

Popular Music in America

Spring 2022

MUH 3025, E-Learning in Canvas

Prerequisites: None

Instructor: Jason Mullen jasonmullen@ufl.edu

Office Hours: Online office hours via Zoom will be conducted by 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 the cultural and historical context of American popular 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
- Draw connections between the political, historical, cultural, economic, and social issues with the development of popular music by Americans
- Understand issues of race, gender, class and cultural identity that have shaped popular music in America

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, listening examples, links to online discussions, PDFs, lecture videos, weekly quizzes and assignments. **Deadlines are clearly posted in the Canvas calendar and on each assignment. Please be on time with your assignments.**

Readings

Required Text (*and see below for required listening*)

Larry Starr and Christopher Waterman, eds., *American Popular Music: From Minstrelsy to MP3*, 5th ed. New York: Oxford University Press, 2018. ISBN: 9780190632991

MUH3025 corresponds to the **fifth edition** which is the required edition. The book is available for purchase in the UF Bookstore, online, or as an eBook through Oxford University Press (more about that below). Again, you should purchase the 5th Edition.

There is also an **eBook Version** available with the text and listening examples through the Oxford University Press Learning Cloud. This is a good option for a number of reasons: There is a 14-day trial period, and you will have electronic access to the text immediately after purchase. You can do this by self-enrolling with Oxford University Press by following the link below. Once in the system, click on “Interactive eBook” and then follow the prompts to explore purchasing options: <https://oup.instructure.com/enroll/LM8CFN>

Listening Examples

Listening will play a large role in this course! As mentioned above, you should purchase the Fifth Edition of the text. If you purchase the eBook, you will have access to the streaming audio examples through Oxford University Press Learning Cloud. If you decide to rent or purchase a used copy of the textbook, you will likely need to access the songs through YouTube or Spotify, which is also an option, but the full listening examples are immediately available to you by purchasing the eBook. *Please note that Firefox is the best browser when streaming audio or accessing the eBook*

You can access the musical examples via the Oxford University Press Learning Cloud here: <https://oup.instructure.com/enroll/LM8CFN>

Because music-listening is an integral part of our class, it is important to do so attentively. I recommend listening fully to each example to integrate the musical aspects in relation to the text. There will be listening examples in the quiz, so be prepared to incorporate the music along with the explanations in the text of each required song. When we begin our Creative Assignments, in the second half of the semester, describing your own personal listening experiences in relation to what you learn from the text and lectures will be part of the assignments.

Discussion Posts (25%)

In each weekly module, students are expected to post to the discussion board a short (250-350 words) essay-type responses to weekly questions, which I will post on the board. The prompts will be based on the readings, listening examples, and/or lectures. Responses will be graded on a 10-point scale.

DISCUSSION POSTS ARE DUE EACH 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 you TWO 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 etiquette 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.

Weekly Quizzes (20%)

The quizzes (Modules 1-7) will consist of multiple choice and short answer questions and will be timed. The questions will be drawn from the readings, musical examples, and lecture videos. This is our time to read the text closely for details and lay the foundation for the development of popular music in America.

Creative Assignments (20%)

After the midterm we will move to the Creative Assignments portion (Modules 8-14). This will consist of reflections, listening guides, annotated mixtapes, and other more creativity-based assignments. These assignments will be an opportunity for you to take a self-guided direction while critically engaging with the text and course materials. I realize everyone learns in different ways. These varied assignment types help to support that.

Quizzes and Creative Assignments are due on SUNDAY BY 11:59 P.M. of each week. Quizzes and Creative Assignments must be completed by the posted deadline. Failure to complete the quiz or creative assignments by 11:59 p.m. on Sunday will result in a -10% deduction per week.

Mid-Term Exam (15%)

The mid-term will be a combination of multiple choice, listening examples, fill in the blanks, and short essay questions. It will cover all material, including listening examples, from the first half of the semester. I will send out some study suggestions closer to the exam.

Final Essays (20%).

The Final Essays will give you the opportunity to reflect on, and demonstrate, what you've come away with over the course of the semester. I will provide a number of different topics based on what we've covered in the course, from which you will choose and write essays. It is important to exhibit care with these through citing the text and lectures, in tandem with your own original observations, to show a deep understating of the music and the larger social and political issues etc. I will send out more information closer to the due date to make sure everyone is well prepared!

Supplemental Material

While not required, this course is populated with "Supplemental Material" within each module. These materials might be helpful and often enhance your learning experience.

<u>Course Schedule</u>	<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 Posts grade)	
Quizzes	Sundays, 11:59 p.m.	20%
Creative Assig.	Sundays, 11:59 p.m.	20%
Midterm Exam	Monday, Oct. 18th	15%
Final Essay	Friday, Dec 10th	20%

Communication

I will respond to emails in a timely manner, Monday-Friday, during business hours. Emails sent during the weekend will be replied to on Monday. You can contact me through the Canvas Inbox Message system or email me at jasonmullen@ufl.edu.

