

SYLLABUS  
School of Music -University of Florida  
***American Vernacular Music***

**Course Number:** MUH6526      **Credit Hours:** 3

**Instructors:**

<b>Section</b>	<b>Professor</b>	<b>Email</b>
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Lead Instructor and Course Designer: Dr. Dale Bazan

**Office Hours**

There are no specific office hours for this course as the instructor may be contacted at any time via email. Emails will be responded to within 24 hours during the week and 48 hours on the weekend. If a phone or video chat consultation is desired, those may be arranged directly with the instructor.

**Course Communications**

Please post general questions on the Course Questions discussion board (the type of question that you would raise your hand to ask in class). For personal or grade questions, please e-mail the instructor or make an appointment to speak via Skype or telephone.

**Course Description**

Vernacular music is the common musical language of a people. This course is an introduction to American vernacular music from the 1840s to the recent past, examining country, jazz, folk, rhythm & blues, rock & roll, rap, and Latin genres and styles. The cultural and social history, and an analytic study of musical style will be a focus. The processes used by vernacular musicians – playing by ear, improvising, songwriting, small group collaboration, an emphasis on listening, and facility on more than one instrument – will be explored. Curricular implications for K-12 music education settings will be considered.

**Required Texts**

Starr, L. & Waterman, C. (2021). *American popular music: From minstrelsy to MP3* (6th ed.). Oxford University Press (ISBN: 9780197543320). There is an interactive e-book available and recommended.

**Additional Resources**

*Encyclopedia of Popular Music Online*

Additional selected readings as indicated in the weekly schedule will be available for download from the course site.

Purdue's OWL at <https://owl.english.purdue.edu/owl/resource/560/01/>

Because academic writing and American Psychological Association (APA) writing formatting are expected in all assignments, please review any formatting at Purdue's Online Writing Lab.

Required listenings are available in the interactive e-book, on Spotify, or at Oxford's Resource Center (use the code in your textbook or purchase a code at this website): [https://learninglink.oup.com/access/starr-waterman-5e-student-resources#tag\\_video](https://learninglink.oup.com/access/starr-waterman-5e-student-resources#tag_video)

## Course Goals

Through full participation in this course, the graduate music education student will:

1. outline the chronological history of American vernacular music since about 1840;
2. discuss the stylistic traits that define genres of American vernacular music;
3. identify important performers, composers, and other individuals who created and influenced American vernacular music;
4. critically listen and respond to representative compositions from the history of American vernacular music;
5. describe the interactions between American vernacular music and selected broad social and political issues of the past;
6. apply music creation processes of American vernacular musicians and explore personal expression through associated musical forms by creating original music; and
7. incorporate aspects of popular music in K-12 music education settings.

## COURSE POLICIES

### WORKLOAD AND ASSIGNMENT POLICY

This graduate course requires considerable reading, along with discriminating reflection, writing, and discussion. Be prepared to devote the time necessary to be successful. The compressed format of this online course will require 15-18 hours of work per week to meet course expectations. *Late work will not be accepted unless prior arrangements have been made with your instructor.*

### EMAIL

Your UFL email account is the official email address used by the University, where official correspondence is sent. Important communication regarding this course may take place using your UF email address and/or the Canvas messaging system. All students need to regularly check both of these at least once per day. Make checking them part of your daily routine. Likewise, unless there are extenuating circumstances, when you send your instructor an email or Canvas message during the week (M-F) you can expect a reply within 24 hours. Instructors will reply on weekends as they are able.

