

SO/CU352 BRITISH YOUTH CULTURE FROM 1950 TO THE PRESENT

IES Abroad London

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: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Lectures (including Powerpoint projections and other audio/visual material), seminar discussions, film screenings, student presentations, and guided tours to Soho, Abbey Road and Brighton. 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-realisation?
- The extent to which advertisers and the media shape/create youth cults in order to stimulate demand.
- Does youth culture challenge social divisions of class, gender, sexuality, ethnicity and nationality and, if so, does commercialisation neutralise 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?

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation – 15%
- Midterm Research Assignment - 30%
- Final Exam – 40%
- Oral Presentation - 15%

NOTE: Lectures are designed to illuminate themes and to generate discussion. They are NOT a substitute for reading set texts or any other material handed out in class. It is therefore essential that you do the required reading as well as taking notes during lectures.

LEARNING OUTCOMES:

Students will become familiar with the key historical developments and sociological themes within British youth culture. In addition, they should:

- 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.

ATTENDANCE POLICY:

Regular class attendance is mandatory. Irregular attendance may result in a lower grade in the course, and/or disciplinary action. The IES Abroad London class attendance policy does not allow for unexcused absences, and grades will be docked one-half letter grade for each such absence. Rare exceptions will be made for the following reasons:

- The student is too sick to attend class. In this instance, the student must call the IES Abroad Centre before class to notify any of the IES Abroad staff. It is not sufficient either to email, send a message with a friend or call the Centre after the class has started.
- A serious illness or death in the immediate family requiring a student to travel home. This requires written approval from the Centre Director before departure.

Arriving more than 10 minutes late to class may count as an unexcused absence. Immigration laws in the UK are extremely strict, and we jeopardize our legal status in hosting students who do not regularly attend class. Students who do not attend class regularly will be reported to the appropriate officials and risk dismissal from the program and deportation from the UK. If a student incurs absences representing 25% of the total class hours, they will be contacted by the Academic Programme Manager (APM) and Centre Director (CD). If these absences are made up exclusively of unexcused non-attendance, this will trigger a disciplinary review. If these absences are made up of excused non-attendance, a meeting will be held to discuss the underlying reasons for lack of attendance, and to discuss ways it can be maintained for the duration of the term. If the 25% threshold is reached due to a mixture of excused and unexcused absences, students will also be asked to attend a meeting to discuss.

CONTENT:

Session	Content	Reading/Assignments
Session 1	The Origins of British Youth Culture ‘What Do You Want If You Don’t Want Money?’: Affluence, mass media, the ‘consumer society’ and the invention of the teenager. Jazz, rock ‘n’ roll, rhythm and blues and the American influence on Britain in the 1950s. Early moral panics about juvenile delinquency and the generation gap; plus an introduction to themes in the study of modern youth.	READING: Richard Weight, <i>Mod: From Bepop to Britpop, Britain’s Biggest Youth Movement</i> (Random House, 2015). Chapter 1 pp21-47.
Session 2	Beatlemania, Mod and ‘Swinging London’ From Graceland to Carnaby Street: The fusion of styles and attitudes that created a distinctive British youth culture in the 1960s, with two case studies: The Mod movement – patriotism, class mobility, the reformation of male fashion and the birth of club culture; The Hippy movement – political activism, sexual freedom, drug use and the birth of festival culture.	READING: Weight, <i>Mod: From Bepop to Britpop</i> , Chapters 2,3, & 4 pp48-173. VIEWING: <i>Quadrophenia</i> (1979); seminal cult film, following a young Mod in 1960s London and Brighton. FIELD TRIP 1: ABBEY ROAD CROSSING

