Course Outline

Part I

Programme Title	:	Bachelor of Arts (Honours) in Creative and Digital Arts / Bachelor of Arts (Honours) in Creative and Digital Arts and Bachelor of Education (Honours) (Music)/ Bachelor of Arts (Honours) in Creative Arts and Culture and Bachelor of Education (Honours) (Music)/ Bachelor of Arts (Honours) in Creative Arts and Culture
Programme QF Level	:	5
Course Title	:	**Popular Music and Society**
Course Code	:	MUS3338
Department	:	Cultural and Creative Arts (CCA)
Credit Points	:	3
Contact Hours	:	39
Pre-requisite(s)	:	Nil
Medium of Instruction	:	English
Level	:	3

Part II

The University's Graduate Attributes and seven Generic Intended Learning Outcomes (GILOs) represent the attributes of ideal EdUHK graduates and their expected qualities respectively. Learning outcomes work coherently at the University (GILOs), programme (Programme Intended Learning Outcomes) and course (Course Intended Learning Outcomes) levels to achieve the goal of nurturing students with important graduate attributes.

In gist, the Graduate Attributes for Sub-degree, Undergraduate, Taught Postgraduate, Professional Doctorate and Research Postgraduate students consist of the following three domains (i.e. in short "PEER & I):
- **P**rofessional **E**xcellence;
- **E**thical **R**esponsibility; **&**
- **I**nnovation.

The descriptors under these three domains are different for the three groups of students in order to reflect the respective level of Graduate Attributes.

The seven GILOs are:
1. Problem Solving Skills
2. Critical Thinking Skills
3. Creative Thinking Skills
4a. Oral Communication Skills
4b. Written Communication Skills
5. Social Interaction Skills
6. Ethical Decision Making
7. Global Perspectives

1. **Course Synopsis**
    This course provides a general survey of the historical and cultural development related to Western popular music, from its early American origins in the 20th century to its global influence and fusion of world cultures nowadays. It enables students to be familiar with major trends and styles of popular music, and to examine critically their social, cultural, historical and artistic manifestations.

2. **Course Intended Learning Outcomes** (CILOs)
    Upon completion of this course, students will be able to:
    CILO$_1$ demonstrate an understanding of the traditions and historical developments of major trends in Western popular music;
    CILO$_2$ apply analytical and interpretative skills to examine the characteristics of major popular musical styles with reference to specific representative artists and repertoire; and
    CILO$_3$ examine the social and cultural significance of popular music in general, with an in-depth study on its global influence and geo-cultural diffusion from USA to Asian countries since the mid 20th century.

3. **Content, CILOs and Teaching & Learning Activities**

Course Content	CILOs	Suggested Teaching & Learning Activities
The evolution of Western popular music, its diverse stylistic trends, artists and repertoires • Blues • Jazz • Country • Rock'n Roll • Soul • Latino • Disco and DJ • Rap and Hip-hop • Fusion and New Age	*CILO$_{1, 2}$*	• Lecture • Listening • Discussion
A study of the musical characteristics of major trends of popular music in terms of: • pitch (scale, mode, melody and harmony) • rhythm • instrumentation • Performance	*CILO$_{1, 2}$*	• Lecture • Demonstration • Listening • Analysis • Discussion
A survey of representative examples of Canto-Pops, and other modern Asian Pop music and examine their musical characteristics and social ramifications; a comparative study of major Pop trends in Europe and USA	*CILO$_3$*	• Lecture • Listening • Discussion • Analysis
Self-directed study on the artistic, social and cultural significance of a specific popular music trend or style	*CILO$_3$*	• Self-directed learning

4. Assessment

Assessment Tasks	Weighting (%)	CILOs
(a) Individual Paper Each student has to write an individual paper as in-depth analysis of a genre/style from the course in 1500 words.	50%	$CILO_{1,2}$
(b) Group presentation Students are required to research on an approved topic related to the development of popular music, and write a critical commentary on the connections between music and culture.	50%	$CILO_3$

5. Use of Generative AI in Course Assessments
Please select one option only that applies to this course:

☐ *Not Permitted*: In this course, the use of generative AI tools is not allowed for any assessment tasks.

