

## Liverpool John Moores University

Title: Music and 'The Other'  
Status: Definitive  
Code: **5013POP** (117892)  
Version Start Date: 01-08-2013

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

Team	Leader
Simone Krueger	Y
Danijela Bogdanovic	

**Academic Level:** FHEQ5      **Credit Value:** 24.00      **Total Delivered Hours:** 78.00  
**Total Learning Hours:** 240      **Private Study:** 162

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Lecture	39.000
Tutorial	39.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Literature Review	30.0	
Essay	AS2		30.0	
Essay	AS3	Research Essay	40.0	

### Aims

*To investigate the relationship of popular music to the production and negotiation of gendered meanings and identities;*  
*To pay close attention to the production, distribution, and reception of popular music;*  
*To explore theories of race and ethnicity as relevant to the study of popular music.*  
*To encourage students to engage with equal-opportunity discourses.*

## Learning Outcomes

After completing the module the student should be able to:

- 1 1. Engage with a range of audio-visual and textual conventions in popular music, through which sounds, images and words make meaning.
- 2 2. Historicise and critically reflect upon theories of gender, sexuality, race and ethnicity within the field of popular music studies.
- 3 3. Utilise and apply a range of theoretical and practical approaches to the study of either race/ethnicity or gender/sexuality in popular music.

## Learning Outcomes of Assessments

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

Essay	1
Essay	2
Resarch Essay	3

## Outline Syllabus

*Musical Constructions and Ideologies of Gender in Popular Music; Musical Sound; The Male Gaze; The Female Gaze; Gender in the Music Industry; Media Violence, Impact and Crime; Queer Issues in Popular Music.*

*The historical construction of race and ethnicity; critiques of dominant critical positions; textual representations within the field; critical connections between the concepts in popular music; and wider application within constructions of cultural identity.*

*Music ethnography.*

## Learning Activities

Lectures and seminars that historicise, critique and analyse theories and representations of race and ethnicity. Specific case studies. Original research.

## References

<b>Course Material</b>	Book
<b>Author</b>	Bannister, M.
<b>Publishing Year</b>	2006
<b>Title</b>	White Boys, White Noise
<b>Subtitle</b>	Masculinities and 1980s Indie Guitar Rock
<b>Edition</b>	
<b>Publisher</b>	Ashgate, Aldershot

<b>ISBN</b>	
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<b>Course Material</b>	Book
<b>Author</b>	Bennett, A., Shank, B. and Toynbee, J. (eds)
<b>Publishing Year</b>	2006
<b>Title</b>	The Popular Studies Reader
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Brett, P., Wood, E. and Thomas, G.C. (eds)
<b>Publishing Year</b>	1995
<b>Title</b>	Queering the Pitch
<b>Subtitle</b>	New Gay and Lesbian Musicology
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Dines, G. and Humez, J.M. (eds)
<b>Publishing Year</b>	1995
<b>Title</b>	Gender, Race, and Class in Media
<b>Subtitle</b>	A Text Reader
<b>Edition</b>	
<b>Publisher</b>	Sage, California
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Fuller, S. and Whitesell, L. (eds)
<b>Publishing Year</b>	2002
<b>Title</b>	Queer Episodes in Music and Modern Identity
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	University of Illinois Press, Illinois
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gauntlett, D.
<b>Publishing Year</b>	2002
<b>Title</b>	Media, Gender and Identity
<b>Subtitle</b>	An Introduction
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gilroy, P.
<b>Publishing Year</b>	1987
<b>Title</b>	There Ain't No Black in the Union Jack
<b>Subtitle</b>	The Cultural Politics of Race and Nation
<b>Edition</b>	
<b>Publisher</b>	Hutchinson, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gunaratnam, Y.
<b>Publishing Year</b>	2003
<b>Title</b>	Researching 'Race' and Ethnicity
<b>Subtitle</b>	Methods, Knowledge and Power
<b>Edition</b>	
<b>Publisher</b>	Sage, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Jones, S.
<b>Publishing Year</b>	1988
<b>Title</b>	Black Culture, White Youth
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	MacMillan, Basingstoke
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Holtzman, L.
<b>Publishing Year</b>	2000
<b>Title</b>	Media Messages
<b>Subtitle</b>	What Film, Television and Popular Music Teach Us About Race, Class, Gender and Sexual Orientation
<b>Edition</b>	
<b>Publisher</b>	M.E. Sharpe, New York
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Hyder, R.
<b>Publishing Year</b>	2004
<b>Title</b>	Brimful of Asia
<b>Subtitle</b>	Negotiating Ethnicity on the UK Music Scene
<b>Edition</b>	
<b>Publisher</b>	Ashgate, Aldershot
<b>ISBN</b>	

<b>Course Material</b>	Journal / Article
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<b>Author</b>	Middleton, J. and Beebe, R.
<b>Publishing Year</b>	2002
<b>Title</b>	The Racial Politics of Hybridity and 'Neo-eclecticism' in Contemporary Popular Music
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Popular Music Journal, vol 21. Cambridge University Press, Cambridge
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Lewis, L.A.
<b>Publishing Year</b>	1990
<b>Title</b>	Gender Politics and MTV
<b>Subtitle</b>	Voicing the Difference
<b>Edition</b>	
<b>Publisher</b>	Temple University Press, Philadelphia
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Walser, R.
<b>Publishing Year</b>	1993
<b>Title</b>	Running with the Devil
<b>Subtitle</b>	Power, Gender and Madness in Heavy Metal Music
<b>Edition</b>	
<b>Publisher</b>	Wesleyan University Press, New England
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Whiteley, S. (ed)
<b>Publishing Year</b>	1997
<b>Title</b>	Sexing the Groove
<b>Subtitle</b>	Popular Music and Gender
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Whiteley, S.
<b>Publishing Year</b>	2000
<b>Title</b>	Women and Popular Music
<b>Subtitle</b>	Sexuality, Identity and Subjectivity
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
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<b>Author</b>	Whiteley, S.
<b>Publishing Year</b>	2003
<b>Title</b>	Too Much Too Young
<b>Subtitle</b>	Popular Music, Age and Gender
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Whiteley, S. and Rycenga, J. (eds)
<b>Publishing Year</b>	2006
<b>Title</b>	Queering the Popular Pitch
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

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## Notes

This module historicises critical approaches to race/ ethnicity and gender/sexuality within popular music studies. It will investigate the relationship of popular music to the production and negotiation of gendered and ethnic meanings and identities, paying close attention to the production, distribution, and reception of popular music. As well as problematising some methodologies, it will apply contemporary theory to textual manifestations of gender/sexuality and race/ethnicity. Links between these concepts in music, and the wider implications for social and national identity, will also be examined.