar, workshop and smaller group/individual discussion as appropriate to group size and teaching personnel.</p>
<p>Total contact hours: 39</p>
<p><i>Range of other learning methods</i></p> <p>This indicates the range of other teaching and learning methods used on this module, e.g. directed reading, research</p>
<p>This module emphasizes the importance of independent research. Learning will be supported by directed reading (some provided by the module team).</p>
<p>Total non-contact hours: 161</p>

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Assessment methods

This indicates the type and weighting of assessment elements in the module

<u>Element number</u>	<u>Weighting</u>	<u>Type</u>	<u>Description</u>
1	100%	Coursework	Essay

Diagnostic/formative assessment

This indicates if there are any assessments that do not contribute directly to the final module mark
None
Further information on assessment This section provides further information on the module's assessment where appropriate

Document management												
16	Module Title:	Analysing Popular Music										
17	Module Code:	MCLT23307										
18	Subject (JACS) Code	P300										
19	Cost Centre	145										
20	School:	AAH										
21	Academic Team	ECM										
22	Campus	2 (Clifton)										
23	Other institutions providing teaching	<i>Please complete in box 23 a-d - if applicable</i>										
		<table border="1"> <thead> <tr> <th>Institution</th> <th>%</th> </tr> </thead> <tbody> <tr> <td>23a Other UK Higher Education or Further Education Institution- Please name Percentage not taught by NTU</td> <td></td> </tr> <tr> <td>23b Other public organisation in the UK- Percentage not taught by NTU</td> <td></td> </tr> <tr> <td>23c Other private organisation in the UK - Percentage not taught by NTU</td> <td></td> </tr> <tr> <td>23d Any other Non-UK organisation - Percentage not taught by NTU</td> <td></td> </tr> </tbody> </table>	Institution	%	23a Other UK Higher Education or Further Education Institution- Please name Percentage not taught by NTU		23b Other public organisation in the UK- Percentage not taught by NTU		23c Other private organisation in the UK - Percentage not taught by NTU		23d Any other Non-UK organisation - Percentage not taught by NTU	
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24	Date this version was formally approved by SASQC/DAG:											