

Popular Music in America

Summer B 2016

MUH 3025, E-Learning in Canvas

Section 0105

Prerequisites: None

Instructor: Terri Brinegar

Office Hours: Via the Conferences tab

Please contact me through the Inbox tool in Canvas to arrange an appointment.

Course Description

This course explores popular music in the United States including its history, styles, composers, artists, and genres. In this course, students will examine the characteristics of popular music, develop listening skills, identify key musical features, and study cultural and historical contexts for making music.

Course Objectives

Within this course, students will achieve the following goals:

- Identify and recognize American popular musical styles, genres, performers, and composers
- Develop music listening skills
- Develop critical thinking skills in relation to American popular music in its social environment
- Write scholarly essays with the correct grammar and format
- Develop connections between the political, historical, cultural, economic, and social issues with the development of popular music by Americans
- Investigate and analyze how race and oppression factored into the development and dissemination of American popular music

Course Structure

The course is organized around a series of modules that explore the place of music in relation to social and political forces in American history and popular culture. There is no expectation of previous musical or music theory study for this course. Each week will have a set of modules, accessible through e-Learning (Canvas). These modules will include instructions on readings in the textbook, instructions on listening examples, links to online discussions, PDFs, lecture videos, and weekly quizzes. **Deadlines are clearly posted in the Canvas calendar and on each assignment and no late work will be accepted.**

This course is a 6-week condensed version of the 15-week course usually available during the Fall/Spring terms. There will be multiple chapters, discussion posts, and lectures to watch in every given module. If this were a face-to-face class, we would most likely be meeting five days per week. Therefore, keep this in mind that you will need to be DILIGENT in keeping up with the materials.

Readings

Required Text (*and see below for required listening which requires purchase*)

Larry Starr and Christopher Waterman, eds., *American Popular Music: From Minstrelsy to MP3*, 4th ed. New York: Oxford University Press, 2014. ISBN: 9780199859115

I HIGHLY RECOMMEND that you buy a new version of the text rather than a used copy because you will need the access code to the downloadable audio, which may or may not be available in a used copy. The book is available in the UF Bookstore or online (use express shipping). Not having the required text and music downloads in hand will not be an acceptable reason for an extension on the first week's deadlines.

The publisher for the text has a website with supplemental materials that you may find useful: <http://www.oup.com/us/starr>.

Listening Examples

As I mentioned above, you MUST purchase the fourth edition of the text in order to receive the access code for the downloadable audio examples. Not having the audio examples will create a severe detriment on your ability to fully assimilate the material being discussed. Some of the songs are only available through iTunes and **must be purchased for a complete download**. You are welcome to access the songs through YouTube if they are available AND the correct version.

Because music is an important part of our class, it is important to listen attentively, or "critically." I recommend listening to each example more than once to fully integrate the musical aspects in relation to the text. You will be assessed on the listening examples, so you must integrate the music along with the explanations in the text of each required song.

Discussion Posts (25%)

In each weekly module, students are expected to post to the discussion board short (250-500 words) essay-type responses to weekly questions, which I will post on the board. The questions will be based on the readings, listening examples, and/or lectures, and if you include citations, use the proper format, for example: (Starr, 21). Responses will be graded on a 10-point scale.

DISCUSSION POSTS ARE DUE ON THURSDAY BY 11:59 P.M.

In addition, you must post a reply to at least TWO of your classmates' discussion posts. These should be at least three lines in length and are due on the following Sunday at 11:59 p.m. Failure to submit TWO response posts will automatically lose THREE points out of ten for the assignment as a whole.

Substantive Response Posts

This course relies heavily on your participation and contributions to the discussion board. In addition to observing netiquette guidelines, the following practices will help you earn the best grade possible and support the learning community.

- A "substantive" comment is one that provides something in addition to the initial post or previous comments.

- Posting a question that prompts clarification or leads the discussion deeper into the topic would be considered "substantive".
- Posts that are only "I agree" are not "substantive".

