DESCRIPTION:
Britain has one of the most innovative and vibrant youth cultures in the world. It has come to define post-colonial British identity and it has helped to make London the cultural and commercial capital of Europe. This course will examine the history, sociology, aesthetics and economics of British youth culture, from the early days of jazz and rock ‘n’ roll, through to Beatlemania, Punk, Britpop, Rave and the latest contemporary developments.

How was British youth culture formed, to what extent is it different from America’s and what effect has it had on the wider world? To answer these questions, the course looks at the impact which the black and white cultures of America have had on Britain, as well as charting the influence of Europe, the Caribbean, Africa, Asia, and indigenous British folk traditions. The unique fusion created from these elements is set in the context of social change in the second half of the 20th century, primarily: class mobility, female independence, black migration, technological progress and the birth of the consumer society.

As well as amplifying the creative relationship between music, fashion, cinema, art and design, the course will assess their links with business and the media, showing how underground cults become mainstream culture and how moral panics are turned into material profits. This course should not only benefit students majoring in the arts and social sciences but also those majoring in business and communications.

CREDITS: 3 credits

CONTACT HOURS: Students are expected to commit 20 hours per week in order complete the course

LANGUAGE OF INSTRUCTION: English

INSTRUCTOR: Dr. Richard Weight and Dr. Ged Pope

VIRTUAL OFFICE HOURS: TBD

PREREQUISITES: None

METHOD OF PRESENTATION:
Asynchronous recorded lectures & seminars. This course includes a weekly synchronous discussion. Though faculty will be available to interact and engage during the scheduled discussion period, the synchronous discussion is an optional component of the course for students.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Participation - 20%: Mandatory attendance at/viewing of all asynchronous/synchronous lectures AND two statistical research assignments, with accompanying analysis of minimum 100 words each).
- Midterm Paper - 40%: “To what extent has youth culture represented social change since the 1960s?” (2000 words minimum).
- Final Paper - 40%: “To what extent has the generation gap narrowed since the 1960s?” (2000 words minimum).

ALL PROJECTS WILL BE ACCOMPANIED BY A PROFESSORIAL GUIDANCE BRIEF

Throughout the course you should consider the following themes in order to understand how commerce, culture and identity interact:
- The tension between individual persona and collective identity in the membership of youth cults. Can the ‘tribe’ be a path to self-realization?
- The extent to which advertisers and the media shape/create youth cults in order to stimulate demand.

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• Does youth culture challenge social divisions of class, gender, sexuality, ethnicity and nationality and, if so, does commercialization neutralize that challenge?
• How do new technologies affect the relationship between producers and consumers in the music and fashion industries?
• The extent to which the generation gap is narrowing now that youth culture has been experienced in some form by most people.
• What are the differences and similarities between British and American youth culture?

LEARNING OUTCOMES:
By the end of the course, students will be able to:
• Grasp the commercial and social patterns that turn ‘street’ styles into mass phenomena.
• Understand the economic value of the creative industries and strategies for developing them in the global market.
• Reach a deeper understanding of British culture and identity and its close relationship with that of the United States.

CONTENT:

