

Liverpool John Moores University

Title: POPULAR MUSIC:CULTURAL THEMES & AESTHETICS
Status: Definitive
Code: **5003POP** (110912)
Version Start Date: 01-08-2011

Owning School/Faculty: Liverpool School of Art & Design
Teaching School/Faculty: Liverpool School of Art & Design

Team	Leader
Ron Moy	Y

Academic Level: FHEQ5
Credit Value: 24.00
Total Delivered Hours: 60.00
Total Learning Hours: 240
Private Study: 180

Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	20.000
Workshop	40.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	1 x 1500 word essay on cultural themes	25.0	
Essay	AS2	1 x 1500 essay on aesthetics	25.0	
Essay	AS3	1 x 3000 word essay on cultural themes and aesthetics	50.0	

Aims

- 1. To undertake an investigation of key cultural concepts and critical issues via a series of musical case studies.*
- 2. To explore the critical field of popular music aesthetics, and apply aspects of these theories to an aesthetical analysis of popular music texts, performances, technologies and methods of consumption.*

Learning Outcomes

After completing the module the student should be able to:

- 1 Analyse recordings with reference to specific critical themes and cultural issues.
- 2 Understand and apply the work of a popular music theorist as part of an aesthetic analysis of musical text.
- 3 Analyse a range of popular music texts by drawing upon aesthetic theory and a specific critical theme or cultural issue.

Learning Outcomes of Assessments

The assessment item list is assessed via the learning outcomes listed:

ESSAY	1		
ESSAY	2		
ESSAY	1	2	3

Outline Syllabus

Part One - Sessions relating musical case studies to: postmodernity, globalisation, protest and politics.

Part Two - Sessions related to : historicising aesthetics, standardisation, affects theory, high/low culture debate, production and mix, poetics, diasporic voices, virtuosity, USA and pop hegemony.

Learning Activities

Lectures, screenings, listening sessions, workshop discussions.

References

Course Material	Book
Author	Altman, R. et al
Publishing Year	1992
Title	Sound Theory, Sound Practice
Subtitle	
Edition	
Publisher	London, Routledge
ISBN	

Course Material	Book
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Author	Cunningham, M.
Publishing Year	1996
Title	Good Vibrations
Subtitle	
Edition	
Publisher	Castle, London
ISBN	

Course Material	Book
Author	Negus, K.
Publishing Year	1993
Title	Producing Pop
Subtitle	
Edition	
Publisher	Edward Arnold, London
ISBN	

Course Material	Book
Author	Lipsitz, G.
Publishing Year	1994
Title	Dangerous Cross-roads
Subtitle	
Edition	
Publisher	Verso, London
ISBN	

Course Material	Book
Author	Barthes, R.
Publishing Year	1973
Title	The Grain of the Voice
Subtitle	
Edition	
Publisher	Paladin, London
ISBN	

Course Material	Book
Author	Frith, S.
Publishing Year	1988
Title	Music for Pleasure
Subtitle	
Edition	
Publisher	Polity, Cambridge
ISBN	

Course Material	Book
Author	Macan, E.
Publishing Year	1977

Title	Rocking the Classics
Subtitle	
Edition	
Publisher	OUP, Milton Keynes
ISBN	

Course Material	Book
Author	Laing, D.
Publishing Year	1985
Title	One Chord Wonders
Subtitle	
Edition	
Publisher	OUP, Milton Keynes
ISBN	

Notes

This module involves both the cultural and musical analysis of musical texts. It investigates key concepts such as hegemony, mythology, globalisation, postmodernism and cyberspace. The second half of the module analyses lyrical, vocal, and musical components within popular music texts and performances. Analysis of these elements will then allow for a wider investigation of issues relating to affect, identity, mythology and to specific areas such as race, gender, sexuality and protest.