



ACADEMIC SERVICES

MODULE SPECIFICATION


Part 1: Basic Data					
Module Title	Youth Culture and Consumption				
Module Code	UPCPCQ-30-3	Level	3	Version	2.1
UWE Credit Rating	30	ECTS Credit Rating	15	WBL module?	No
Owning Faculty	ACE	Field	Cultural Industries		
Department	Arts and Cultural Industries	Module Type	Standard		
Contributes towards	BA(Hons) Media Culture and Practice				
Pre-requisites	None		Co- requisites	None	
Excluded Combinations	None		Module Entry requirements	n/a	
First CAP Approval Date	April 2008		Valid from	September 2008	
Revision CAP Approval Date	March 2016		Revised with effect from	September 2015	

Review Date	September 2021
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students should be able to demonstrate:</p> <ul style="list-style-type: none"> • through sustained argument and analysis an understanding of the historical development of ‘youth’ both as a social category and as a key part of the development of British cultural studies through the study of post war consumer culture (assessed through Component A - Element 1 and Component B - Element 1); • an understanding of the significance of key debates and arguments relating notions of ‘active’ and ‘passive’ participation in youth culture and consumption (assessed through all components of assessment); • the ability to understand and critically engage with the significance of theories of ideology and ‘resistance’ (eg; the ‘subcultural’ theories of the CCCS) in relation to youth culture (assessed through Component A - Element 1); • the ability to sustain a detailed analysis of specific case studies (with particular emphasis on popular music) which highlight practices of innovation and negotiation within the production and consumption of popular cultural forms (assessed through Component B - Element 2); • the ability to situate specific examples of identity formation and negotiation within

	<p>youth cultures and subcultures within contemporary debates surrounding agency and control within popular culture (assessed through Component B - Elements 1 and 2). On successful completion of this module students should be able to demonstrate:</p> <ul style="list-style-type: none"> • through sustained argument and analysis an understanding of the historical development of 'youth' both as a social category and as a key part of the development of British cultural studies through the study of post war consumer culture (assessed through Component A - Element 1 and Component B - Element 1); • an understanding of the significance of key debates and arguments relating notions of 'active' and 'passive' participation in youth culture and consumption (assessed through all components of assessment); • the ability to understand and critically engage with the significance of theories of ideology and 'resistance' (eg; the 'subcultural' theories of the CCCS) in relation to youth culture (assessed through Component A - Element 1); • the ability to sustain a detailed analysis of specific case studies (with particular emphasis on popular music) which highlight practices of innovation and negotiation within the production and consumption of popular cultural forms (assessed through Component B - Element 2); • the ability to situate specific examples of identity formation and negotiation within youth cultures and subcultures within contemporary debates surrounding agency and control within popular culture (assessed through Component B - Elements 1 and 2).
Syllabus Outline	<ul style="list-style-type: none"> • Post-war development of youth and youth culture in Britain. The impact of mass, Americanised youth culture in Britain and its influence on key debates within politics (eg; youth as 'deviant') and cultural studies (drawing on Hoggart and Williams). • Subcultural theory; focusing on the groundbreaking work of the CCCS in Birmingham and looking at youth subcultural formation as examples of 'symbolic resistance' as expressed through the key signifier of 'style' • Debates surrounding the agency of young people within consumer culture ('mainstream' as well as 'subcultural'); how significant are the micro-politics of everyday life? • The Culture Industry; examining the global music industry by using the ideas of the Frankfurt School (particularly Adorno and Horkheimer) to raise questions of control and ideology within popular youth culture. • Authenticity (1), with reference to specific examples. Examining alternative and proactive processes of production and consumption (such as the D-I-Y ethic and punk) of popular music which challenge or mediate the dominance of large music corporations. • Authenticity (2), with reference to specific examples, highlighting the negotiation of particular forms of 'marginalized' identity through musical subcultures (e.g.; ethnicity and hip-hop, sexuality and dance culture) and their influence on mainstream culture and identity.
Contact Hours	There will be 72 hours of contact time over the course of the module including lectures, seminars and tutorials.
Teaching and Learning Methods	The module will be taught through lectures, screenings and seminars.
Key Information Sets Information	Key Information Sets (KIS) are produced at programme level for all programmes that this module contributes to, which is a requirement set by HESA/HEFCE. KIS are comparable sets of standardised information about undergraduate courses allowing prospective students to compare and contrast between programmes they are

interested in applying for.

