

**University of Sunderland  
Faculty of Arts, Design, Media**

**MEDIA AND CULTURAL STUDIES**

**Module Guide  
2014-2015**

**#MED332  
*Popular Music Cultures***

**Assessment due dates**

**Portfolio:**

- **case study 1 – 30<sup>th</sup> October 2014**
- **case study 2 – 27<sup>th</sup> November 2014**

**Essay:**

- **8<sup>th</sup> January 2015, 3pm – Sunspace and Prospect Building, Library Services**

## MODULE DESCRIPTOR

**TITLE:** Popular Music Cultures  
**CODE:** MED332  
**CREDITS:** 20  
**LEVEL:** 3  
**FACULTY:** ADM  
**MODULE BOARD:** FMC  
**PRE-REQUISITES:** MAC201 or MAC202 or MED204 or equivalent  
**CO-REQUISITES:** None  
**LEARNING HOURS:** 200

### **LEARNING OUTCOMES**

Upon successful completion of this module, students will have demonstrated

#### Knowledge

1. Knowledge and detailed understanding of popular music and its development from the 20<sup>th</sup> century through to the contemporary period
2. Knowledge and detailed understanding of key concepts, themes and issues in the changing field of popular music consumption.

#### Skills

3. An ability to identify significant conjunctures, musicians, styles and techniques in popular music history.
4. An ability to assess arguments about the ways in which social, cultural, economic and technological factors have impacted on the form and reception of popular music.

### **CONTENT SYNOPSIS**

This module examines the interrelationship between various musical, cultural, social, economic and technological factors in popular music history. The module will address established and emergent theoretical frameworks and debates within the context of popular music and its associated consumption practices. Theories of popular culture are developed and related to the production, consumption and enjoyment of popular music. These theories are related to socio-political changes in society. Furthermore specific musical genres and performers are examined with these concepts and theories in mind.

Module participants will produce a number of short-form case studies addressing various aspects of popular music cultures, before submitting an end of module written essay on a related music-based subject. The module will be delivered via contextual lectures and supplemented with interactive sessions spanning physical workshops and online sessions. These will also be supplemented with weekly screenings.

### **TEACHING AND LEARNING METHODS:**

Illustrated lectures will demonstrate key theoretical concepts while tutor-led workshops will provide a forum in which to explore and critically discuss these issues.

Scheduled activities		Independent study		Total hours
Hours	Detail	Hours	Detail	
36	Lectures	71	Independent study	107

13	Workshops	25	Preparation for formative assessment	38
6	Tutorials	25	Preparation for summative assessment	31
24	Screenings			
<b>Total</b>				200

## ASSESSMENT METHODS

Seq.	Element	% of module assessment weighting	Summary	Pass Mark	LO	Required For KIS return to HESA							
						Written exam – central timetable (% of the element)		Written exam – local timetable (% of the element)		Coursework (% of the element)		Practical (% of the element)	
						%	Type	%	Type	%	Type	%	Type
001	Portfolio	50	2 x 1000 word case studies; equally weighted	*	1,2,3					50			
002	Essay	50	1 x written (2,500 words), audio or video essay equivalent (15 mins length)	*	1,2,3,4					50			

### Assessment 001

A portfolio of work containing 2 elements (**both** must be attempted):

1. Artist specific case study of 1,000 words.
2. Genre specific case study of 1,000 words

These case studies take place mid-module and are worth 50% of the weighting (Assessing Learning Outcomes 1-3)

### Assessment 002

There are 2 options (choose **only one**):

1. Written assignment of 2,500 words at the end of the module answering text specific question or case study. This is worth 50% weighting (assessing Learning Outcomes 1-4)
2. 15 minute audio/video essay at the end of the module answering text specific question or case study. This is worth 50% weighting (assessing Learning Outcomes 1-4)

