

MUSI 1003: Popular Music & Diversity in American Society

UConn, Hartford Campus (Fall 2018)

Mon/Wed/Friday:

Section 1: 10:10-11:00 (HTB138)

Section 2: 2:30-3:20 (HTB219)

Instructor: Dr. Heather de Savage

Office Hours: Wednesdays, 1:30-2:15, or by appointment (please email, call, or request in person)

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Course Description:

Welcome to MUSI 1003! This course examines American popular music within its historical and social context, primarily throughout the 20th century. It will encourage you to think critically and creatively about popular music in relation to topics of diversity. We will study significant styles of American popular music, with a focus on select songs that exemplify their respective genres, and explore several recurring themes throughout the course:

- the role of popular music as a symbol of identity (race, ethnicity, gender, social class, generation, etc.)
- the interaction of European American, African American, and Latin American traditions
- the influence of mass media and technology (printing, recording, radio, video, internet)

MUSI 1003 falls within both Group 1 (Arts and Humanities) and Group 4 (Diversity and Multiculturalism) of the General Education curriculum (more information on the goals of these content areas is provided at the end of this document).

Required Materials

- 1) Access to HuskyCT for posted class materials, announcements, and the submission of assignments
- 2) There are two required books for this course:

Textbook: *American Popular Music: From Minstrelsy to MP3*, 5th ed. (by Larry Starr and Christopher Waterman) ISBN 9780190632991

(The eBook version is available to rent through this site: <https://redshelf.com/book/775552/american-popular-music-775552-9780190633042-larry-starr-christopher-waterman>)

Anthology: *Pop, Rock & Soul Reader*, 3rd ed. (edited by David Brackett) ISBN 9780199811700

These books are available as a bundle at the UConn Bookstore; however, if you prefer to find the books through online retailers, please use the ISBN information given above.

Course Goals

The course is intended to enhance your enjoyment and understanding of the music you already know, as well as to introduce you to less familiar styles and genres. You will develop critical listening skills and become more informed consumers of popular music.

Learning Methods

- Classroom lectures and discussion
- Critical reading of primary sources representing diverse experiences
- Critical listening to audio and video recordings
- Some Friday classes will be given as online activities to complement and enrich the in-class experience

General Class Preparation

Please complete reading and listening assignments prior to class, as indicated on the course schedule. (See “Class Work” for grading)

- 1) “Textbook” refers to *American Popular Music*: the lecture material is drawn primarily from this book. I have indicated the full chapter(s) related to each class; however, to help you prepare effectively, I have specified which pages to read prior to class.
- 2) “Brackett” refers to *The Pop, Rock, & Soul Reader* anthology of source readings; for most weeks, there will be a short set of response questions to complete in your Brackett packet. (Please be sure to bring these and your Brackett book to class.)
- 3) Listening assignments

We will review many musical examples throughout the course, but certain examples particularly illustrate the topics discussed in class. The course scheduled includes the songs I would like you to review on your own before each class. For each song, you should:

1. Listen at least once (preferably several times) prior to class
2. Review the related textbook pages (indicated on the schedule) and follow along with the listening guide, if provided
3. Complete the questions to the best of your ability in your Listening packet. We will discuss these examples in class, so you will have a chance to catch any missing details along the way.

If you prepare well, you should find it easy and (hopefully) enjoyable to participate in our class discussions. Even if you have not studied music formally, each student brings a unique voice to this class. Please feel free to contribute your opinions, ideas, and responses!

Grading Requirements

Class Work (40%)

For each of our four units of study, students will complete two packets of response questions:

- 1) Listening Packet includes questions pertaining to the music examples we study in class (textbook)
- 2) Brackett Packet includes questions pertaining to our anthology readings (*The Pop, Rock, and Soul Reader*)

All of the packets are available for download on HuskyCT. I recommend that you print a copy of this packet to complete your assignments, check your responses during class, and take notes as we discuss these examples.

