

## University of the West of Scotland

## Module Descriptor

Session: 2024/25

<b>Title of Module:</b> Popular Music: History & Politics			
<b>Code:</b> MUSC07015	<b>SCQF Level: 7</b> (Scottish Credit and Qualifications Framework)	<b>Credit Points:</b> 20	<b>ECTS: 10</b> (European Credit Transfer Scheme)
<b>School:</b>	School of Business & Creative Industries		
<b>Module Co-ordinator:</b>	TBC		
<b>Summary of Module</b>			
<p>As a module Popular Music: History &amp; Politics traces the development of contemporary forms of popular music by analysing the historical impact of key developments within art, performance and popular music within a socio-political context.</p> <p>Through a series of interactive lectures and seminars, students will effectively experience the development of these strands of popular culture, with the links between these elements serving to provide participants with the capacity to gain a cohesive and crossdisciplinary overview of popular music and the creative arts as they stand in the twentyfirst century. Students will, be expected to articulate their knowledge and understanding of the critical theories and key themes that emerge from the module by means of a written essay, or through an assessed presentation.</p> <p>This process will thus help to lay the foundation for students to engage with further, more intensive, interaction with Popular Music Studies in subsequent modules within their own subject areas. Topics covered include the following:</p> <p>Art Movements, Aesthetics, Audiences, Creative and Cultural Industries, Film and Music Genres, Media Recordings, Performance, and Subcultures.</p> <p>Rock Against Racism, Disco and Dance Culture, Rap and Hip Hop, Riot Grrrl</p>			

**Module Delivery Method**

<b>Face-To-Face</b>	<b>Blended</b>	<b>Fully Online</b>	<b>HybridC</b>	<b>Hybrid 0</b>	<b>Work-Based Learning</b>
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

See Guidance Note for details.

Campus(es) for Module Delivery						
The module will <b>normally</b> be offered on the following campuses / or by Distance/Online Learning: (Provided viable student numbers permit) (tick as appropriate)						
Paisley:	Ayr:	Dumfries:	Lanarkshire:	London:	Distance/Online Learning:	Other:
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Roma / Bari (TNE)

Term(s) for Module Delivery					
(Provided viable student numbers permit).					
Term 1	<input type="checkbox"/>	Term 2	<input checked="" type="checkbox"/>	Term 3	<input type="checkbox"/>

Learning Outcomes: (maximum of 5 statements) These should take cognisance of the SCQF level descriptors and be at the appropriate level for the module. At the end of this module the student will be able to:	
L1	To demonstrate the historical impact of key developments within art, performance, and popular music from a socio-political perspective.
L2	To describe critical issues and demonstrate engagement with discourse on key developments that serve to historically shape art, performance, and popular music.
Employability Skills and Personal Development Planning (PDP) Skills	
<b>SCQF Headings</b>	During completion of this module, there will be an opportunity to achieve core skills in:

Knowledge and Understanding (K and U)	<b>SCQF Level 7</b> Understanding the relevance of music and music making to societies past and present Exploring musical repertoires and their cultural contexts	
Practice: Applied Knowledge and Understanding	<b>SCQF Level 7</b> Skills of research and exploration; gathering, synthesis and evaluation of evidence, including the ability to quote from and acknowledge written sources in the study of popular music history. The ability to examine assumptions in the light of evidence.	
Generic Cognitive skills	<b>SCQF Level 7</b> Present and evaluate collaborative music practice. Address defined music briefs using a range of performance approaches	
Communication, ICT and Numeracy Skills	<b>SCQF Level 7</b> The ability to employ reasoning and logic in order to analyse data, and to formulate relevant arguments and hypotheses in the study of popular music history and the social impact of rock and roll music. The ability to plan, implement, evaluate, and reflect critically on work in progress.	
Autonomy, Accountability and Working with others	<b>SCQF Level 7</b> Ability to work as an integrated member of a team, forming arguments for musical and socio-political debate. Skills in public presentation including an awareness of audience characteristics and responses	
<b>Pre-requisites:</b>	Before undertaking this module the student should have undertaken the following:	
	<b>Module Code:</b>	<b>Module Title:</b>
	<b>Other:</b>	
<b>Co-requisites</b>	<b>Module Code:</b>	<b>Module Title:</b>

\*Indicates that module descriptor is not published.

### Learning and Teaching

In line with current learning and teaching principles, a 20-credit module includes 200 learning hours, normally including a minimum of 36 contact hours and maximum of 48 contact hours.