### COURSE TECHNOLOGY

Students taking this course must have access to the following equipment and software:

- Computer with a high speed Internet connection
- Microsoft Office – available free for UF students at <http://software.ufl.edu>
- Webcam (can be integrated with your computer or laptop).
- Speakers, headphones, and/or earbuds that will allow for discerning music listening
- Internet browser
- Email
- Software as specified in assignment descriptions in Canvas

## UF POLICIES

### UNIVERSITY POLICY ON ACCESSIBILITY

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center (DRC) by visiting <https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### UNIVERSITY ACADEMIC HONOR POLICY

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://sccr.dso.ufl.edu/process/student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

### HEALTH AND WELLNESS RESOURCES

1. U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352- 392- 1575 so that a team member can reach out to the student.
2. Counseling and Wellness Center <http://www.counseling.ufl.edu/cwc/Default.aspx>, 352-392-1575; and the University Police Department: 352-392-1111 or 9-1-1 for emergencies.
3. Sexual Assault Recovery Services (SARS) Student Health Care Center, 352-392-1161
4. University Police Department  
352-392-1111 (or 9-1-1 for emergencies) – <http://www.police.ufl.edu/>

### COURSE EVALUATION PROCESS

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluer.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

## GETTING HELP

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu)
- (352) 392-HELP - select option 2
- [https://lss.at.ufl.edu/help/Student\\_Help](https://lss.at.ufl.edu/help/Student_Help)

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

- Other resources are available at <http://www.distance.ufl.edu/getting-help> for:
- Counseling and wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

## UNIVERSITY POLICY ON CLASS VIDEO RECORDINGS

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

## COURSE ASSESSMENTS

Additional details about course assignments and assessments are available on the course website including due dates.

- Introductory Activities: Class introduction, Perusall annotation and virtual meeting with instructor. 3%
- Listening Journal: A journal (document) maintained by students where they will reflect on assigned listening, discuss elective listening, compare and contrast musical selections, and otherwise document listening activities associated with the course. 10%
- Interactive Timeline: A timeline of popular music events and musicians will be developed through the course using interactive software. Connections between music and societal or historical events should be included. 10%
- Discussion Forum Participation: Weekly discussions will take place based on the course readings. Peer interaction will be included. 10%
- Perusall Reading Markups: Weekly annotations and interaction of the supplementary articles including interaction with peers. 7%
- Reaction Reports: 1-2 page reaction reports to the three guest lectures. 10%
- Songshare Presentation Project: Explain, from the perspective of a songwriter, the characteristics (e.g., structure of lyrics, form, melody, harmony, and rhythm) that make for an effective song. The main goal is to analyze a song and identify specific conventions and features that could be used by you (and others in the class) in your own songwriting efforts in the future. 15%
- Song Creation: Using any musical genre within the textbook, write lyrics for a verse and chorus, create a melody and accompaniment to go with the lyrics, record your song, and submit the recording and a reflective paper on the process. 15%
- Final Paper: A scholarly paper related to the content of the course. 20%

## **GRADING SCALE**

99-100	A+
93-98	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
63-66	D
60-62	D-
59 & below	F

The University of Florida's Grade Policies for Students can be found at:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

## COURSE OUTLINE

### **MODULE ONE: Foundations of American Vernacular Music**

**Topics:** American music themes, popular music of the nineteenth and early twentieth centuries

- Themes: listening, identity, technology, business, centers, sources
- Old Time Music
- Minstrel shows
- Early pop songwriters
- Dance music
- Waltz
- Brass bands
- Ragtime
- Influence of the phonograph
- People: George Dixon, Thomas Rice, Stephen Foster, John Philip Sousa, Paul Dresser, Harry von Tilzer, James Bland, Scott Joplin

#### **Objectives:**

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music; and
- describe the interactions between American vernacular music and selected broad social and political issues during formative years of American popular music.

