Module Specification

Module Title: Music and Business in Context 1 (Music and Identity)

Module code:	HBAMBU003	**NQF level:**	Level 4
Credit value:	30 credits	**Semester of study:**	1 and 2
Module type:	Compulsory	**Pre-requisites:**	None
Available to:	BA (Hons) Music (Business)		

Module overview
This module presents students with a range of approaches for evaluating the music industry, for example, the examination of youth culture, gender and race. Further to this, students will be presented with a range of critical frameworks in order for them to present their work (for example, authenticity; politics; economic models). The idea is that studying music as identity will allow those aspiring to work within the music business to attain a deeper understanding of the genesis for music trends/genres and audience consumption.

Aims
This module forms part of the contextual studies strand of the programme with particular reference to music and identity therefore complementing the Music, A&R and the Creative Industries module.

The module aims to:
1. Give students important contextual readings that they can apply to different scenarios when working within the music industry.
2. Include analytical approaches to, for example, youth culture, race, class, gender and audience perception and consumption.
3. Equip students with the necessary analytical and evaluative skills in order to understand the importance of music's historical, sociological and ideological contexts.

Learning outcomes
On successful completion of this module, students will be able to:
1. Demonstrate an understanding of music through economic, technological, sociological, historical and cultural contexts.
2. Demonstrate the ability to understand and apply key theoretical frameworks for the analysis of music as a communicative art form, audience perception and consumption.
3. Evaluate discourses surrounding artists through the study of music production and consumption.
4. Understand the importance of music's relationship with the culture industry (e.g. sync licensing, fashion, and mass media.

Learning and teaching methods
The module will be delivered through a lecture and seminar series.

Lecture sessions will cover issues surrounding topics such youth culture, gender and race with the aim of preparing student with frameworks to discuss related areas such as authenticity, politics and economic models. Lectures will encourage students to develop knowledge and importantly critical insight.

Seminar sessions will be used for group-based discussions using material covered in the lectures. Students will be encouraged to apply principles linked to case studies.

Contact hours and directed study (over semesters 1 and 2)

Delivery type	Student hours
Indicative hours for learning and teaching activities	60 hours
Indicative hours of directed study	240 hours
Total hours (100hrs per 10 credits)	300 hours

Opportunities for formative feedback

Students will receive formative assessment through their seminars relating to their essays.

Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay 1	2500 words	50%	1, 2, 3, 4
Essay 2	2500 words	50%	1, 2, 3, 4

Re-Assessment Method

Description of assessment	Length/Duration	Weighting	Module LOs addressed
Essay 1	2500 words	50%	1, 2, 3, 4
Essay 2	2500 words	50%	1, 2, 3, 4

Indicative Reading List

Essential:

- Frith, S. (1996) Performing rites: evaluating popular music. Oxford: Oxford University Press.
- McClary, S (1991) Feminine Endings: Music Gender, Sexuality. Minneapolis: University of Minnesota Press.
- Negus, K. (1996) Popular music in theory: an introduction. Cambridge: Polity Press.
- Shuker, R. (2002) Popular music: the key concepts. London: Routledge.

Recommended:

- Auslander, P. (1999) Liveness: Performance in a Mediatized Culture: USA: Routledge.
- Bennett, A. (2000) Popular music and youth culture: music image, identity and place. Basingstoke: Macmillan.
- Clayton, M. (2002) The cultural study of music. New York: Routledge.
- Fiske, J. (2010) Reading The popular. London: Routledge.
- Flinn, C (1992) Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music. Princeton, NJ: Princeton University Press
- Hills, M. (2002) Fan cultures. London: Routledge.
- Leyshon, A. (1998) The place of music. London: Guildford Press.
- Lewis, L. (1992) The adoring audience. London: Routledge.
- Negus K. (1999) Music genres and corporate cultures. London: Routledge.
- Ross, K. (2003) Media and audiences. Open University Press.
- Ruddock, A. (2002) Understanding audiences. London: Sage Publications Ltd.
- Solie, R (1993) Musicology and Difference: Gender and Sexuality in Music Scholarship. University of California Press.
- Wall, T. (2011) Studying popular music culture 2nd Edition. London: Hodder & Stoughton.

Background:

- 'Authenticity as authentication'; Popular Music 21/2, May 2002, pp.209-223.