Each set of completed packets should be uploaded to HuskyCT by the end of day, on the date given above.

Accepted formats: .doc, .docx, or pdf. Please be sure any Google Doc or image files are converted to pdf prior to submission. (HuskyCT does not process .pages or .jpg properly, and they are unreadable.) Handwritten responses are perfectly fine, as long as I can read them; you may submit a scanned copy (pdf) through HuskyCT by the due date.

Note: *You may refer to a printed copy of your packet during tests, if you find it helpful to do so. However, the use of laptops, tablets, phones, or other digital devices will not be allowed during tests.*

In addition to the Listening and Brackett packets, any online assignments prepared for select Friday classes (see schedule) will also be factored into your Class Work grade.

Tests (40%)

There will be four in-class tests, of equal grading weight. All four tests will include multiple-choice questions (listening and general knowledge); Test 4, which will take place during the final exam period, will include a smaller amount of “new” material, but will also include a short essay of a cumulative nature (details to follow).

Requests for makeup tests will be evaluated on a case-by-case basis, and may need to be given in my office at the Storrs campus. Please avoid scheduling work hours and other appointments on or off campus during class time, especially on the day of a test. Additionally, leaving campus early for school breaks, or other vacations/trips, is not considered an excused absence. Please check the course schedule and make your plans accordingly.

If you believe you qualify for “bunched finals” rescheduling during Final Exam week, you must submit a request to through the Dean of Students to be approved in advance; please check your final exam schedule and plan accordingly.

Short Paper (20%)

You will submit 3-5 pages on a popular music topic of your choice (within basic guidelines, to be provided), due at the end of the semester. This is not technically a research paper, although you will most likely need to incorporate some information from your textbook, Brackett anthology, and/or other sources (printed or online materials). Details will be provided on a separate document. The purpose is 1) to give you a chance to explore new-to-you music, or to expand on your existing musical knowledge, and 2) to give your instructor an opportunity to read your perspective on your selected topic.

General Classroom Policies

- Responsible attendance is expected; please do your best to attend all classes
- Open and respectful discussion of the topics and music we explore is encouraged
- Please turn off your phone and/or texting devices during class
- Unrelated internet use during class is not allowed, as it is distracting to everyone

Students with Disabilities

Please contact the disability office for information on test procedures as soon as possible so we can plan accordingly.

Academic Misconduct Statement

Academic misconduct in any form is in violation of the University of Connecticut Student Conduct Code and will not be tolerated. This includes, but is not limited to, copying or sharing answers on tests or assignments, plagiarism, and having someone else do your academic work. Depending on the act, a student could receive an F grade on the test/assignment, an F for the course, or could be suspended or expelled.

Religious Observance Statement

Students anticipating such a conflict should inform their instructor in writing within the first three weeks of the semester, and prior to the anticipated absence, and should take the initiative to work out with the instructor a schedule for making up missed work. For conflicts with final examinations, students should, as usual, contact the Office of Student Services and Advocacy.

Additional Policies for the University of Connecticut

Helpful information can be found through the following links:

- Policy on Discrimination, Harassment and Inappropriate Romantic Relationships:
<http://policy.uconn.edu/?p=2884>
- Sexual Assault Reporting Policy:
<http://sexualviolence.uconn.edu/>

Goals for General Education Courses as articulated by the General Education Oversight Committee (extracted from GEOC website, geoc.uconn.edu)

The purpose of general education is to ensure that all University of Connecticut undergraduate students:

1. become articulate, 2. acquire intellectual breadth and versatility, 3. acquire critical judgment, 4. acquire moral sensitivity, 5. acquire awareness of their era and society, 6. acquire consciousness of the diversity of human culture and experience, and 7. acquire a working understanding of the processes by which they can continue to acquire and use knowledge.