#### **Student Tasks:**

- Watch the videos on the class website
- Establish listening journal and reflect on this week's assigned listening (see specific instructions on the course website)
- Establish interactive timeline of popular music and add items as you read
- Read:
  - Starr & Waterman: Chapters 1 & 2
- Read and annotate in Perusall: Woody, R. H. (2007). Popular music in school: Remixing the issues. *Music Educators Journal*, 93(4), 32-37.
- Listen to all pieces. Underlined pieces in the syllabus have a listening guide in the textbook. You should review the listening guide and any analysis before listening and follow analysis while listening. *Note:* For future weeks most required selections have a listening guide in the text and you are encouraged to listen to songs after reading them:
  - Old Time Music (Barbary Allen, Soldier's Joy, Soldier's Joy)
  - Long John
  - Coo Coo
  - Stagolee
  - The Tango: La Cumparsita (both versions)
  - Enique Nique
  - La Negra

- Jeanie with the Light Brown Hair
  - After the Ball
- Contribute to the weekly class discussion topic
- Schedule and complete a brief virtual meeting with your instructor based on your instructor's preferred method

### **Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation

## **MODULE TWO: Social Dance, Jazz, and Tin Pan Alley**

**Topics:** Social dance, jazz, Tin Pan Alley

- Turkey trot and tango
- Dixieland
- Dance music
- Jazz
- Tim Pan Alley song form
- Standards
- Style characteristics and forms:
- People: Vernon and Irene Castle, James Europe, King Oliver, Noble Sissle, Eubie Blake, Paul Whiteman, Irving Berlin, Cole Porter, George and Ira Gershwin, Al Jolson, Bing Crosby

### **Objectives:**

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music; and
- describe the interactions between American vernacular music and selected broad social and political issues of the early 1900s.

### **Student Tasks:**

- Watch the videos on the class website
- Read:
  - Starr & Waterman: Chapters 3 & 4
- Read and annotate in Perusall: Kratus, J. (2016). Songwriting: A new direction for secondary music education. *Music Educators Journal*, 102(3), 60-65.
- Listen to all of the following pieces and review listening guides for underlined items:
  - Castle House Rag
  - Tiger Rag
  - Dipper Mouth Blues
  - West End Blues

- Ain't Misbehavin
- East St. Louis Toodle-Oh
- Deed I Do
- My Blue Heaven
- April Showers (both versions)
- How Deep is the Ocean?
- I Got Rhythm
- Post listening journal reflection
- Participate in the discussion forum
- Add items to your interactive timeline
- Learn about the Songshare Project and submit the title and artist(s) or group of the song you will analyze
- Learn about the guest lecturer and attend the zoom meeting or view it after.

**Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation
- Guest lecture reaction report
- Submission of Songshare Project title and artist(s) or group to your instructor

**MODULE THREE: Blues and the Swing Era**

**Topics:**

- Race records
- Classic blues
- Country blues
- Early country music
- Great depression
- Swing music
- Western swing
- Latin music in the Swing era
- People: Mamie Smith, W. C. Handy, Bessie Smith, Louis Armstrong, Charley Patton, Blind Lemon Jefferson, Robert Johnson, Vernon Dalhart, The Carter Family, Jimmie Rodgers, Woody Guthrie, Fletcher Henderson, Benny Goodman, John Hammond, Gene Krupa, Count Basie, Duke Ellington, Glenn Miller, Mills Brothers, Roy Acuff, Singing Cowboys, Bob Wills, Xavier Cugat, Mario Bauza, Dizzy Gillespie

**Objectives:**

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music;
- describe the interactions between American vernacular music and selected broad social and political issues of the 1930s-1940s; and
- apply the course content to K-12 music education settings.



**Student Tasks:**

- Watch the videos on the class website.
- Read:
  - Starr & Waterman: Chapters 5 & 6
- Read and annotate in Perusall: Powell, B. (2021). Modern band: A review of literature. *Update: Applications of Research in Music Education*, 39(3), 39-46.
- Listen to underlined recordings after reviewing their listening guide in text. Other listening is encouraged but optional:
  - St. Louis Blues
  - Tom Rushen Blues
  - That Black Snake Moan
  - Cross Road Blues
  - Blue Yodel No. 2
  - Waiting for a Train
  - Dreaming with Tears in My Eyes
  - Gospel Ship
  - The Sun Didn't Shiner
  - I Want to Be a Cowboy's Shine
  - I Want to Be a Cowboy's Sweetheart
  - Pretty Polly
  - Remember Me
  - Wrappin' it Up
  - Taking a Chance on Love
  - Caravan
  - One O'Clock Jump
  - In the Mood
  - Paper Doll
  - Great Speckled Bird
  - Cool Water
  - New San Antonio Rose
  - Brazil
  - Nague
- Post listening journal reflection
- Add items to your interactive timeline
- Participate in the discussion forum
- Learn about the final paper project and prepare to submit a proposal to your instructor
- Learn about the guest lecturer and attend the zoom meeting or view it after.

**Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation
- Guest lecture reaction report
- Final paper proposal

## **MODULE FOUR: The Postwar Era & Rock 'n' Roll**

### **Topics:** Postwar era, Rock 'n' Roll

- Rise of the popular singer
- Urban folk music
- Mambo
- Rhythm & blues
- Country and Western music
- Cover versions
- Rock & Roll
- Influences of R&B and Country music on Rock & Roll
- Early Rock & Roll songwriters and producers
- People: Frank Sinatra, Nat King Cole, Pete Seeger & The Weavers, Louis Jordan, Milt Gabler, Leroy Carr, Scrapper Blackwell, Cecil Gant, Charles Brown, Muddy Waters, Ruth Brown, Big Mama Thornton, Johnnie Ray, Eddy Arnold, Bill Monroe, Ernest Tubb, Kitty Wells, Hank Williams, Alan Freed, Ricky Nelson, Bill Haley, Chuck Berry, Little Richard, Fats Domino, Elvis Presley, Kingston Trio, Buddy Holly, Ritchie Valens, Wanda Jackson, Connie Francis, Brenda Lee, Jerry Leiber, Mike Stoller,

### **Objectives:**

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music;
- analyze and describe American vernacular music with regards to form, melody, harmony, rhythm, style, genre and connections to society;
- describe the interactions between American vernacular music and selected broad social and political issues of the 1940s-1950s; and
- apply the course content to K-12 music education settings.

### **Student Tasks:**

- Watch the videos on the class website.
- Read:
  - Starr & Waterman: Chapters 7 & 8
- Read and annotate in Perusall: Burstein, S., & Powell, B. (2019). Approximation and scaffolding in modern band. *Music Educators Journal*, 106(1), 38-47.
- Listen to underlined recordings after reviewing their listening guide in text. Other listening is encouraged but optional:
  - Nancy (with the Laughing Face)
  - Nature Boy
  - Mambo No. 5
  - Mambo Italiano
  - Choo Choo Ch'Boogie
  - Black Night
  - Hoochie Coochie Man

- *Hound Dog*
- *Mama, He Treats Your Daughter Mean*
- *It's Mighty Dark to Travel*
- *Shake Rattle and Roll* (original and cover versions)
- *Sh-Boom* (original and cover versions)
- *A Guy is A Guy*
- *Maybellene*
- *Long Tall Sally*
- *Mystery Train* (original and cover versions)
- *Don't Be Cruel*
- *La Bamba*
- *Charlie Brown*
- Post listening journal reflection
- Add items to your interactive timeline
- Participate in the discussion forum
- Post Songshare Presentation Project

#### **Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation
- Songshare Presentation Project

### **MODULE FIVE: Motown, the British Invasion, and Rock**

**Topics:** American pop and the British invasion; country, soul, and urban folk music; growth of rock

- Dance music of the early 1960s
- Motown
- British invasion
- Latin influences
- Nashville sound
- Soul music
- Urban folk music
- Counterculture and psychedelic rock
- San Francisco rock
- People: Chubby Checker, Phil Spector, Berry Gordy, The Supremes, Brian Wilson and the Beach Boys, The Beatles, Ramon "Mongo" Santamaria, Ray Barretto, Herb Alpert, Patsy Cline, Ray Charles, James Brown, Aretha Franklin, Bob Dylan, Burt Bacharach and Hal David, Simon and Garfunkel, Jefferson Airplane, Grace Slick, Janis Joplin, Grateful Dead, Jerry Garcia, Jimi Hendrix, Creedence Clearwater Revival, Eric Clapton, Cream

#### **Objectives:**

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;

- identify important performers, composers, and other individuals who created and influenced American vernacular music;
- describe the interactions between American vernacular music and selected broad social and political issues of the 1960s-1970s; and
- apply the course content to K-12 music education settings.

