

2018-2019

Sex, Drugs and Rock 'n' Roll

Category: **Media and Popular Culture**

Code: **IS 116**

Level: **5**

Credits: **15**

Teaching Pattern

	Week 1	Week 2	Week 3	Week 4
Seminar	3 x 3hrs	3 x 3hrs	3 x 3hrs	3 x 3hrs
Tutorial	1 x 20mins			

*in addition to the above formal teaching sessions you will be expected to do approximately 126 hours of independent study over the 4 weeks.

**Additional Field Trip Fee of £25.00*

Outline

Popular music has become one of the UK's most successful exports as the recent successes of Adele, Ed Sheeran, Dua Lipa and many others have shown. But how do musicians achieve success? And how do they maintain it?

This module explains the processes. When asked the reason for the Beatles' phenomenal triumph, John Lennon attributed it to the fact that "We have a press agent."

Ever since Elvis Presley wiggled his hips and the Beatles sent fans wild, the music industry and the media have been locked in a productive and mutually dependent relationship. Negotiating the best media coverage for the artist is the publicist (press agent). If an artist gets in a Twitter feud, who are they going to call to sort it out? Their publicist!

This module examines the public relations (PR) industry and its role within the music industry, as well as the consumer's place in the process. Students will learn about the history of music PR in the UK through the successes and scandals of bands like the Beatles, the Rolling Stones, the Sex Pistols, Oasis and the Spice Girls and their impact on the music of today.

These examples are set within their cultural, social and historical contexts such as post-World War II austerity, economic growth, the arrival of American popular culture, the consumer society, the birth of the teenager, the spectacles of Swinging London, England's World Cup win (1966), the Queen's Silver Jubilee (1977) the death of Princess Diana (1997) and the opportunities brought by new technology and the rise of the internet and social media. The role that popular music plays in the shaping of changing attitudes to Englishness/ Britishness is also considered.

Students will also learn practical transferable skills like writing engaging press releases and devising effective PR campaigns.

The content of this module is drawn from in-depth academic research and nearly 30 years working at the heart of the British music industry.

Learning Outcomes

Students will learn how to devise a media campaign, analyse the media and its agendas, demographics, who to target, and how to write press releases - general skills that are transferable to all areas of the PR industry and journalism as well as to any job within the music and entertainment industry.

Assessed Learning Outcomes

- Understand the evolution of the British music industry and key figures.
- Understand the role of PR within it.
- Analyse media stories to define key messages, bias etc.
- Understand key PR theories and practical techniques and apply them.
- Understand the historical, political, sociological and cultural contexts of the above

Contacts

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Indicative Reading List

General:

The latest issues of NME, KERRANG, Q, MOJO, DAZED, VICE etc

Understanding Media - Marshall McLuhan (1964)

Popular Music Studies, ed David Hesmondhalgh and Keith Negus, pub Hodder Arnold (2002)

The Manual: How to have a Number 1 Hit the Easy way - Bill Drummond & Jimmy Cauty (1989)

Beatles, Rolling Stones & The 60's

Love Me Do - The Beatles' Progress - Michael Braun (1964)

Stoned - Andrew Loog Oldham (2000)

2 Stoned - Andrew Loog Oldham (2002)

Punk Rock:

England's Dreaming: Sex Pistols and Punk - Jon Savage (1991)

Lipstick Traces – Griel Marcus

Britpop:

Take Me There: Oasis - the Real Story - Paul Mathur (1996)

My Magpie Eyes are Hungry for the Prize: the Creation Records Story - Dave Cavanagh (2000)

The Last Party: Britpop, Blair and the Demise of English Rock - John Harris (2004)

****I can also supply a discography and filmography if necessary****

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