

Subject card

Subject name and code	The History of Popular Music: Concepts, Genres, and Stars, PG_00209700						
Field of study	Historical game design						
Date of commencement of studies	October 2024		Academic year of realisation of subject				
Education level	Bachelor's studies		Subject group			Obligatory subject group in the field of study Optional subject group	
Mode of study	full-time studies		Mode of delivery			e-learning	
Year of study	3		Language of instruction			Polish Polish	
Semester of study	5		ECTS credits			2.0	
Learning profile	academic		Assessment form			credit	
Conducting unit							
Name and surname of lecturer (lecturers)	Subject supervisor		prof. dr Ewa Mazierska-Kerr, prof. UG				
	Teachers						
Lesson types	Lesson type	Lecture	Tutorial	Laboratory	Project	Seminar	SUM
	Number of study hours	30.0	0.0	0.0	0.0	0.0	30
	E-learning hours included: 30.0						
Learning activity and number of study hours	Learning activity	Participation in didactic classes included in study plan		Participation in consultation hours		Self-study	SUM
	Number of study hours	30		0.0		20.0	50
Subject objectives	This module enquires what is popular music, what are the reasons of its allure and, simultaneously, the vehement hostility to it, especially by authors such as Theodor Adorno. It also traces the history of popular music, from the times of Johann Strauss to contemporary times, paying attention to the flows of popular music, from the centre to the periphery. It examines the main genres of popular music, such as pop, rock and electronic music, the phenomenon of pop-rockisation of popular music, and the changing position of female artists within the world of popular music. It discusses the concept of popular music stars and careers of several stars, such as Falco and Eminem. It also devotes some attention to popular music in Eastern Europe. Finally, it examines visual representations of popular music, in music videos, biopics and record covers.						
Learning outcomes	Course outcome		Subject outcome		Method of verification		
			By the end of this module students should understand and be able to critique the concept of popular music. They should be able to orient themselves in their history, know the position of women and are able to identify the reasons of the dominance of the Anglo-American music.		[SK4] test/exam - oral or written		
Subject contents	By the end of this module students should understand and critique the concept of popular music. They should be also able to orient themselves in their history and understand why popular music produced in Anglo-American countries reached a dominant position. They should also understand the role of other media, especially screen media in making popular music more accessible and popular.						
Prerequisites and co-requisites							
Assessment methods and criteria	Subject passing criteria		Passing threshold		Percentage of the final grade		
	classroom participation assessment		51.0%		50.0%		
	presentation and report		51.0%		50.0%		

Recommended reading	Basic literature	Adorno, Theodor W. [1941] 1990. On Popular Music. In <i>On Record: Rock, Pop, and the Written Word</i>, ed. Simon Frith and Andrew Goodwin, 301–314. London: Routledge. Frith, Simon. 1996. <i>Performing Rites: On the Value of Popular Music</i>. Oxford: Oxford University Press. Frith, Simon. Will Straw and John Street (ed). 2001. <i>The Cambridge Companion to Pop and Rock</i>, Cambridge: Cambridge: Cambridge University Press. Masi, Leonardo. 2020. The Beginnings of Popular Music Studies in Poland. <i>Załącznik Kulturoznawczy</i>, 7. Mazierska, Ewa. 2020. Polish Popular Music Beyond the Borders of Poland. In <i>Made in Poland</i>, ed. Patryk Galuszka, 201–211. London: Routledge. Mazierska, Ewa. 2021. 'Between Sweden and the world: Documentary films about ABBA's international success', Journal of Scandinavian Cinema, Volume 11, Number 3, , pp. 317-325. Mazierska, Ewa and Zsolt Györi (eds). 2019. <i>Eastern European Popular Music in a Transnational Context: Beyond the Borders</i>. Cham, Switzerland: Palgrave Macmillan. Piotrowski, Grzegorz. 2016. <i>Muzyka Popularna: Nasłuchy i namysły</i>. Warszawa: Państwowy Instytut Wydawniczy. Regev, Motti. 2002. The Pop-Rockization of Popular Music. In <i>Popular Music Studies</i>, ed. David Hesmondhalgh and Keith Negus, 251–264. London: Arnold. Vernallis, Carol. 2004. <i>Music Video: Aesthetics and Cultural Context</i>. New York: Columbia University Press.
	Supplementary literature	Middleton, Richard. 1990. <i>Studying Popular Music</i>. Buckingham: Open University Press. Regev, Motti. 2002. The Pop-Rockization of Popular Music. In <i>Popular Music Studies</i>, ed. David Hesmondhalgh and Keith Negus, 251–264. London: Arnold.
	eResources addresses	
Example issues/ example questions/ tasks being completed	The term 'popular music' awakens negative connotations. Why is this the case? Discuss the concept of the 'mainstream' in popular music, using examples. What does 'cultural imperialism' mean and how it is reflected in the flows of popular music? What are the arguments for considering rock and pop as one phenomenon? Do you accept them? Examine a case of an artist who, despite coming from the periphery, achieved worldwide success.	
Work placement	Not applicable	

Document generated electronically. Does not require a seal or signature.