### **Student Tasks:**

- Watch the videos on the class website.
- Read:
  - Starr & Waterman: Chapters 9 & 10
- Read and annotate in Perusall: Vasil, M. (2020). Using popular music pedagogies to foster 21<sup>st</sup> century skills and knowledge. *General Music Today*, 33(3), 46-51. *Music Education Research*, 9(3), 449-468.
- Listen to all the following recordings after reviewing their listening guide in text:
  - *Be My Baby*
  - *Uptown*
  - *My Girl*
  - *You Can't Hurry Love*
  - *Please Please Me*
  - *A Hard Day's Night*
  - *Yesterday*
  - *Eleanor Rigby*
  - *Good Vibrations*
  - *El Watusi*
  - *A Taste of Honey*
  - *You Send Me*
  - *A Change is Gonna Come*
  - *Papa's Got a Brand New Bag*
  - *Respect*
  - *Like a Rolling Stone*
  - *Crossroads*
- Post listening journal reflection
- Add items to your interactive timeline
- Participate in the discussion forum
- Learn about the guest lecture and submit a reaction report after the lecture

### **Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation
- Guest lecture reaction report

## **MODULE SIX: Developments in Mainstream and the Underground**

### **Topics:**

- Country music's influence on mainstream pop

- Rock & roll matures
- Disco
- Progressive Country music
- Reggae
- Salsa
- Punk and New Wave
- Funk
- Hip-Hop
- People: Merle Haggard, Glen Campbell, Charlie Rich, John Denver, Olivia Newton-John, Dolly Parton, Carole King, James Taylor, Stevie Wonder, Elton John, Rod Stewart, Chicago, Peter Frampton, Barry White, David Bowie, Eagles, Marvin Gaye, O'Jays, Spinners, Al Green, Joni Mitchell, Led Zeppelin, Carlos Santana, Donna Summer, Jackson Five, Osmonds, Village People, Bee Gees, Willie Nelson, Waylon Jennings, Bob Marley, Jimmy Cliff, Eddie Palmieri, Willie Colon, Hector Lavoe, Ruben Blades, Lou Reed, Iggy Pop, Sex Pistols, Talking Heads, Sly Stone, George Clinton, Kool Herc, Grandmaster Flash, Afrika Bambaataa

### **Objectives:**

- apply music creation processes of American vernacular musicians and explore personal expression through associated musical forms by creating original music;
- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music;
- describe the interactions between American vernacular music and selected broad social and political issues of the 1970s-1980s; and
- apply the course content to K-12 music education settings.

### **Student Tasks:**

- Watch the videos on the class website.
- Read:
  - Starr & Waterman: Chapters 11 & 12
- Read and annotate in Perusall: Humphreys, J. (2013). Relationships between popular music and democracy: Implications for popular music pedagogy. *Music Education Research International*, 6, 1-14.
- Listen to all the following recordings after reviewing their listening guide in text:
  - Stairway to Heaven
  - Oye Como Va
  - Love's Theme
  - Love to Love You Baby
  - Bad Girls
  - Good Times
  - Red Headed Stranger
  - Blue Eyes Crying in the Rain
  - Pedro Navaia
  - Psycho Killer
  - The Message

- Post listening journal reflection
- Add items to your interactive timeline
- Participate in the discussion forum
- Learn about the guest lecture and submit a reaction report after the lecture
- Submit the Song Creation project; also post to the discussion board to share and comment on your peers' original songs