Hours to be allocated	Scheduled learning and teaching study hours	Independent study hours	Placement study hours	Allocated Hours	
300	72	228	0	300	

The table below indicates as a percentage the total assessment of the module which constitutes a -

Written Exam: Unseen written exam, open book written exam, In-class test

Coursework: Written assignment or essay, report, dissertation, portfolio, project

Practical Exam: Oral Assessment and/or presentation, practical skills assessment, practical exam

Please note that this is the total of various types of assessment and will not necessarily reflect the component and module weightings in the Assessment section of this module description:

Total assessment of the module:	
Written exam assessment percentage	30%
Coursework assessment percentage	70%
Practical exam assessment percentage	0%
	100%

Reading Strategy

Each week students will be expected to prepare for the lecture and seminar by reading or viewing set texts, details of which will be provided at the start of the module. As there is no single anthology or single core textbook available for this module, some of the primary and secondary texts will be provided in either print or electronic format. Films will be available to stream via Box of Broadcasts and/or provided on DVD in the library.

Students are expected to undertake relevant further reading and viewing, particularly in preparation for assignments. The module handbook and Blackboard site includes lists of suggested further reading/viewing. These are intended to provide students with starting points for independent study. Students are not required to read/watch everything on these lists, nor are they expected to limit themselves to the listed materials.

All readings and viewing listed in the module handbook are available in the library or online, held on appropriate loan periods.

Indicative Reading List

Indicative reading list – This provides a list of examples for validation purposes only. Current advice on reading should be provided in annual module handbook and other more frequently updated sources.

Adorno, Theodor (1991) *The Culture Industry; Selected Essays on Mass Culture*, trans. J. Bernstein, (London: Routledge).

Bennett, Andy (2003), *Cultures of Popular Music*, Buckingham: Open University Press)

Hills, Matt (2002) *Fan Cultures*, (London: Routledge)

Huq, Rupa (2006), *Beyond Subculture: Pop, Youth and Identity in a Postcolonial World*, (London: Routledge)

Muggleton, David (2000) *Inside Subculture: the postmodern meaning of style*, (Oxford: Berg).

Negus, Keith (1999) *Music Genres and Corporate Cultures*, (London: Routledge).

Osgerby, Bill (2004), *Youth Media*, (London: Routledge).

Chris Rojek (2011), *Pop Music, Pop Culture*, (Cambridge, Polity)

Stratton, J & Zuberi, N (eds) (2014) *Black Popular Music in Britain Since 1945*, (Farnham: Ashgate).

Part 3: Assessment

Assessment Strategy	The module aims to enable students to develop a critical understanding of the different ways representations and practices associated with youth culture. Students should develop the ability to critically engage with a range of key conceptual terms and arguments. The module will also enable students to acquire practical skills of presentation and academic writing.
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Identify final assessment component and element	Component A1	
% weighting between components A and B (Standard modules only)	A: 30	B: 70
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Exam (2 hrs)	100	
Component B		
Description of each element	Element weighting (as % of component)	
1. Essay (2000 words)	35	
2. Extended Essay (4000 words)	65	

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)

1. Exam (2 hours)	100
Component B Description of each element	Element weighting (as % of component)
1. Extended Essay (6000 words)	100
<p>If a student is permitted a retake of the module under the University Regulations and Procedures, the assessment will be that indicated by the Module Description at the time that retake commences.</p>	