## INDICATIVE READING LIST

- Beer, D. (2013) *Popular Culture and New Media: The Politics of Circulation*. Basingstoke: Palgrave Macmillan.
- Bennett, A. (2001) *Cultures of Popular Music*, Buckingham, Open University Press.
- Bennett, A. Shank, B. and Toynbee, J. (eds) (2006) *Popular Music Reader*, London: Routledge.
- Brabazon, T. (2012) *Popular Music: Topics, Trends & Trajectories*, London: Sage
- Cloonan, M (2007) *Popular Music and the State in the UK: Culture, Trade or Industry?*, Aldershot: Ashgate Publishing Ltd.
- Conrich, I and Tincknell, E (eds) (2006) *Film's Musical Moments*. Edinburgh University Press: Edinburgh.
- David, M (2010) *Peer to Peer and the Music Industry: The Criminalization of Sharing*, London: Sage
- Dickinson, K (ed) (2003) *Movie Music, The Film Reader*. Routledge: London.
- Donnelly, K (2001) *Film Music: Critical Approaches*, Edinburgh: Edinburgh University Press
- Foreman , M and Neal, M. A (2011) *That's the Joint! The Hip-Hop Studies Reader 2<sup>nd</sup> Edition*, London: Routledge
- Friedman, J. C (eds) (2013) *The Routledge History of Social Protest in Popular Music*, London: Routledge
- Larsen, P. (2007) *Film Music*, Reaktion: London.
- Laughey, D. (2006) *Music and Youth Culture*, Edinburgh: Edinburgh University Press
- Lessig, L (2009) *Remix :Making Art and Commerce Thrive in the Hybrid Economy*, London: Penguin Books
- Haynes, R (2005) *Media Rights and Intellectual Property*, Edinburgh: Edinburgh University Press
- Hesmondhalgh, D (2013) *Why Music Matters*, Chichester: Wiley-Blackwell
- Hesmondhalgh, D (2012) *The Cultural Industries 3<sup>rd</sup> Edition*, London: Sage
- Machin, D (2010) *Analysing Popular Music: Image, Sound and Text*, London: Sage
- Mills, P (2012) *Media and Popular Music*, Edinburgh: Edinburgh University Press
- Railton, D and Watson, P (2011) *Music Video and the Politics of Representation*, Edinburgh: Edinburgh University Press
- Reay, P. (2004) *Music in Film – Soundtracks and Synergy*. Wallflower: London.
- Sexton, J (2007) *Music, Sound and Multimedia*, Edinburgh: Edinburgh University Press
- Shuker, R (2012) *Understanding Popular Music Culture 4<sup>th</sup> Edition*, London: Routledge
- Stuessy, J. & Lipscomb, S (2012) *Rock and Roll: Its History and Stylistic Development*, Prentice Hall.
- Wall, T. (2013) *Studying Popular Music Culture 2<sup>nd</sup> Edition*, London: Sage
- Whitely, S (2005) *Too Much Too Young*, London: Routledge
- Winter, T and Keegan-Phipps, S. (2013) *Performing Englishness: identity and politics in a contemporary folk resurgence*. Manchester: Manchester University Press

**PROGRAMMES USING THIS MODULE AS CORE/OPTION:**

<b>Programme/Short Course Title</b>	<b>Core/Option</b>
BA (Hons) Media, Culture & Communication	O
BA (Hons) Mass Communications	O
BA (Hons) Film & Media	O
BA (Hons) Broadcast Journalism	O

BA (Hons) Fashion Journalism	<input type="radio"/>
BA (Hons) Journalism	<input type="radio"/>
BA (Hons) Magazine Journalism	<input type="radio"/>
BA (Hons) News Journalism	<input type="radio"/>
BA (Hons) Public Relations	<input type="radio"/>
BA (Hons) Sports Journalism	<input type="radio"/>
Media Studies/Public Relations/Journalism within Combined Subjects	<input type="radio"/>
Any programme provided the pre-reqs are met	<input type="radio"/>

**Is the programme delivered On Campus or Off campus** (*please delete, as appropriate*):

**On campus / ~~Off campus~~**

**College(s):**

**Work based learning:**        **Yes/No**

**Professional Accreditation: Yes/ No**

*(If yes, by whom and what conditions if any are specific to the module?)*

**MODULE LEADER**

Robert Jewitt (MC205)

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0191 515 3431

**LEAD DELIVERER**

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**JACS Code:**

**P300**

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### **1 – Timetable**

*Lectures* - There are 2 different lectures each week – both lasting around 90 minutes. Lectures take place in the Media Centre Cinema (MC207), St Peter's Campus at 3pm on Monday afternoons and 1pm on Friday afternoons.