<p>Session 3</p>	<p>The Fashion Industry, Glam Rock and sexual politics From Catwalk to Shopping Mall: The ‘boutique revolution’ and the challenge to ‘haute couture’ fashion houses; The rise of female designers from Mary Quant to Stella McCartney; The iconography of youth: ‘Supermodels’ and the cult of celebrity. Designer labels and global branding: the commodification of ‘street style’ or a new internationalism? Plus: David Bowie, Glam Rock and the reformation of masculinity and sexuality in the 1970s & 80s.</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Chapters 5, pp174-211</p> <p>VIEWING: <i>McQueen</i> (2018); documentary of London fashion designer Alexander McQueen</p>
<p>Session 4</p>	<p>Punk Rock, Feminism and the Reaction to Commercial Incorporation The Punk Movement: Radical entrepreneurs from Maclaren to Branson and the revival of ‘pirate’ radio, independent labels and music journalism; plus the rise of female artists and their impact on perceptions of women from Siouxsie & the Banshees to the Spice Girls and Lady Gaga. The Skinhead movement: macho working-class style, racist politics and football hooliganism.</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Chapters 6 & 7 pp 212-278</p>
<p>Session 5</p>	<p>Reggae and the Rise of Black British Youth Cultures From Consumption to Integration: the emergence of a distinctive black British youth culture in the 1970s and its effect on racial integration in the UK. Reggae, Ska and the Caribbean influence, including the Two Tone movement; Bhangra and the beginning of Asian British youth culture.</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Chapter 8 pp278-315</p> <p>VIEWING: <i>This is England</i> (2004); drama follows a group of young 1980s Skinheads, stressing the influence of neo- Nazis.</p>
<p>Session 6</p>	<p>FIELD TRIP 2: SOHO AND JIMI HENDRIX/ HANDEL HOUSE MUSEUM</p>	<p>Details to be announced</p>
<p>Session 7</p>	<p>CLASS PRESENTATIONS PRESENTATION: 10 MINUTES APPROXIMATELY. Invent an American group or solo artist, outlining their artistic style and human profile (i.e. personal histories and creative influences). Devise a 12-month strategy for selling your act in the UK. The purpose is to analyse British and American cultural differences and similarities, by showing how you would reach your target audience.</p>	<p>SUBMISSION OF MIDTERM PROJECT: HISTORY/ SOCIOLOGY PAPER: 2000 WORDS MINIMUM. Select a sociological theme (e.g., race, class, gender) and analyse the extent to which British youth culture has represented and/or driven changing social attitudes/relationships in that area since the 1950s. Mandatory use of textbook and online research.</p>

Session 8	<p>Trends in Contemporary Youth Culture 1: The Political Incorporation of Youth Culture</p> <p>The 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’.</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Chapter 9. pp315-350.</p> <p>VIEWING: <i>Attack the Block</i> (2012): SF/Comedy Horror mash up as Aliens invade a grimy South London council estate.</p>
Session 9	<p>Trends in Contemporary Youth Culture 2: EDM</p> <p>The rise of Techno-based ‘EDM’ – from House to Grime and Dubstep - and attitudes to recreational drug use in Britain. Reasons why EDM began in Europe 20 years before the USA</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Chapter 10 pp 350-385.</p> <p>VIEWING: <i>Human Traffic</i> (2000); Four kids get into dance music ‘n’ drugs to escape boring jobs.</p>
Session 10	<p>Trends in Contemporary Youth Culture 3: Technology</p> <p>The impact of social media on patterns of socialising and consumption; globalisation versus ‘glocalisation’ in the worldwide transmission of Hip-Hop; ‘flashmobbing’ in Britain and the US. Plus, ‘mashed up’: the detribalisation of youth cultures since the 1990s.</p>	<p>READING Bill Osgerby, ‘Invasion of the Cyber Kids’, from <i>Youth Media Chapter 9, pp201 – 207</i>. (Routledge, 2004)</p> <p>RESEARCH: Each student finds a statistic online, which demonstrates either that the generation gap is narrowing or that it remains in place, and shares their data with the class for group discussion.</p>
Session 11	<p>Trends in Contemporary Youth Culture 4: The Greying of Youth Culture A</p> <p>Mind the Gap: the promotion of a ‘late youth’ market by corporations and advertisers, and the colonisation of youth culture by middle-aged consumers; the familial transmission of youth culture,</p>	<p>READING: Weight, <i>Mod: From Bepop to Britpop</i>, Conclusion, ‘A Heritage of Modernism’ pp. 386 – 398.</p> <p>and Andy Bennett & Paul Hodkinson, <i>Ageing and Youth Cultures</i>, Chapter 7, ‘Dance Parties & Ageing’ (Berg, 2013), pp.95-104.</p>
Session 12	<p>Trends in Contemporary British Youth Culture 3: The Greying of Youth Culture B</p> <p>Teenage strategies to maintain the generation gap from social media to gang culture and generational social/political attitudes.</p>	<p>Course Evaluations.</p>

REQUIRED READINGS:

- Richard Weight, *Mod: A Very British Style* (Random House, 2015)

RECOMMENDED READINGS:

GENERAL

- Bennett, Andy, *Cultures of Popular Music* (OUP, 2001).
- Bennet, Andy (ed.) *Ageing and Youth Cultures: Music, Style and Identity* (Berg, 2012).
- Melly, George, *Revolt Into Style: The Pop Arts in Britain* (Penguin, 1970).
- Bill Osgerby, *Youth in Britain since 1945* (Blackwell, 1998)
- Reynolds, Simon, *Retromania: Pop Culture's Addiction to its Own Past* (Faber, 2012)

- Shapiro, Harry, *Waiting for the Man: The Influence of Drugs and Popular Music* (2nd Ed., Helter Skelter, 1999)

