

## Liverpool John Moores University

Title: Globalisation, The State and Popular Music  
Status: Definitive  
Code: **6012POP** (117901)  
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
Ron Moy	

**Academic Level:** FHEQ6      **Credit Value:** 24.00      **Total Delivered Hours:** 69.00  
**Total Learning Hours:** 240      **Private Study:** 171

### Delivery Options

Course typically offered: Standard Year Long

Component	Contact Hours
Workshop	69.000

**Grading Basis:** 40 %

### Assessment Details

Category	Short Description	Description	Weighting (%)	Exam Duration
Essay	AS1		25.0	
Test	AS2		25.0	
Essay	AS3	Research Essay	50.0	

### Aims

*To introduce students to processes that discriminate between the political content or 'value' of different musical types and genres.*

*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;*

*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;

## Learning Outcomes

After completing the module the student should be able to:

- 1 1. To historicize the development of musical forms in local and global contexts.
- 2 2. To describe and comment upon the legal, political and ethical implications of state and supra-state regulation of popular music.
- 3 3. To critically reflect upon the impact of globalization on the production, distribution and/or consumption of musical texts.

## Learning Outcomes of Assessments

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

Essay	2
Class Test	1 2
Research Essay	3

## Outline Syllabus

*Music censorship; Political and religious oppression; Resistance; Local state; Market censorship.*

*Globalisation; Transformations; 'world music'; Cultural imperialism; Nation-state; Diaspora;*

*Music ethnography*

## Learning Activities

Lectures; seminars; discussions; original research; problem-based learning.

## References

<b>Course Material</b>	Book
<b>Author</b>	Bennett, T., Frith, S., Gosberry, L., Shepherd, J. and Turner, G. (eds)
<b>Publishing Year</b>	1993
<b>Title</b>	Rock and Popular Music
<b>Subtitle</b>	Politics, Policies, Institutions
<b>Edition</b>	
<b>Publisher</b>	Routledge, London
<b>ISBN</b>	

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

<b>Course Material</b>	Book
<b>Author</b>	Cloonan, M. and Garofalo, R. (eds)
<b>Publishing Year</b>	2003
<b>Title</b>	Policing Pop
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Temple University Press, Philadelphia
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Gebesmair, A. and Smudits, A. (eds)
<b>Publishing Year</b>	2001
<b>Title</b>	Global Repertoires
<b>Subtitle</b>	Popular Music Within and Beyond the Traditional Music Industry
<b>Edition</b>	
<b>Publisher</b>	Ashgate, Aldershot
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Keil, C. and Feld, S.
<b>Publishing Year</b>	1994
<b>Title</b>	From Schizophrenia to Schismogenesis
<b>Subtitle</b>	On the Discourses and Commodification Practices of 'World Music' and 'World Beat' in Music Groves
<b>Edition</b>	
<b>Publisher</b>	Chicago University Press, Chicago
<b>ISBN</b>	

<b>Course Material</b>	Book
<b>Author</b>	Korpe, M. (ed)
<b>Publishing Year</b>	2004
<b>Title</b>	Shoot the Singer
<b>Subtitle</b>	Music Censorship Today
<b>Edition</b>	
<b>Publisher</b>	Zed Books, New York
<b>ISBN</b>	

<b>Course Material</b>	Book
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<b>Author</b>	Manuel, P.
<b>Publishing Year</b>	1988
<b>Title</b>	Popular Musics of the Non-Western World
<b>Subtitle</b>	
<b>Edition</b>	
<b>Publisher</b>	Oxford University Press, Oxford
<b>ISBN</b>	

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

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

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## Notes

This module will introduce students to musical censorship, and the principal issues and concepts of globalisation, with particular reference to the changing nature of musics around the world. The module will provide insights into the major contemporary debates, concepts and theorists surrounding music and globalization, and consider issues of the interaction of music and politics in the 21st century. 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.