### ***Assessments:***

- Listening journal
- Interactive timeline
- Discussion forum participation
- Perusall article annotation
- Guest reaction report
- Original song

## **MODULE SEVEN: Technology, MTV, and Globalization**

***Topics:*** Digital technology, MTV, popular mainstream, hip-hop, alternative music, entertainment business

- Digital technology and popular music
- Influence of MTV
- Hip-hop
- Techno
- Alternative music
- Influence of women
- Globalization – world music
- People: Kenny Rogers, Lionel Richie, Annie Lennox, Dave Stewart, Tina Turner, Eddie Van Halen, Peter Gabriel, Michael Jackson, Bruce Springsteen, Paul Simon, Prince, Madonna, Johnny Cash, Run-D.M.C., Jam Master Jay, Chuck D (Minator X), Professor Griff, Public Enemy, M. C. Hammer, Ice Cube, Dr. Dre, Eazy-E, Vanilla Ice, Snoop Doggy Dogg, Tupac Shakur, Sean “Puffy” Combs, Notorious B. I. G., Queen Latifah, Dead Kennedys, Kurt Cobain, Nirvana, Ani DiFranco, Lauryn Hill, Alison Krauss, k.d. lang, Gloria Estefan, Selena, Ravi Shankar, Ry Cooder, Eddie Vedder

### ***Objectives:***

- critically listen and respond to representative compositions from the history of American vernacular music;
- outline the chronological history of American vernacular music since about 1840;
- identify important performers, composers, and other individuals who created and influenced American vernacular music; and
- describe the interactions between American vernacular music and selected broad social and political issues of the 1980s-2000s.

### ***Student Tasks:***

- Watch the videos on the class website.
- Read:

- Starr & Waterman: Chapters 13 & 14
- (No Perusall reading this week)
- Listen to underlined recordings after reviewing their listening guide in the text. Listening to other recordings is encouraged but optional:
  - *Lady*
  - *What's Love Got to Do with It*
  - *Sweet dreams (Are Made of This)*
  - *Jump*
  - *Like a Virgin*
  - *When Doves Cry*
  - *Walk This Way*
  - *Night of the Living Baseheads*
  - *What's My Name?*
  - *UNITY*
  - *Holiday in Cambodia*
  - *Smells Like Teen Spirit*
  - *Doo Wop (That Thing)*
  - *Nowhere to Stand*
- Post listening journal reflection
- Add items to your interactive timeline
- Participate in the discussion forum

### **Assessments:**

- Listening journal
- Interactive timeline
- Discussion forum participation
- Song creation project

## **MODULE EIGHT: Current Issues in American Vernacular Music**

**Topics:** Revisiting consistent themes in vernacular music

- Music and identity
- Race and ethnicity
- Technology (MP3, Spotify, iPod, iTunes, YouTube, streaming audio)
- Popular music in advertising, new popular music economy
- Hip-hop
- People: Radiohead, Kanye West, Taylor Swift, Outkast, Adele, Andre

### **Objectives:**

- outline the chronological history of American vernacular music since about 1840;
- discuss the stylistic traits that define genres of American vernacular music;
- identify important performers, composers, and other individuals who created and influenced American vernacular music;
- critically listen and respond to representative compositions from the history of American vernacular music;

- describe the interactions between American vernacular music and selected broad social and political issues of current times; and
- apply the course content to K-12 music education settings.

### ***Student Tasks:***

- Watch the videos on the class website
- Read:
  - Starr & Waterman: Chapter 15
- Listen to all recordings below and review those underlined with listening guides in the textbook:
  - Bodysnatchers
  - Hey Ya
  - To Pimp a Butterfly
  - Rolling in the Deep
  - Shake it Off
- Complete your listening journal
- Complete your interactive timeline to the discussion board and provide feedback to peers, and submit to your instructor
- Submit final paper by Wednesday of the final week.

### ***Assessments:***

- Interactive timeline
- Listening journal
- Discussion board participation
- Final paper