Late Work

Generally late work will not be accepted. Please, be diligent about the due dates and times and be in touch well in advance if you have extenuating circumstances.

Grading

Comments will be made from the instructor or teaching assistants. Since this is an online class a large amount of learning and interactions happened through these comments. Please take note of them.

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.

93-100 = 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-

Office Hours

For office hours, please contact me to arrange a meeting. I will hold virtual office hours via Zoom. Please feel free be in touch to set up a time to meet!

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. Also remember, 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 and they will be reported to the Office of Student Conduct for further actions. 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.

Class Schedule

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

Module 1: Chapter 1 "Themes and Streams of American Popular Music"

To Do

Read pg. 5-45

Watch Lecture Video

Listen: "Barbara Allen,
"Coo Coo,"
"Stagolee,"
"La Negra"

Due Date	Assignments
Thurs. Jan. 13	Discussion Post #1
Sun. Jan. 16	Quiz #1
Sun. Jan. 16	Two (2) Response Posts
Sun. Jan. 9	Discussion Post Intro
Sun. Jan. 9	Syllabus Quiz

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

To Do

Read pg. 46-72
Watch Lecture Video
Listen: “After the Ball”

Due Date	Assignments
Thurs. Jan. 20	Discussion Post #2
Sun. Jan. 23	Quiz #2
Sun. Jan. 23	Two (2) Response Posts

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

To Do

Read pg. 73-104
Watch Lecture Video
Listen: “Tiger Rag,”
“Dipper Mouth Blues,”

Due Date	Assignments
Thurs. Jan. 27	Discussion Post #3
Sun. Jan. 30	Quiz #3
Sun. Jan. 30	Two (2) Response Posts

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

To Do

Read pg. 105-124
Watch Lecture Video
Listen: “My Blue Heaven”
“April Showers”

Due Date	Assignments
Thurs. Feb. 3	Discussion Post #4
Sun. Feb. 6	Quiz #4
Sun. Feb. 6	Two (2) Response Posts

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

To Do

Read pg. 125-156
Watch Lecture Video
Listen:
“St. Louis Blues”

Due Date	Assignments
Thurs. Feb. 10	Discussion Post #5
Sun. Feb. 13	Quiz #5
Sun. Feb. 13	Two (2) Response Posts

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

To Do

Read pg. 157-201
Watch Lecture Video
Listen: “Wrappin’ It Up”

Due Date	Assignments
Thurs. Feb. 17	Discussion Post #6
Sun. Feb. 20	Quiz #6
Sun. Feb. 20	Two (2) Response Posts

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

To Do

Read pg. 202-246
Watch Lecture Video
Listen: “Nancy (With the Laughing Face)”

Due Date	Assignments
Feb. 24	Midsem. Feedback
Feb. 27	Quiz #7
Wed. Mar. 2	MIDTERM

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

Read pg. 247-290
 Watch Lecture Video
 Listen: “Sh-Boom”
 “Long Tall Sally”

Due Date	Assignments
Thurs. Mar. 3	Discussion Post #8
Sun. Mar. 6	350-Word Reflection #1
Sun. Mar. 6	Two (2) Response Posts

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

Read pg. 291-328
 Watch Lecture Video
 Listen: “Be My Baby”

Due Date	Assignments
Mon. Mar. 14	Discussion Post #9
Mon, Mar. 14	Listening Guide #1
Spring Break	No Responses Required

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

Read pg. 329-376
 Watch Lecture Video
 Listen: “You Send Me”

Due Date	Assignments
Thurs. Mar. 17	Discussion Post #10
Sun. Mar. 20	Annotated Mixtape #1
Sun. Mar. 20	Two (2) Response Posts

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

Read pg. 377-418
 Watch Lecture Video
 Listen: “Bad Girls”

Due Date	Assignments
Thurs. Mar. 24	Discussion Post #11
Sun. Mar. 27	350-Word Reflection #2
Sun. Mar. 27	Two (2) Response Posts

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

Read pg. 419-459
 Watch Lecture Video
 Listen: “Blue Eyes Crying in the Rain”

Due Date	Assignments
Thurs. Mar. 31	Discussion Post #12
Sun. Apr. 3	Mini-Essay
Sun. Apr. 3	Two (2) Response Post

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

To Do

Read pg. 460-502
Watch Lecture Video
Listen: “Lady”

Due Date	Assignments
Thurs. Apr. 7	Discussion Post #13
Sun. Apr. 10	Meanings and Pop
Sun. Apr. 10	Two (2) Response Posts

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

To Do

Read pg. 503-554
Watch Lecture Video

Due Date	Assignments
Thurs. Apr. 14	Discussion Post #14
Sun. Apr. 17	Listening Exercise

Module 15: The Internet Age, 2000-

To Do

Read pg. 555-600
Listen: “Bodysnatchers”

Due Date	Assignments
Fri. Apr. 22	Discussion Post #15
Sun. Apr. 24	Final Essay