*Screenings* – These take place each Monday at 5pm in the Cinema and will last for up to 2 hours, with some exceptions\*. Some sessions will be shorter, depending on the screening material. Wherever possible, versions of the material will be sourced online and linked to within Sunspace or via the website <http://pop-music-cult.com/schedule/>

*\*On September 22<sup>nd</sup> and October 6<sup>th</sup> the screenings will take place in Prospect 009*

*Seminars* – There will be one formal seminar each week, following the second lecture on Friday afternoon.

*Tutorials* – The module will also be supported by regular tutorials with the module leader. These will alternate each week between 1-to-1 sessions in odd numbered teaching weeks (weeks 1, 3, 5, etc) and group sessions in even-numbered weeks. Please refer to Sunspace for details for location and bookings (for 1-to-1 sessions).

### **2 – Staff**

Most of your contact time will be spent with the module leader and he should be your first point of contact. However, there will be lecture given by various experts in their own field. Staff details are listed below:

Robert Jewitt (Module Leader): [robert.jewitt@sunderland.ac.uk](mailto:robert.jewitt@sunderland.ac.uk) @rob\_jewitt

Keith Hussein (Seminar Tutor):

John Storey (Week 2 lecture): [john.storey@sunderland.ac.uk](mailto:john.storey@sunderland.ac.uk)

Clarissa Smith (Weeks 11/12 lecture): [clarissa.smith@sunderland.ac.uk](mailto:clarissa.smith@sunderland.ac.uk)

Trish Winter (Week 12 lecture): [trish.winter@sunderland.ac.uk](mailto:trish.winter@sunderland.ac.uk)

### **3 – Tutorial advice**

For individual advice outside of the seminars, all members of full-time teaching staff have office hours, or appointment arrangements. The details of these are normally posted on office doors and are available from the Media Centre Reception. These hours are for the benefit of all students, of course, and should not be used as a substitute for

class time except when you are catching up on work missed because of illness or other serious circumstances beyond your control.

#### **4 - Sunspace and website**

A copy of this module guide and various lecture handouts and reading guides are available in the MED332 Sunspace area which you can access via My Sunderland: <https://my.sunderland.ac.uk/dashboard.action>. If this module is missing from your Sunspace list you must contact the faculty administrator as soon as possible. The easiest and quickest way for you to fix this issue is by contacting administrative staff and completing a **Module Change Form** available from reception in the Media Centre. Academic staff cannot add you to Sunspace – this can only be done via the signing of the Module Change Form.

The module is also supported by a website: <http://pop-music-cult.com>. This website will host lots of useful resources for the modules (videos, playlists, podcasts, etc). It will also be the platform via which students will publish their portfolio case studies. All students will be asked to provide an email address in Week 1 so that they can be assigned a login for the website.

#### **5 – Weekly sessions**

The weekly sessions will be organized as follows, as sessions are comprised out of a mixture of different modes of contact:

- 2 x 90 minute lectures per week
- 1 x 60 min workshop per week
- 1 x 60 min group tutorial every other week (optional)
- 1 x 60 min module leader office hour each week (optional)
- 1 x 120 min screening per week

##### Week 1

- Lecture A: Studying popular music: why and how?
- Lecture B: Rock and roll and the popular music consumer
- No screening in week 1

##### Week 2

- Lecture A: I got the blues: American black popular music 1920-1970
- Lecture B: Music and the American counter-culture (**JOHN STOREY**)
- Screening: *Born To Be Wild – The Golden Age of American Rock* – Episode 1 (2014, BBC)

##### Week 3

- Lecture A: Soul, funk and protest
- Lecture B: Afrobeat: the politics of Fela Kuti
- Screening: *Soundtrack for a Revolution* (2009, Bill Guttentag and Dan Sturman)

##### Week 4

- Lecture A: Roots, rocks, reggae: the politics of Bob Marley

Lecture B: Black British music (KEITH HUSSEIN)  
Screening: *Reggae Britannia* (2011, BBC)

Week 5

Lecture A: From progressive to art rock: cultural capital and musical intellectualism  
Lecture B: Heavy metal, heavy times  
Screening: *Prog Rock Britannia: An Observation in Three Movements* (2009, BBC)

Week 6

Lecture A: Blank generation: the history of punk  
Lecture B: Post-punk, or rip it up and start again  
Screening: *Punk Britannia* (2012, BBC)

Week 7

Lecture A: Electric dreams: disco and dancing  
Lecture B: From the street: the birth of hip-hop  
Screening: *Scratch* (2001, Doug Pray)

Week 8 – Independent study week  
There are no formal classes this week.