MUSI 1003 fulfills requirements in two General Education content areas (Arts and Humanities, and Diversity and Multiculturalism), as outlined on the following page:

Group 1 courses (Arts and Humanities) should provide a broad vision of artistic and humanist themes. These courses should enable students themselves to study and understand the artistic, cultural and historical processes of humanity. They should encourage students to explore their own traditions and their places within the larger world so that they, as informed citizens, may participate more fully in the rich diversity of human languages and cultures. The primary modes of exploration and inquiry within the Arts and Humanities are historical, critical, and aesthetic.

Group 4 courses (Diversity and Multiculturalism). In this interconnected global community, individuals of any profession need to be able to understand, appreciate, and function in cultures other than their own. Diversity and multiculturalism in the university curriculum contribute to this essential aspect of education by bringing to the fore the historical truths about different cultural perspectives, especially those of groups that traditionally have been under-represented. These groups might be characterized by such features as race, ethnicity, gender, sexual identities, political systems, or religious traditions, or by persons with disabilities. By studying the ideas, history, values, and creative expressions of diverse groups, students gain appreciation for differences as well as commonalities among people. Subject matter alone cannot define multicultural education. A key element is to examine the subject from the perspective of the group that generates the culture. The inquiry needs to be structured by the concepts, ideas, beliefs, and/or values of the culture under study. Regardless of the approach, courses should view the studied group(s) as authors and agents in the making of history.

MUSI 1003: Popular Music & Diversity in American Society
 University of Connecticut, Hartford Campus, Fall 2018
 Dr. Heather de Savage

M/W/F

Section 1: 10:10am-11:00am (HTB138)

Section 2: 2:30-3:20 (HTB219)

Topics: These are the general topics we will discuss in class. You will find it easier to take notes during lecture if you familiarize yourself with the topics prior to class by completing the reading assignments listed in the next column.

Textbook Reading: Please read the assigned pages before that class. You will find it helpful to focus on the information pertaining to the listening examples for that class, and follow along with any listening guides included. Recommended: take a look at the review questions at the end of each chapter, and see how much you remember.

Listening: Please listen to the assigned songs before that class, read the related information in the textbook, and complete the questions in your Listening packet. The textbook indicates whether the song is included on its Dashboard site, or on Spotify. (These are all standard recordings, and can also be found on YouTube or other sources, if necessary.)

Brackett Reading: The anthology readings relate to particular topics we will study, and should be completed (along with the response questions) as close to that particular class as possible. For example, the Brackett reading for Week 2 relates to our discussion of Blues music, therefore it makes sense to complete that assignment as close to Class 4 as possible.

Friday Online: Select Fridays will be given as online assignments to be completed in place of an in-class lecture (see schedule below for Friday classes with online assignments). Completed assignments are due in HuskyCT by the following Sunday (end of day). For Fridays that are scheduled as regular classes, please plan on attending.

Week/Class	Topics	Textbook Reading	Listening	Brackett Reading
Week 1: Mon: 8/27 (1)	Mon: Introduction to the course	Mon: Chpt. 1 (please familiarize yourself with the themes discussed in the textbook, and the “Streams of Tradition”)	Mon: None	No Brackett reading this week
Wed: 8/29 (2)	Wed: 19 th - and early-20 th century, minstrel shows; early-American songs; ragtime	Wed: Chpt. 2 (46-54; 62-68)	Wed: “Jennie with the Light Brown Hair”	
Fri: 8/31 (3)	Fri: 1920s-30s, Tin Pan Alley, Broadway	Fri: Chpt. 2 (58-60); Chpt. 3 (73-78); Chpt. 4 (105-108; 110-13; 118-23)	Fri: “My Blue Heaven”; “I Got Rhythm”	