<p><b>Learning Activities</b> During completion of this module, the learning activities undertaken to achieve the module learning outcomes are stated below:</p>	<p><b>Student Learning Hours</b> (Normally totalling 200 hours): (Note: Learning hours include both contact hours and hours spent on other learning activities)</p>
Lecture/Core Content Delivery	30
Tutorial/Synchronous Support Activity	6
Independent Study	164
	200 Hours Total
<p><b>**Indicative Resources: (eg. Core text, journals, internet access)</b></p>	
<p>The following materials form essential underpinning for the module content and ultimately for the learning outcomes:</p> <p>Echols, A. (2010) Hot stuff: Disco and the remaking of American culture. New York: WW Norton &amp; Company.</p> <p>Cateforis, T. (ed.) (2018). The rock history reader. London and New York: Routledge.</p> <p>Inglis, I. (ed.) (2017) Performance and popular music: history, place and time. New York: Routledge.</p> <p>Sloan, N. and Harding, C. (2019) Switched on Pop: How Popular Music Works, and why it Matters. Oxford: Oxford University Press</p> <p>Stanley, B. (2015) Yeah! Yeah! Yeah! The Story of Modern Pop From Bill Haley to Beyonce. London: W.W. Norton &amp; Co.</p> <p>Whiteley, S. (ed.) (1997) Sexing the groove: Popular music and gender. New York: Routledge</p>	
<p>(**N.B. Although reading lists should include current publications, students are advised (particularly for material marked with an asterisk*) to wait until the start of session for confirmation of the most up-to-date material)</p>	
<p><b>Attendance and Engagement Requirements</b></p>	
<p>In line with the <a href="#">Student Attendance and Engagement Procedure</a>: Students are academically engaged if they are regularly attending and participating in timetabled on-campus and online teaching sessions, asynchronous online learning activities, course-related learning resources, and complete assessments and submit these on time.</p>	

<b>Equality and Diversity</b>
The University's Equality, Diversity and Human Rights Procedure can be accessed at the following link: <a href="#">UWS Equality, Diversity and Human Rights Code</a> .
(N.B. Every effort will be made by the University to accommodate any equality and diversity issues brought to the attention of the School)

**Supplemental Information**

<b>Divisional Programme Board</b>	Arts & Media
<b>Assessment Results (Pass/Fail)</b>	Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
<b>School Assessment Board</b>	Arts & Media
<b>Moderator</b>	Rebecca Wallace
<b>External Examiner</b>	R Nowak
<b>Accreditation Details</b>	JAMES
<b>Changes/Version Number</b>	1.1

**Assessment: (also refer to Assessment Outcomes Grids below)**

Assessment 1 (20%)

A 750-word overview and plan of the proposed essay or presentation topic

Assessment 2 (80%)

A 2,000-word essay or 15-20-minute presentation, which provides a critical analysis of a creative/music -related entity from popular music history

(N.B. (i) **Assessment Outcomes Grids** for the module (one for each component) can be found below which clearly demonstrate how the learning outcomes of the module will be assessed.

(ii) An **indicative schedule** listing approximate times within the academic calendar when assessment is likely to feature will be provided within the Student Module Handbook.)

**Assessment Outcome Grids (See Guidance Note)**

<b>Component 1</b>							
<b>Assessment Type (Footnote B.)</b>	<b>Learning Outcome (1)</b>	<b>Learning Outcome (2)</b>	<b>Learning Outcome (3)</b>	<b>Learning Outcome (4)</b>	<b>Learning Outcome (5)</b>	<b>Weighting (%) of Assessment Element</b>	<b>Timetabled Contact Hours</b>
Essay Draft	✓					20	0

<b>Component 2</b>							
<b>Assessment Type (Footnote B.)</b>	<b>Learning Outcome (1)</b>	<b>Learning Outcome (2)</b>	<b>Learning Outcome (3)</b>	<b>Learning Outcome (4)</b>	<b>Learning Outcome (5)</b>	<b>Weighting (%) of Assessment Element</b>	<b>Timetabled Contact Hours</b>
Essay/Presentation		✓				80	0

<b>Combined Total for All Components</b>						<b>100%</b>	<b>0 hours</b>
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**Change Control:**

<b>What</b>	<b>When</b>	<b>Who</b>
Further guidance on aggregate regulation and application when completing template	16/01/2020	H McLean
Updated contact hours	14/09/21	H McLean
Updated Student Attendance and Engagement Procedure	19/10/2023	C Winter
Updated UWS Equality, Diversity and Human Rights Code	19/10/2023	C Winter
Guidance Note 23-24 provided	12/12/23	D Taylor
General housekeeping to text across sections.	12/12/23	D Taylor

Version Number: MD Template 1 (2023-24)