

Liverpool John Moores University

Title: GLOBALISATION & POPULAR MUSIC
Status: Definitive
Code: **6007POP** (110930)
Version Start Date: 01-08-2011

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

Team	Leader
Simone Kruger	Y

Academic Level: FHEQ6
Credit Value: 12.00
Total Delivered Hours: 36.00
Total Learning Hours: 120
Private Study: 84

Delivery Options

Course typically offered: Semester 1

Component	Contact Hours
Lecture	12.000
Seminar	24.000

Grading Basis: 40 %

Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1	Analytical essay; 1500 words	50.0	
Essay	AS2	Original research essay; 1500 words	50.0	

Aims

1. To introduce students to principal issues and concepts of globalisation, with particular reference to the changing nature of musics around the world, and the politics and aesthetics of world music/ world beat;
2. To examine the complex links between places, music and cultural identities;
3. To provide an interdisciplinary perspective on local, national and global musical scenes, and explore the diverse meanings of music in a range of regional contexts;
4. To examine the ways in which music has informed complex globalisations, the

role of companies and technology in diffusion, innovation and commercialisation and the wider significance of cultural industries.

Learning Outcomes

After completing the module the student should be able to:

- 1 explain the complex links between places, music and cultural identities;
- 2 provide an interdisciplinary perspective on local, national and global music scenes, and describe the diverse meanings of music in a range of regional contexts;
- 3 illustrate the ways in which music and cultural industries have been informed, modelled and shaped by globalisation;
- 4 analyse the role of the global music industry/ local industries in the diffusion, innovation and commercialisation of music, and explain the wider significance of cultural industries.

Learning Outcomes of Assessments

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

ESSAY	1	2	3	4
ESSAY	2	4		

Outline Syllabus

1. *Globalisation: Musical traditions and transformations*
2. *Globalisation and 'world music'*
3. *An Introduction to music ethnography*
4. *Cultural imperialism: the global music industry*
5. *Homogeneity—Heterogeneity? The case of Bollywood*
6. *Identity, and the local/global in world music. Flamenco*
7. *Ethnicity and the politics of authenticity. Youssou N'Dour*
8. *Gender, world music and the music industry*
9. *Music and the nation-state. Fela Kuti*
10. *Tracing musical diasporas*

Learning Activities

The module will be delivered by a combination of lectures and seminars. Lectures will provide students with the underpinning theoretical knowledge and understanding about subject-specific issues and academic skills. Seminars will enable students to apply theoretical knowledge that involves problem-solving through tutor-led discussion and debate. Students will be actively encouraged to develop skills and knowledge progressively, and seminars will facilitate gradual development of key academic skills, including communication and interpersonal skills. Students' learning will be supported through using the Virtual Learning Environment Blackboard, which

serves as a resource bank for course materials, and as a platform for student-student and student-tutor online interaction (with its inbuilt communication tools, including email and discussion board). Students will also engage in self-directed study to acquire knowledge and skills independently and autonomously, whilst taking own responsibility for the quantity and quality of their learning.

References

Course Material	Book
Author	Biddle, I., and Knights, V. (eds)
Publishing Year	2007
Title	National Identity and the Politics of Location
Subtitle	Between the Global and the Local
Edition	
Publisher	Aldershot: Ashgate
ISBN	

Course Material	Book
Author	Manuel, P.
Publishing Year	1988
Title	Popular Musics of the Non-Western World
Subtitle	
Edition	
Publisher	New York: Oxford University Press.
ISBN	

Course Material	Book
Author	Gebesmair, A. and Smudits, A. (eds)
Publishing Year	2001
Title	Global Repertoires
Subtitle	Popular music within and beyond the transnational music industry
Edition	
Publisher	Aldershot: Ashgate
ISBN	

Course Material	Book
Author	Keil, C. and Feld, S.
Publishing Year	1994
Title	'From Schizophrenia to Schismogenesis
Subtitle	On the Discourses and Commodification Practices of "World Music" and "World Beat" in Music Grooves'
Edition	
Publisher	Chicago: University of Chicago Press, 257-89.

ISBN	
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Course Material	Book
Author	Mundy, S.
Publishing Year	2000
Title	Music and Globalisation
Subtitle	A Guide to the Issues. Paris
Edition	
Publisher	International Music Council, UNESCO.
ISBN	

Course Material	Book
Author	Robinson, D., Campbell, E., Buck, B. and Cuthbert, M. (eds)
Publishing Year	1991
Title	Music at the Margins
Subtitle	Popular Music and Global Cultural Diversity
Edition	
Publisher	London: Sage
ISBN	

Notes

Over the past few decades, the topic of globalisation has assumed increasing significance. This module will introduce students to principal issues and concepts of globalisation, with particular reference to the changing nature of musics around the world, and the politics and aesthetics of world music/ world beat. Following two introductory sessions on 'tradition and transformation' and the debates surrounding globalisation and 'world music', subsequent sessions will provide insights into the major contemporary debates, concepts and theorists surrounding music and globalisation, including cultural imperialism; the global music stage; hybridisation/creolization; the local/global nexus; ethnicity and authenticity; gender; and the nation-state. Musical examples from around the globe will be used to exemplify the discussions. An integral aspect of this module is an original research project, enabling students to develop skills in organising a project; developing problem-solving strategies; collecting 'real' information about a music culture; researching and presenting this material in an ethnographic style; and providing and using feedback effectively.