Week 9

Lecture A: From gangster rap to conspicuous consumption  
Lecture B: Gender trouble: from rap to r&b  
Screening: *N.W.A. The World's Most Dangerous Group* (2008, VH1)

Week 10

Lecture A: Electronic music production: technology, technique and talent  
Lecture B: Moral panics, dance music and rave culture  
Screening: *Moral Panics: The Agony and the Ecstasy* (2000, Open University/BBC2) & *The Chemical Generation* (2000, Mark Soldinger)

Week 11

Lecture A: Branding Britishness: Britpop  
Lecture B: Women in pop music (CLARISSA SMITH)  
Screening: *Live Forever* (2003, John Dower)

Week 12

Lecture A: The boy (band)s are back in town (CLARISSA SMITH)  
Lecture B: Englishness and folk (TRISH WINTER)  
Screening: *One Direction: This is Us* (2013, Morgan Spurlock)

If students miss more than 3 consecutive classes without reasonable cause they will have been deemed to have removed themselves from the course. This will cause problems for graduation, so please ensure you complete the [online module absence form](#):



## **6 – Reading material**

Each week there will be a range of musical ‘texts’ that it is expected you will be ‘reading’ or listening to. These will be compiled with via Spotify or YouTube playlists.

The following resources may be useful.

Leo D’anjou (2003) “The Riddles of Rock and Roll”

[http://www.icce.rug.nl/~soundscapes/VOLUME06/Riddles\\_rocknroll0.shtml](http://www.icce.rug.nl/~soundscapes/VOLUME06/Riddles_rocknroll0.shtml)

Marie-Agnes (1999) *Beau Hip Hop and Rap in Europe*

[http://www.icce.rug.nl/~soundscapes/DATABASES/MIE/Part2\\_chapter08.shtml](http://www.icce.rug.nl/~soundscapes/DATABASES/MIE/Part2_chapter08.shtml)

Andy Bennett (2001) *Cultures of Popular Music*, Maidenhead: Open University Press.

Tony Bennet et al. (eds.) (1993) : Rock and popular Music:Politics, Policies and Institutions Routledge London

Tara Brabazon (2012) *Popular Music: Topics, Trends & Trajectories*, London: Sage

D Boucher and G Browning (2004) The Political Art of Bob Dylan Palgrave London

L Burns (ed) (2002) Disruptive Divas: Feminism. Identity and popular music Routledge, London

Ben Carrington and Brian Wilson (2001)

[http://www.icce.rug.nl/~soundscapes/VOLUME04/One\\_continent.shtml](http://www.icce.rug.nl/~soundscapes/VOLUME04/One_continent.shtml)

Iain Chambers (1985): Urban Rhythms: Pop Music and Popular Culture MacMillan Press London

Mathieu Deflem (1993/2001) RAP, ROCK AND CENSORSHIP: Popular Culture and the Technologies of Justice available

<http://www.cas.sc.edu/socy/faculty/deflem/zzcens97.htm>

Downes, J. [ed.] (2012) *Women Make Noise. Girl bands from Motown to the modern.* Twickenham: Supernova Books.