For more information on how to create a substantive post, please view the site below.
<http://www.examiner.com/article/creating-substantive-responses-online-discussion>

Weekly Tests (30%)

Tests will be drawn from the readings, musical examples, and the lecture videos. They must be completed by the posted deadline. The tests are 60 minutes in length and include both multiple choice and essay-type responses. Failure to complete the test by 11:59 p.m. on Sunday will result in a ZERO on the quiz with no chance for a make-up. Each test will cover all of the chapters assigned during that week's assignments.

TESTS ARE DUE ON SUNDAY BY 11:59 P.M. OF EACH WEEK.

Artist Paper (10%)

Choose from a list of artists supplied by the professor and write a 500-750 word paper, noting the substantial contributions by this artist. Do not describe the artist's youth, unless that is pertinent to your discussion. Focus on the musical elements and how they were an expression of the social, political, racial, or gender themes of the time. Paper must be double-spaced, 12-point font, 1" margins, and include the proper citations. **DO NOT USE WIKIPEDIA FOR YOUR SOURCE!**

Final Project (15%)

The final project will consist of either a paper, Power Point presentation, interview transcription, composition, concept map, or CD compilation. You must contact the professor with your topic and format and you **MUST** include a bibliography, regardless of what you choose. Choose from one of the following:

1. Write a 1000-1500 word paper that expands upon one of the themes covered in class (politics, race, gender, etc. in music). (Get topic approved by instructor).
2. Write a 1000-1500 word paper that compares secular and sacred American music traditions.
3. Create a Power Point presentation (20-25 slides) that describes one genre in its entirety: songwriting, dissemination, venues played, technology used, and the music business of the time.
4. Interview several people about their sense of music in the U.S. before the Civil War. (Play musical examples to them and notate their responses). Transcribe the interview and write your comments. 1000-1500 words.
5. Write a classic blues **and** country blues song using the correct lyrical format, pertinent themes, and musical form. Describe the gender of the performer, the instrumentation, locales in the U.S. that were relevant to each genre, and the places (venues, street corners, etc.) where the songs would be heard. Present via Power Point or other media. Must include audio with vocals and backing track.

6. Create a concept map connecting the musical characteristics of gospel, blues, R&B, soul, and disco, noting the similarities and differences and how each genre has developed.
7. Write an essay on James Brown defining his unique contributions. FYI – you must include musical knowledge, so unless you are a proficient musician, choose a different topic. Include information about the following:
 - a. Singing style
 - b. Polyrhythm
 - c. Black consciousness (both musically and through his actions)
 - d. Black empowerment
 - e. Funk as a genre
8. Create a compilation CD that traces the development of hip-hop and rap. Create liner notes and address musical, technological, lyrical, social, political, or historical significance. You must provide dates, composer names, and publisher information. Liner notes must provide historical information about each piece.
9. Group project – contact me with your ideas.

Final Exam (20%)

The final exam will consist of essay questions only. It will cover all the material from the entire semester.

Supplemental Material

While not required, I highly recommend that you watch the films in the “Supplemental Material” section of some of the modules. These films will greatly enhance your learning experience.

Also, the publisher of the text, Oxford University Press, has a website with additional learning tools for students, found here: <http://www.oup.com/us/starr>

Course Schedule	<u>Due Date</u>	<u>% of Final Grade</u>
Discussion Posts	Thursdays, 11:59 p.m.	25%
Response Posts	Sundays, 11:59 p.m. (included in Discussion Post grade)	
Module 1-5 Tests	Sundays 11:59 p.m.	30%
(Module 6 Test due on the last day of classes, Friday, Aug. 5 th at 11:59 p.m.)		
Artist Papers	Sunday, May 29, 11:59 p.m.	10%
Final Project	Friday, June 10, 11:59 p.m.	15%
Final Exam	Friday, June 17, 11:59 p.m.	20%

Communication

I will respond to student emails in a timely manner, Monday-Friday, during business hours. Emails sent during the weekend will be replied to on Monday morning. Please use proper capitalization, punctuation, and grammar in your email, as your time at UF is an opportunity to fine-tune your life beyond UF.