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<th>Week</th>
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| Week 1 | **The Emergence of British Youth Culture**<br>From Carnaby Street to Glastonbury: The fusion of styles and attitudes that created a distinctive British youth culture in the 1960s, with two case studies. | - Richard Weight, Mod: From Bepop to Britpop, Britain’s Biggest Youth Movement (Random House, 2015). Chapter 1 pp.21-47  
- Weight, Mod: From Bepop to Britpop, Chapters 2, 3, & 4 pp.48-173.  
- Quadrophenia (1979); seminal cult film, following a young Mod in 1960s London and Brighton. |
| CLASS ONE: The Mod movement (1959-69) | cosmopolitan European identity, British patriotism, class mobility, the reformation of masculinity & femininity. | |
| CLASS TWO: The Hippy movement (1967-72) | political activism, alternative religiosity, sexual freedom, ‘transcendental’ drug use and the birth of festival culture. | |
| Lesson Objectives: | • Understand the key features and legacies of the Mod and Hippy movements  
• Understand the difference between subcultures and countercultures  
• Understand the relationship between ‘moral panics’ and ‘alternative patriotism’ | |
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<td><strong>Week 2</strong></td>
<td><strong>CLASS THREE: The Fashion Industry, Glam Rock and LGBTQ (with Ged Pope)</strong>&lt;br&gt;From Catwalk to Shopping Mall: The ‘boutique revolution’, street style and the challenge to ‘haute couture’ fashion. Glam Rock (1971-76) – David Bowie and the cultural politics of sexuality since the 1970s.&lt;br&gt;<strong>CLASS FOUR: Punk Rock, Feminism and the Reaction to Commercial Incorporation</strong>&lt;br&gt;The Punk Movement (1976-81): anti-monarchist class politics; popular feminism, the rise of female artists and their impact on perceptions of women from Siouxsie &amp; the Banshees to the Spice Girls and Lady Gaga.&lt;br&gt;<strong>Lesson Objectives:</strong>&lt;br&gt;• Understand the key features and legacies of the Glam and Punk Movements</td>
<td>• Weight, <em>Mod: From Bepop to Britpop</em>, Chapter 5, pp174-211&lt;br&gt;• Weight, <em>Mod: From Bepop to Britpop</em>, Chapters 6 &amp; 7 pp 212-278&lt;br&gt;• <em>McQueen</em> (2018); documentary of London fashion designer Alexander McQueen</td>
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<td><strong>Week 3</strong></td>
<td><strong>CLASS FIVE: Black &amp; Asian British Youth Cultures</strong>&lt;br&gt;British Reggae (1973-83) and Two Tone (1979-81) Consumption to Integration: the emergence of distinctive black British youth cultures in the 1970s &amp; 80s and their effect on racial integration in the UK.&lt;br&gt;Bhangra (1993-99) and the evolution of Asian British youth culture.&lt;br&gt;Grime (2003- ) The evolution of British Hip-Hop.&lt;br&gt;<strong>CLASS SIX: The Skinhead movement (1968-88)</strong>&lt;br&gt;macho working-class style, racist politics and football hooliganism.&lt;br&gt;<strong>Virtual tour of Soho, London (Ged Pope)</strong>&lt;br&gt;<strong>Lesson Objectives:</strong>&lt;br&gt;• Understand the key features and legacies of the first indigenous ethnic minority youth cultures and the racist response to them</td>
<td>• Weight, <em>Mod: From Bepop to Britpop</em>, Chapter 8 pp278-315&lt;br&gt;• <em>This is England</em> (2004) drama following a gang of young 1980s Skinheads.&lt;br&gt;• <em>Reggae Britannia</em> (BBC4 Documentary, Parts 1 &amp; 2) <a href="https://www.youtube.com/watch?v=wQXyK1uxTps">https://www.youtube.com/watch?v=wQXyK1uxTps</a>&lt;br&gt;• <em>Two Tone Britain</em> (Channel Four, 2004) documentary about Britain’s first multi-racial youth culture: <a href="https://www.youtube.com/watch?v=ueMDcBp5tQU">https://www.youtube.com/watch?v=ueMDcBp5tQU</a>&lt;br&gt;• <em>Bend It Like Beckham</em> (1999) drama following an Asian British woman’s navigation of her identities through a multi-racial soccer team.</td>
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• *Human Traffic* (2000); Four young people get into electronic dance music and drugs to escape anxiety and boredom.  
• *How Dance Music Conquered the World* Parts 1-3 (BBC 2019 documentary on the history of EDM) https://www.youtube.com/watch?v=9WpudasPafg  
• *From Pirate Radio to Mainstream: Grime Story* (Channel Four, 2019) documentary on British Hip-Hop https://www.youtube.com/watch?v=F2pQPVAavKA  
• **SUBMISSION OF MIDTERM PAPER:** ‘To what extent has youth culture represented social change since the 1960s?’ |

**CLASS SEVEN: The Political Incorporation of Youth**  
decline of moral panics. The use of pop music and style by political parties and pressure groups from the 1960s to the 2012 London Olympics. Youth culture as patriotism & ‘national heritage’.