☑ *Permitted*: In this course, generative AI tools may be used in some or all assessment tasks. Instructors will provide specific instructions, including any restrictions or additional requirements (e.g., proper acknowledgment, reflective reports), during the first lesson and in relevant assessment briefs.

6. Required Text(s)
Nil

7. Recommended Readings
Blake, A. (2007). *Popular music: The age of multimedia*. London: Middlesex University Press.

Butler, M. J. (2006). *Unlocking the groove: Rhythm, meter, and musical design in electronic dance music.* Bloomington: Indiana University Press.

Cohen, S. (2007). *Decline, renewal and the city in popular music culture: Beyond the Beatles*. Aldershot, England: Ashgate.

Chu, Y.W. (2017). *Hong Kong Cantopop: A Concise History.* Hong Kong: HKU Press.Dell,

P. (2005). *The blues: Birth of an American sound*. Chanhassen, Minn.: Child's World.

Gridley, M. C. (2000). *Jazz styles: History and analysis*. Upper Saddle River, NJ: Prentice-Hall.

Kernfeld, B. (Ed.) (2002). *The new Grove dictionary of jazz (2nd ed.)* New York: Grove.

Kirchner, B. (Ed.) (2000). *The Oxford companion to jazz*. Oxford: Oxford University Press.

Kotarba, J., & Vannini, A. P. (2009). *Understanding society through popular music*. New York: Routledge.

Lommel, C. (2001). *The History of Rap Music.* New York: Chelsea House Publishers.

Longhurst, B. (2007). *Popular Music and Society*. Cambridge: Polity Press.

Marvin, B., & Hermann, R. (Eds.) (1995). Concert music, rock, and jazz since 1945: Essays and analytical studies. Rochester, NY: University of Rochester.

Ogbar, J. (2007). *Hip-Hop Revolution: The Culture and Politics of Rap.* Kansas: The University Press of Kansas.

Shipton, A. (2001). *A New History of Jazz.* London: Continuum.Shuker, R. (2012). *Popular Music: The Key Concepts*, 3rd edition. New York: Routledge.

Shuker, R. (2012). *Understanding Popular Music Culture.* New York: Routledge.

Stuessy, J., & Lipscomb, S. (2005). *Rock and roll: Its history and stylistic development* (5th ed.). Upper Saddle Rivers: Prentice-Hall.

Tagg, P. (2013). *Music's Meanings — a modern musicology for non-musos.* New York & Huddersfield: Mass Media Music Scholars' Press.

Titon, J. (Ed.) (1997). *Worlds of music* (3rd ed.). New York: Schirmer Books.

Wong, J. (2003). "The Rise and Decline of Cantopop". PhD diss., University of Hong Kong.

尤靜波 (2007)：《流行音樂歷史與風格》，湖南，湖南文藝出版社。

朱耀偉

(1998)：《香港流行歌詞研究：七十年代中期至九十年代中期》，香港，三聯。

王耀華 (1998)：《世界民族音樂概論》， 上海，上海音樂出版社。

黃志華 (1990)：《粵語流行曲四十年》，香港，三聯。

黃奇智 (1978)：《時代曲綜論》， 香港，中文大學校外進修部。

8. Related Web Resources

The Beatles: http://www.thebeatles.com
Elvis Presley: http://www.elvis.com
Sam Hui Online: http://www.smhuiwun.com

9. Related Journals

Nil

10. Academic Honesty

The University upholds the principles of honesty in all areas of academic work. We expect our students to carry out all academic activities honestly and in good faith. Please refer to the *Policy on Academic Honesty, Responsibility and Integrity* (https://www.eduhk.hk/re/uploads/docs/000000000016336798924548BbN5). Students should familiarize themselves with the Policy.

11. Others

Nil