Late Work

Because this is a six-week online class, late work will not be accepted. So please, be diligent about the due dates and times! Ignorance of due dates is not a valid excuse!

Grading

Assignments will be evaluated with a grading rubric within 3 days of assignment due date. Comments will be made from the instructor or teaching assistant within the rubric. Click on the rubric icon to open the rubric to view your grade and comments.

Grading policies follow the policies laid out by UF. To understand how UF assigns grade points see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>. I use a standard grading scale when assigning grades.

A = 93-100
A- = 90-92
B+ = 87-89
B = 83-86
B- = 80-82
C+ = 77-79
C = 73-76
C- = 70-72
D+ = 67-69
D = 63-66
D- = 60-62

Office Hours

For virtual office hours, please contact me through the Inbox tool in Canvas to arrange an appointment; virtual office hours are held on the Conferences feature on Canvas.

Technology

If you experience a technical problem, please contact the e-Learning Help Desk first at helpdesk@ufl.edu. If it is an urgent problem, call them on the phone at (352) 392-4357. Take note of your Help Desk ticket number. Send me an email via the Canvas email system confirming that you have taken the advice of the Help Desk and provide me with your ticket number. If you have a computer malfunction, remember that there are computers available in the libraries across campus. Therefore, technology problems will not be an acceptable excuse for late or absent work. FYI, you MUST be able to listen to the musical examples.

Accommodations for Disabilities

Students who require specific accommodations for a disability should speak with me within the first two weeks of class to ensure these accommodations are met. Students requesting classroom accommodation must first register with the Dean of Students Office. The office will provide documentation to the student who must provide this documentation to the instructor. Contact the Dean of Students Disability Resource Center here: <http://www.dso.ufl.edu/drc/>. If this applies to you, please give me your DRC letter at the **beginning** of the semester so that I can accommodate your needs.

Academic Integrity

According to UF's Student Conduct & Honor Code, plagiarism includes, but is not limited to:

1. “Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.”
2. “Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.”

This can include friend’s papers, sources on the internet, or other sources that you do not cite. Any student who is discovered plagiarizing will receive a ZERO for that assignment. If the student plagiarizes more than once, he or she will be reported to the Office of Student Conduct for further actions. If you want to provide a quotation, please use this example: “Quote” (Baker, 21). That is, the quotation followed by the author’s last name and the page number or numbers accessed, all enclosed in parenthesis.

NOTE: I do not permit Wikipedia as an academic source! If information is used from Wikipedia rather than the assigned textbook, the student will receive a ZERO for that assignment. As stated on the UF Student Conduct & Honor Code website, unauthorized use of materials include: “3. Any materials or resources which the faculty member has notified the student or the class are prohibited.”

Class Schedule

This schedule is tentative and subject to change. Any changes will be announced to the class via Canvas.

Introduction to the Course

Assignments: Introduction discussion, post due by 11:59 p.m. Thursday
Introduction quiz, due by 11:59 p.m. Sunday

Module 1 - Chapters 1 & 2

Chapter 1 “Themes and Streams of American Popular Music”

Reading: pages 5-44

Watch lecture video

Listening: “Barbara Allen,” “Coo Coo” “Stagolee,” “La Negra”

Chapter 2 “After the Ball’: Popular Music of the Nineteenth and Early Twentieth Centuries”

Reading: pages 45-72

Watch lecture video

Listening: “Jeanie with the Light Brown Hair,” “After the Ball”

Module 2 – Chapters 3 & 4

Chapter 3 “‘Catching as the Small-Pox’: Social Dance and Jazz, 1917-1935”

Reading: pages 73-104

Watch lecture video

Listening: “Tiger Rag,” “Dipper Mouth Blues,” “East St. Louis Toodle-Oo”

Chapter 4 “I Got Rhythm’: The Golden Age of Tin Pan Alley Song, 1920s and 1930s”

Reading: pages 105-124

Watch lecture video

Listening: “April Showers” “How Deep Is the Ocean” “I Got Rhythm”

Module 3 – Chapters 5 & 6

Chapter 5 “St. Louis Blues’: Race Records and Hillbilly Music, 1920s and 1930s”