**CLASS EIGHT: The rise of Techno-based ‘EDM’**  
from House to Grime - and attitudes to recreational drug use in Britain. Reasons why EDM began in Europe 20 years before the USA.

**Learning Objectives:**  
• Understand the differences between British and American drug cultures  
• Understand the reasons why EDM is more European  
• Understand the extent of political incorporation
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| Week 5| **Trends in Contemporary Youth Culture 2: The ‘Greying of Youth Culture’ & the Impact of Digital Technology**  
**CLASS NINE:** The societal origins for the narrowing of the generation gap  
the promotion of ‘late youth’ by corporations and advertisers (e.g. the transition from a teen-based product market to the multi-generational sale of ‘youthfulness’); the colonization of youth culture by middle-aged consumers, the liberalization of society and the familial transmission of style & taste.  
**CLASS 10:** The impact of social media on patterns of consumption and socializing  
the rise of ‘the experience economy’, globalization versus ‘glocalization’ in the transmission of trends by influencers, and the detribalization of youth culture since the 1990s. (with Ged Pope)  
**Lesson Objectives:**  
• Understand the societal reasons for the narrowing of the generation gap and the impact of social media on youth culture  
• Simon Reynolds’ Retromania: Pop Culture's Addiction to its Own Past (Faber, 2011); Chapter Two, pp. 55-86.  
• Vivienne Westwood: Renegade of Fashion  
https://www.youtube.com/watch?v=I9VeW6z4xIU  
• Each student finds a statistic online, which demonstrates either that the generation gap is narrowing or that it remains in place, in terms of social/political attitudes (e.g. women’s role in society). |
| Week 6| **Trends in Contemporary Youth Culture 3**  
**CLASS 11 & 12:** Youth strategies to maintain the generation gap in patterns of consumption, lifestyle choices and political values - from gang culture and linguistic codes to voting patterns.  
**Lesson Objectives:**  
• Understand the features of, and societal reasons for, the maintenance of the generation gap  
• Each student finds a statistic online, which demonstrates either that the generation gap is narrowing or that it remains in place, in terms of technology (e.g. the average age of Tik Tok users v. Facebook users).  
• **SUBMISSION OF FINAL PAPER:** ‘To what extent has the generation gap narrowed since the 1960s?’ |

**REQUIRED READINGS:**  
• Bill Osgerby, *Youth in Britain since 1945* (Blackwell, 1998)  

**RECOMMENDED READINGS:**  
• Bennett, Andy (ed.) *Ageing and Youth Cultures: Music, Style and Identity* (Berg, 2012).  
• Reynolds, Simon, *Retromania: Pop Culture’s Addiction to its Own Past* (Faber, 2012).  

**INSTRUCTOR BIOGRAPHIES:**
Dr. Richard Weight is an author, broadcaster and brand consultant whose most recent book, *Mod: From Bebop to Britpop*, was described by the *Daily Telegraph* as the ‘highly entertaining and definitive’ book on ‘Britain’s youth tribes of the past 50 years’.

Other books include *Patriots: National Identity in Britain 1940-2000*, which was shortlisted for the Orwell Prize for Non-Fiction. Holding degrees from the University of Cambridge and University College London, he presents or contributes to documentaries for the BBC and Sky; he also writes features for *The Times*, the magazine *History Today* and the Oxford Dictionary of National Biography (for whom he wrote the entry on David Bowie, attached).

Richard is a Fellow of the Royal Historical Society and of the Royal Society of Arts. Combining academic credentials with over a decade of multi-media experience, Richard provides creative expertise in what the British people think and how they live their lives today. He is currently writing a history of drugs in Britain since 1900, which Oxford University Press will publish in 2021.

Dr. Ged Pope is a London-based academic and writer with many years’ experience teaching in British Universities and with Study Abroad organizations. He has been teaching this course for the last five years, in addition to courses on London, London film and fiction, British Life and Culture and Globalization.