CLASS

- Davis, John, *Youth and the Condition of Britain: Images of Adolescent Conflict* (Continuum, 1990)
- Hall, Stuart and Jefferson, Tony, *Resistance Through Rituals: Youth Subcultures in Postwar Britain* (Routledge, 1993)
- Hebdige, Dick, *Subculture: The Meaning of Style* (Routledge, 1979)

GENDER

- MacRobbie, Angela, *Feminism and Youth Culture* (Routledge, 1998)
- Padel, Ruth, *I'm A Man: Sex, Gods and Rock 'n' Roll* (Faber, 2000)
- Reynolds, Simon, *The Sex Revolts: Gender, Rebellion and Rock 'n' Roll* (Serpent's Tail, 1995)

RACE

- Tulloch, Carol, 'Black Style in Britain', in Carol Tulloch (ed.) *Black Style* (V&A, 2004)
- Hebdige, Dick, *Cut 'N' Mix : Culture, Identity and Caribbean Music* (Routledge, 1987)
- Hyder, Rehan, *Brimful of Asia: Negotiating Ethnicity on the UK Music Scene* (Ashgate, 2004)
- Jones, Simon, *Black Culture, White Youth: The Reggae Tradition from JA to UK* (Macmillan, 1988)

FASHION

- Beward, Christopher, *Fashion* (Oxford, 2003)
- Beward, Christopher, *Fashioning London* (Berg, 2014)
- MacRobbie, Angela, *In The Culture Society: Art, Fashion and Popular Music* (Routledge, 1999)
- MacRobbie, Angela, *British Fashion Design: Rag Trade or Image Industry?* (Routledge, 1998)
- Tungate, Mark, *Fashion Brands: Branding Style From Armani to Zara* (Kogan Page, 2004)

MUSIC & OTHER MEDIA

- Bugge, Christian, 'Selling Youth in the Age of Affluence: Marketing to Youth in Britain since 1959,' in Black and Pemberton, *An Affluent Society? Britain's Post-War 'Golden Age' Revisited* (Ashgate, 2004).
- Byren, David, *How Music Works*, (Canongate, 2013)
- Donnelly, K.J., *Pop Music in British Cinema* (BFI, 2001)
- Mundy, John, *Popular Music on Screen* (Manchester University Press, 1999)
- Napier-Bell, Simon, *Black Vinyl, White Powder*: (Ebury, 2002)
- Passman, Donald S., *All You Need to Know About the Music Business* (4th UK Ed., Penguin, 2004)

MOD

- Barnes, Richard, *Mods!* (Plexus, 1991)
- Hewitt, Paolo, *The Soul Stylists: Six Decades of Modernism from Mods to Casuals* (Mainstream, 2003)
- Rawlings, Terry, *Mod: A Very British Phenomenon* (Omnibus, 2000)

PUNK

- Savage, Jon, *England's Dreaming: Anarchy, Sex Pistols, Punk Rock and Beyond* (Faber, 1992)

REGGAE AND SKA

- Bradley, Lloyd, *Bass Culture: When Reggae Was King* (Penguin, 2001)
- Thompson, Dave, *Wheels out of Gear: 2 Tone, The Specials and a world in flame* (Helter Skelter, 2004)

NEW WAVE

- Reynolds, Simon, *Rip It Up and Start Again: Postpunk 1978-84* (Faber, 2005)

BRITPOP

- Harris, John, *The Last Party: Britpop, Blair and the Demise of English Rock* (Fourth Estate, 2003)



HIP-HOP

- Chang, Jeff, *Can't Stop, Won't Stop: A History of the Hip-Hop Generation* (Ebury, 2005)

RAVE

- Bill Brewster and Frank Broughton, *Last Night A DJ Saved My Life* (Headline, 1999)
- Garratt, Sheryl, *Adventures In Wonderland: A Decade of Club Culture* (Headline, 1998)
- Collin, Matthew, *Altered State: The Story of Ecstasy Culture and Acid House* (2nd Ed., Serpent's Tail, 1998)
- Reynolds, Simon, *Energy Flash: Journey Through Rave Music and Dance Culture* (Picador, 1998)

TECHNOLOGY

- Crary, Jonathan, *24/7: Late Capitalism and the End of Sleep* (Verso, 2014).
- Greenfield, Adam, *Radical Technologies: The Design of Everyday Life* (Verso, 2017).
- Larnier, Jared, *You Are Not a Gadget*, (Penguin, 2011).

GENERATIONS

- Andy Bennett, 'The post-subcultural turn: some reflections 10 years on', *Journal of Youth Studies* Vol. 14, No. 5, August 2011
- Hodkinson, P. (2015) 'Youth Cultures and the Rest of Life: Subcultures, Post-Subcultures and Beyond', *Journal of Youth Studies*, Volume 19, No. 5, 2016.

NOTES:

This course is offered during the regular semester and in the summer. For summer sections, the course schedule is condensed, but the content, learning outcomes, and contact hours are the same.