Reading: pages 125-154

Watch lecture video

Listening: “St. Louis Blues” “That Black Snake Moan” “Crossroads Blues” “Blue Yodel No. 2” “Gospel Ship” “The Sun Didn’t Shine” “Waiting for a Train”

Chapter 6 “In The Mood’: The Swing Era, 1935-1945”

Reading: pages 155-198

Watch lecture video

Listening: “Wrappin’ It Up” “Taking a Chance on Love” “Caravan” “One O’Clock Jump” “In The Mood” “New San Antonio Rose” “Brazil” “Nagüe”

ARTIST PAPER DUE SUNDAY, JULY 17TH, 11:59 P.M.

Module 4 – Chapters 7, 8, & 9

Chapter 7 “Choo Choo Ch’ Boogie’: The Postwar Era, 1946-1954”

Reading: pages 199-239

Watch lecture video

Listening: “Nancy (With the Laughing Face)” “Nature Boy” “Mambo No. 5” “Choo Choo Ch’ Boogie” “(I’m Your) Hoochie Coochie Man” “Mama, He Treats Your Daughter Mean” “Hound Dog” “It’s Mighty Dark to Travel” “I’m So Lonesome I Could Cry”

NO DISCUSSION POST FOR CHAPTER 7

Chapter 8 “Rock Around the Clock’: Rock ‘n’ Roll, 1954-1959”

Reading: pages 240-283

Watch lecture video

Listening: “Shake Rattle and Roll” “Sh-Boom” “Mystery Train” (Listen to both versions of the preceding songs); “Maybellene” “Long Tall Sally” “Don’t Be Cruel” “La Bamba” “Charlie Brown”

Chapter 9 “Good Vibrations’: American Pop and the British Invasion, 1960s”

Reading: pages 284-321

Watch lecture video

Listening: “Be My Baby” “My Girl” “You Can’t Hurry Love” “Yesterday” “Eleanor Rigby” “Good Vibrations”

Module 5 - Chapters 10, 11, & 12

Chapter 10 “Blowin’ in the Wind’: Country, Soul, Urban Folk, and the Rise of Rock, 1960s”

Reading: pages 322-367

Watch lecture video

Listening: “You Send Me” “A Change is Gonna Come” “Papa’s Got a Brand New Bag” “Respect” “Like a Rolling Stone” “Crossroads”

Chapter 11 “The 1970s: Rock Music, Disco, and the Popular Mainstream”

Reading: pages 368-407

Watch lecture video

Listening: “It’s Too Late” “Superstition” “Love’s Theme” “Hotel California” “Stairway to Heaven” “Oye Como Va” “Love to Love You Baby”

Chapter 12 “Outsiders’ Music: Progressive Country, Reggae, Salsa, Punk, Funk, and Rap, 1970s”

Reading: pages 408-449

Watch lecture video

Listening: “Poncho and Lefty” “Pedro Navaja” “Psycho Killer” “The Message”

Final Project Due Friday, July 29th at 11:59 p.m.

Module 6 – Chapters 13, 14, & 15

Chapter 13 “The 1980s: Digital Technology, MTV, and the Popular Mainstream”

Reading: pages 450-490

Watch lecture video

Listening: “Lady” “Sweet Dreams (Are Made of This)” “What’s Love Got to Do with It” “Jump” “Sledgehammer” “Like a Virgin” “When Doves Cry”

Chapter 14 “Smells Like Teen Spirit’: Hip-Hop, Alternative Music, and the Entertainment Business”

Reading: pages 491-541

Watch lecture video

Listening: “Walk This Way” “Night of the Living Baseheads” “What’s My Name?” “U.N.I.T.Y.” “Holiday in Cambodia” “Smells Like Teen Spirit” “Doo Wop (That Thing)” “Nowhere to Stand”

Chapter 15 “Conclusion”

Reading: pages 542-564

Watch lecture video

Listening: “Bodysnatchers”

NO DISCUSSION POST FOR CHAPTER 15

Final Exam: Due Friday, AUGUST 5th at 11:59 p.m.