<p><u>Week 2:</u> Mon: 9/3 (X) Wed: 9/5 (4) Fri: 9/7 (5)</p>	<p>Mon: NO CLASS [Labor Day] Wed: "Race records"/early blues music Fri: "Hillbilly records"/early country music</p>	<p>Mon: NO CLASS [Labor Day] Wed: Chpt. 5 (125-44) Fri: Chpt. 5 (144-55)</p>	<p>Mon: NO CLASS [Labor Day] Wed: "St. Louis Blues"; "That Black Snake Moan" Fri: "Blue Yodel no. 2"; "Gospel Ship"</p>	<p>Assignment 1: Brackett, Chpt. 6 "Blues People and the Classic Blues" (30-38)</p>
<p><u>Week 3:</u> Mon: 9/10 (6) Wed: 9/12 (7) Fri: 9/14 (8)</p>	<p>Mon: Jazz in the 1920s-30s Wed: Swing during the Great Depression Fri: Swing (cont'd); review</p>	<p>Mon: Chpt. 3 (93-98; 101); Chpt. 6 (157-65) Wed: Chpt. 6 (165-170; 172-76) Fri: Swing (cont'd); review</p>	<p>Mon: "Wrappin' It Up" Wed: "In the Mood" Fri: "Taking a Chance on Love"</p>	<p>Assignment 2: Brackett, Chpt. 3 "Big Band Swing Music" (14-21)</p>
<p><u>Week 4:</u> Mon: 9/17 (9) Wed: 9/19 (10) Fri: 9/21 (11)</p>	<p>Mon: Test 1; Packet 1 due [Listening and Brackett] Wed: "Big Singers" in the 1940s; Frank Sinatra Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Mon: Test 1; Packet 1 due [Listening and Brackett] Wed: Chpt. 6 (193-96); Chpt. 7 (202-13) Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Mon: Test 1; Packet 1 due [Listening and Brackett] Wed: "Nancy with the Laughing Face" Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Assignment 3: Brackett, Chpt. 10 "Jumpin' the Blues with Louis Jordan" (51-56)</p>
<p><u>Week 5:</u> Mon: 9/24 (12) Wed: 9/26 (13) Fri: 9/28 (14)</p>	<p>Mon: Postwar era (cont'd); Rhythm & Blues; Louis Jordan; Muddy Waters Wed: Women in the Postwar era, R&B (Ruth Brown; Big Mama Thornton); Country & Western Fri: Early-rock 'n' roll; Chuck Berry; Little Richard</p>	<p>Mon: Chpt. 7 (221-31) Wed: Chpt. 7 (231-45) Fri: Chpt. 8 (247-52; 256-68)</p>	<p>Mon: "Choo Choo Ch'Boogie"; "Hoochie Coochie Man" Wed: "Hound Dog" (Thornton); "Mama, He Treats Your Daughter Mean" Fri: "Maybellene"; "Long Tall Sally"</p>	<p>Assignment 4: Brackett, Chpt. 25 "The Music Industry Fight Against Rock 'n' Roll" (123-29)</p>