Simon Frith (1996) Music For Pleasure: Essays In The Sociology of Pop Polity Press London

Simon Frith (1990) On Record: Rock , Pop and the Written Word Routledge London

Simon Frith (1996): Performing Rites: Evaluating Popular Music. Routledge London

C Giller and S Frith (1996) The Beat Goes On Pluto Press London

J Gilbert and E Pearson (1999) Dance Music, Culture and the Politics of Sound Routledge London

- Lusane, Clarence (1993) "Rap, Race and Politics," in Race and Class, No 35, 1 pp41-56
- B Longhurst (1995) Popular Music and Society: Polity Press, Cambridge
- Angela McRobbie (1999) In The Culture Society: Art, Fashion and Popular Music Routledge London
- K Negus (1996) *Popular Music Theory: An Introduction*: Polity Press, Cambridge
- Keith Negus (1999) *Music Genres and Corporate Cultures*, London: Routledge
- Nehring N (1987) Popular Music Gender and Postmodernism: Sage, CA
- S Redhead (1999) Clubcultures: Readings in Popular Cultural Studies: Blackwell, London
- Keith Roe (1999) Music and Identity among European Youth  
[http://www.icce.rug.nl/~soundscapes/DATABASES/MIE/Part2\\_chapter03.shtml](http://www.icce.rug.nl/~soundscapes/DATABASES/MIE/Part2_chapter03.shtml)
- Andrew Ross and Tricia Rose (eds.), Microphone Fiends Youth Music and Youth Culture, London and New York: Routledge
- Simon Reynolds (1998) *Energy Flash - A Journey Through Rave Music and Dance Culture*. London: Macmillan
- Reynolds, Simon (2005) Rip It Up and Start Again. Postpunk 1978-1984. New York: Penguin.*
- Tricia Rose (1994) *Black Noise*, Hanover and London: Wesleyan University Press
- Roger Sabin (ED.) (1999) Punk Rock-So What Routledge London
- Shepherd, J. [et al.] (2003) *Continuum encyclopedia of popular music of the world*. London and New York: Continuum.
- Roy Shuker (1994): Understanding Popular Music Routledge London
- Roy Shuker (1998): Key Concepts in Popular Music Routledge London
- Stuessy, J. & Lipscomb, S (2012) *Rock and Roll: Its History and Stylistic Development*, Prentice Hall.
- B Ward (1999) Just My Soul Responding: UCL Press London
- Tim Wall (2013) *Studying Popular Music Culture* 2<sup>nd</sup> Edition, London: Sage
- C Werner (1998) A Change is Gonna Come: Music Race and the Soul of America Payback Press, Edinburgh

### **Popular Music and Film Suggested Reading:**

Conrich, I and Tincknell, E (eds) (2006) *Film's Musical Moments*. Edinburgh University Press: Edinburgh.

Dickinson, K (ed) (2003) *Movie Music, The Film Reader*. Routledge: London.

Donnelly, K.J. (ed) (2001) *Film Music: Critical Approaches*. Edinburgh University Press: Edinburgh.

Inglis, I. (ed) (2003) *Popular Music and Film*. Wallflower: London.

Larsen, P. (2007) *Film Music*, Reaktion: London.

Reay, P. (2004) *Music in Film – Soundtracks and Synergy*. Wallflower: London.

### **Useful Web Pages**

<http://journals.cambridge.org/action/displayJournal?jid=pmu>

Cambridge Journal of Popular Music has some journals that are free.

<http://www.iaspm.net/>

ASPM is an international organization established to promote inquiry, scholarship and analysis in the area of Popular Music. Founded in 1981,

<http://www.leeds.ac.uk/music/info/critmus/>

Critical Musicology, hosted by the School of Music at the University of Leeds, is a fully refereed critical musicology journal appearing exclusively on the Internet. Its purpose is to provide a library of texts which address the wide number of issues that have become part of the field of critical musicology.

<http://depthome.brooklyn.cuny.edu/isam/>

The Institute for Studies in American Music at Brooklyn College, City University of New York, is an internationally recognised centre for the study and presentation of American music.

<http://www.cbmr.org>

The CBMR is devoted to research, preservation, and dissemination of information about the history of black music on a global scale.

<http://www.iaspm.net/iaspm/instit.html>

Excellent database that provides links to various researchers and organisations that are interested in the study of popular music.

<http://ericnuzum.com/banned/>

Music Censorship in the USA

<http://www.ncac.org/home.cfm>

National Coalition against censorship (good section on music)

In addition, the journal *Popular Music Studies* will prove useful (accessible via Discover)

## 7 – Assessment Info

The module is comprised of 2 different assessment modes:

- 1) a short portfolio of published case studies; and
- 2) an end of module essay.

All assessment material must be submitted in both physical and digital forms. Non-submission of one of these can result in a fail grade.

### Assessment 1: portfolio case studies

Students are required to produce 2 case studies, one on an *artist* of their choice and another on a *musical genre* of their choice. These are to be no longer than 1000 words in length. These case studies are to be published on the module website <http://pop-music-cult.com>

The format the case studies will take will resemble extended feature articles for an online music magazine with the following readership:

- English-speaking audience
- Monthly page views in excess of 250,000 hits
- Regular unique users: 15,000 per month
- Primary age-range of readership: 17-28 years of age (60%)
- Secondary age-range: 29-40 years of age (35%)
- Gender: mixed, but skewed slightly towards a majority male readership (52%)
- Income: average annual income equivalent of readership £17,500
- Education: the readership is articulate with the majority (71%) degree qualified
- Location: the majority of readers are UK-based (75%), with readership in mainland Europe (11%), USA (6%), Malaysia (2%) and Singapore (1%)
- The readership is actively engaged with music consumption and tend to purchase music regularly, have at least one active music subscription service, and frequent live shows (including music festivals) more than 4 times per year.
- Our readers are also regular readers of and listeners to the following:
  - [Pitchfork](#)
  - [Drowned in Sound](#)
  - [FACT](#)
  - [Hype Machine](#)
  - [Consequence of Sound](#)
  - [Quietus](#)
  - [The Fader](#)
  - [BBC Radio 6 Music](#)

With this information in mind, features articles can expect the audience to have a certain amount of familiarity with a broad range of popular music and alternate music forms. The audience is diverse, historically aware, but they may not always have specific niche or expert knowledge.

The magazine aims to do several things and the case studies should strive to satisfy several elements where possible:

- Provide the readers with a clear account of the emergence of new musical genres/artists

- Provide an audience appropriate critical or evaluative voice to help the readers locate new music or rediscover forgotten classics
- Provide a genuine alternative to mainstream music writing via unique and entertaining writing.
- Provide an intimate account of music or musical events that are either unknown or seldom heard.
- Provide a reappraisal or alternate take on commonly accepted wisdom.

The deadlines for the finished case study feature articles are:

- case study 1 (artist) – **30th October 2014 by 3pm**
- case study 2 (genre) – **27th November 2014 by 3pm**

### Tips

These case studies are not expected to be academic in style (ie lots of references to critical reading), but there is an expectation that the audience is knowledgeable of popular concepts (eg nihilism, resistance, subcultural theory/practices, feminism, popular Marxisms, postmodernism, etc). Such ideas can be drawn upon if helpful and relevant.

These case studies are expected to take the reader on a journey of (re)discovery and make them think. They can be polemical and provocative, providing they acknowledge an awareness of the implications (ie refer to an alternate account or position to the one advanced).

The case studies can include embedded music, video and images. However, respect for copyright legislation must be appropriate (eg no uploading of material that you do not own).

Links to further reading and listening is encouraged.

Students are encouraged to read and comment upon each other's work in order to provide constructive feedback.

Original analysis of musical forms is encouraged.

## Assessment 2: essay

### *Option 1: written essay*

Students are expected to identify their own critical essay questions in conjunction with staff members. A digital record of the agreed title is essential. Students must seek approval for their essay before the end of Week 12. The form that needs completing is listed below and will also be available via Sunspace.

If students are struggling to identify a suitable question of their own then they can attempt one of the following questions:

- 1 Discuss what factors led to the emergence of rock 'n' roll in the 1950s.
- 2 It has been argued that Rastafarianism and reggae 'significantly altered the way in which notions of blackness and black identities were expressed (Bennett 2001: 81) and that they 'helped to inject a much needed sense of cultural and ideological solidarity' (Price 1981: 134) within Black-British and white urban working class communities - Discuss.
- 3 Bob Marley's song 'I Shot the Sheriff' describes a violent altercation between a law enforcement officer and a member of the public. It is not alone in this respect - the rebellious, antiauthoritarian sentiment can be found in many forms of American popular music (eg 'Cop Killer' by Ice-T/Body Count). Yet mainstream cultural reaction to this material is often highly varied: discuss.
- 4 To what extent can ska, reggae and two-tone music be seen as a response to racism in British society during the 1970s and 1980s?
- 5 "The British state has a long history in regulating pleasures associated with parties. A fear seems to exist of the unregulated body that dances and is intoxicated" (Rietveld, 1998: 253). In what ways has the British government attempted to regulate contemporary dance music, and what has been the role of the mainstream press in perpetuating anxieties about this cultural form?
- 6 The shift towards electronic modes of musical production brought with it a series of anxieties (authenticity, creativity, sampling and copyright, etc). Critically assess the impact of electronic music production, paying specific attention to both its creation and its consumption.
- 7 Focusing on a band or artist of your choice explore the ways they are promoted and marketed to teenage audiences.
- 8 John Berger said that in terms of representation men act and women appear; that men are controllers of the gaze and women objects of the gaze. To what extent is this concept relevant for an understanding of the function of women in music videos today and how might it be seen as problematic?
- 9 Hip-hop/rap has often been accused of containing a misogynistic/homophobic lyrical content. Critically assess these claims and their impact.
- 10 Many artists like Madonna and Prince responded to the socially conservative decade of the 1980s by presenting strong sexual images that deliberately courted controversy. Critically assess the role of employing shock tactics within a contemporary popular music form.
- 11 "We're going to help parents protect their children from some of the graphic content in online music videos by working with the British Board of Film Classification [BBFC], Vevo and YouTube to pilot the age rating of these videos" (David Cameron, August 18<sup>th</sup> 2014). To what extent can music videos be considered endemic of a moral panic?

- 12 Many popular musicians have experimented with cross-dressing and androgyny (eg David Bowie, Nirvana, Annie Lennox, Queen, etc). Critically assess the significance of performers performing alternate gender roles within a commercial system.
- 13 The emergence of the Internet has increased the quantity and range of music available to consumers. Yet it also allows fans in disparate parts of the world to congregate around much narrower and more specific genres. To what extent to you agree/disagree that the internet's has been a progressive force in transforming music consumption habits?
- 14 "The use of popular music has become increasingly mandatory as a means of investing movies with a broader commercial presence". (Lee Barron, 149:2003). Discuss this claim in relation to contemporary cinema. Your study should focus on no more than two films.

### *Option 2*

As with Option 1 above, student are expected to identify their own critical essay questions in conjunction with staff members. A digital record of the agreed title is essential. Student must seek approval for their essay before the end of Week 12. The form that needs completing is listed below and will also be available online (TBC).

However, instead of a written essay students can attempt either an audio or a video essay that answers the question. This option is only open to students with a proven track record in making audio/video work (ie students from a media production background). Additionally, the work must be the solely that of the student submitting it (ie no group productions). Finally, while audio/video footage may be sourced from third-party productions, it must be clearly identified and limited in use (ie complaint with fair use/fair dealing laws).

The deadline for the finished essay is : **Thursday 8th January 2015, by 3pm**



**Students must fill this in by week 12 at the very latest and submit it to the appropriate dropbox in Sunspace.**

<b>Name:</b>	
<b>Programme:</b>	

<b>Assignment title/question</b>

<b>Brief Summary/Abstract (up to 250 words):</b>

<b>3 Key Readings</b> (this does not mean that you limit your work to <u>only</u> 3 critical readings)	
1	
2	
3	

<b>Staff member consulted:</b>	
<b>Date agreed (append email confirmation):</b>	

# **MEDIA AND CULTURAL STUDIES FEEDBACK: CHECKLIST FOR WRITTEN ASSIGNMENTS**

## **IDENTIFICATION OF KEY ISSUES AND APPROACHES**

*Ask yourself:*

- ★ Have I teased out all the issues which this question is asking me to address?
- ★ Am I clear about the ways in which I can best address them?

## **CRITICAL ENGAGEMENT WITH TOPIC**

*Ask yourself:*

- ★ Am I really thinking through the issues involved in this question *for myself*, and not just producing a list of the ways in which other people have addressed them?