<p><u>Week 6:</u> Mon: 10/1 (15) Wed: 10/3 (16) Fri: 10/5 (17)</p>	<p>Mon: Early-rock 'n' roll, Elvis Presley Wed: The Producer as Artist: Phil Spector Fri: Berry Gordy and Motown</p>	<p>Mon: Chpt. 8 (268-82) Wed: Chpt. 9 (291-305) Fri: [pages?]</p>	<p>Mon: "Don't Be Cruel" Wed: "Be My Baby" Fri: "My Girl", "You Can't Hurry Love"</p>	<p>Assignment 5: Brackett, Chpt. 26 "The Brill Building and the Girl Groups" (131-40)</p>
<p><u>Week 7:</u> Mon: 10/8 (18) Wed: 10/10 (19) Fri: 10/12 (20)</p>	<p>Mon: From Imitation to Experimentation: The Beach Boys Wed: The Beatles and the British Invasion Fri: Test 2; Packet 2 due [Listening and Brackett]</p>	<p>Mon: Chpt. 9 (305-309; 319-22) Wed: Chpt. 9 (309-19); Chpt. 10 (360-64) Fri: Test 2; Packet 2 due [Listening and Brackett]</p>	<p>Mon: "Good Vibrations" Wed: "A Hard Day's Night"; "Eleanor Rigby" Fri: Test 2; Packet 2 due [Listening and Brackett]</p>	<p>No Brackett this week</p>
<p><u>Week 8:</u> Mon: 10/15 (21) Wed: 10/17 (22) Fri: 10/19 (23)</p>	<p>Mon: Soul; James Brown Wed: Soul (cont'd); Aretha Franklin Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Mon: Chpt. 10 (329-31; 332-42) Wed: Chpt. 10 (342-45) Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Mon: "Papa's Got a Brand New Bag" Wed: "Respect" Fri: NO REGULAR CLASS ONLINE ASSIGNMENT</p>	<p>Assignment 6: Brackett, Chpt. 35 "Aretha Franklin Earns Respect" (194-99)</p>
<p><u>Week 9:</u> Mon: 10/22 (24) Wed: 10/24 (25) Fri: 10/26 (26)</p>	<p>Mon: Urban Folk, Bob Dylan Wed: Psychedelic Rock; Hendrix Fri: 1970s rock; concept albums</p>	<p>Mon: Chpt 10 (347-56) Wed: Chpt. 10 (356-60; 364-68; 370-74) Fri: Chpt. 11 (377-81; 393-405)</p>	<p>Mon: "Like a Rolling Stone" Wed: "Purple Haze" Fri: "Stairway to Heaven"; "Oye Como Va"</p>	<p>No Brackett reading this week</p>

<p><u>Week 10:</u> Mon: 10/29 (27) Wed: 10/31 (28) Fri: 11/2 (29)</p>	<p>Mon: The 1970s: Disco; Funk Wed: Salsa; Punk; New Wave Fri: NO REGULAR CLASS FREE FRIDAY! (Recommended: work on paper and catch up on missing assignments.)</p>	<p>Mon: Chpt. 11 (391-92; 410-417); Chpt. 12 (445-48) Wed: Chpt. 12 (429-45) Fri: NO REGULAR CLASS FREE FRIDAY! (Recommended: work on paper and catch up on missing assignments.)</p>	<p>Mon: "Bad Girls" Wed: "Pedro Navaja" Fri: NO REGULAR CLASS FREE FRIDAY! (Recommended: work on paper and catch up on missing assignments.)</p>	<p>Assignment 7: Brackett, Chpt. 57 "Get Up on Disco" (328-39)</p>
<p><u>Week 11:</u> Mon: 11/5 (30) Wed: 11/7 (31) Fri: 11/9 (32)</p>	<p>Mon: The 1980s: digital technology; MTV Wed: Test 3; Packet 3 due [Listening and Brackett] Fri: 1980s albums; pop stars; Michael Jackson,</p>	<p>Mon: Chpt. 13 (460-66; 470-73) Wed: Test 3; Packet 3 due [Listening and Brackett] Fri: Chpt. 13 (476-86)</p>	<p>Mon: : "Sweet Dreams"; "Jump" Wed: Test 3; Packet 3 due [Listening and Brackett] Fri: "Thriller" [Watch the full-length music video online, if possible.]</p>	<p>No Brackett reading this week</p>
<p><u>Week 12:</u> Mon: 11/12 (33) Wed: 11/14 (34) Fri: 11/16 (35)</p>	<p>Mon: 1980s pop stars (cont'd); Madonna and Prince Wed: Early hip-hop Fri: Hip-Hop Breaks Out (1980s)</p>	<p>Mon: Chpt. 13 (488-501) Wed: Chpt. 12 (448-53) [jumping back briefly] Fri: Chpt. 14 (506-13)</p>	<p>Mon: "When Doves Cry" Wed: "The Message" Fri: "Walk This Way"; "Night of the Living Baseheads"</p>	<p>Assignment 8: Brackett, Chpt. 63 "Madonna and the Performance of Identity" (372-77)</p>
<p><u>Week 13</u></p>	<p>Thanksgiving Break (11/18-11/24)</p>			