## **DEVELOPMENT OF A CLEAR AND STRUCTURED ARGUMENT**

*Ask yourself:*

- ★ Does my argument make sense - to a reader as well as myself? Have I given appropriate weight to the different arguments and topics involved in the question, and not spent too much time on some aspects at the expense of others?
- ★ Have I signalled clearly the different stages of my argument? Is the essay clearly divided into the different sections of my argument, rather than jumping from one point to another?
- ★ Is it consistent - do I suddenly change my mind half way through?
- ★ Have I kept to my plan and not become distracted by a particular aspect of the question?
- ★ Is my argument supported by evidence?
- ★ Does my conclusion pull my argument together for the reader?

## **UNDERSTANDING AND USE OF CRITICAL SOURCES**

*Ask yourself:*

- ★ Have I read widely enough in the critical literature on this subject to be in command of my arguments?
- ★ Have I quoted the critics I have read at appropriate points?
- ★ Have I made clear my own standpoint and the reasons for it?

## **RANGE AND RELEVANCE OF MATERIAL COVERED**

*Ask yourself:*

- ★ Have I ranged broadly enough to cover the question properly?
- ★ Are the texts I have chosen to study for my answer the most appropriate to make my case?
- ★ Have I studied enough texts to really make my case?

## **INTRODUCTION**

*Ask yourself:*

- ★ Have I established clearly for the reader the way in which I will address the question?
- ★ Have I engaged the reader in my argument?

## **STYLE AND PRESENTATION**

*Ask yourself:*

- ★ Have I written in sentences and paragraphs?
- ★ Are my spelling and punctuation correct?
- ★ Have I spelt proper names correctly and included dates where necessary?

## **ACADEMIC REFERENCING AND BIBLIOGRAPHY**

*Ask yourself:*

- ★ Have I quoted accurately?
- ★ Have I referenced all quotations with their exact source (i.e. the page no. as well as the title of their source)?
- ★ Have I indicated through quotation marks each time I have used someone else's exact words?
- ★ Have I indicated where I have drawn on someone else's ideas but not quoted directly?
- ★ Have I used the Harvard system of referencing?
- ★ Have I included a bibliography and/or list of references with my essay, and is it accurate (spelling, title, dates, etc.)?

## **CONCLUSION**

*Ask yourself:*

- ★ Does my conclusion pull the argument of the essay together?
- ★ Does it articulate my thoughts rather than simply listing what other people have said?
- ★ Does it refer the reader back to the terms of the question and make it quite clear that I have produced a thoughtful and well-substantiated answer to that question?

## **THEORETICAL MODULES:**

### **Grade points – 0%**

- ◆ Plagiarism and/or collusion

### **Fail – 1-39%**

- ◆ Failure to show understanding of the question
- ◆ Unintelligibility of argument
- ◆ Gross inconsistency of argument
- ◆ Failure to identify relevant material
- ◆ Gross inaccuracy
- ◆ Little or no evidence of critical reading

### **3<sup>rd</sup> – 40-49%**

- ◆ Some understanding of the question
- ◆ Some identification of relevant issues
- ◆ Lack of clear and consistent argument
- ◆ Limited range of material covered
- ◆ Some inaccuracy
- ◆ Little evidence of critical reading

### **2:2 – 50-59%**

- ◆ Understanding of the question
- ◆ Identification of main relevant issues
- ◆ Organisation and clarity of argument
- ◆ Limited range of material covered
- ◆ Some inaccuracy
- ◆ Evidence of critical reading

### **2:1 – 60-69%**

- ◆ Critical understanding of the question
- ◆ Critical engagement with main relevant issues
- ◆ Clear and coherent argument
- ◆ Integrated treatment of topic
- ◆ Some complexity of argument
- ◆ Use of wide range of relevant material
- ◆ Use of critical reading

### **1st – 70%+**

- ◆ Critical understanding of the question
- ◆ Critical engagement with main issues and approaches
- ◆ Clarity, coherence and depth of argument
- ◆ Fluency of argument
- ◆ Integrated treatment of topic
- ◆ Complexity in treatment of topic
- ◆ Use of wide range of relevant material
- ◆ Effective use of critical reading

*The generic assessment criteria that staff use to mark student work can be found within Sunspace. Students should familiarise themselves with this criteria before submitting work*