MUSC 11C: Popular Music of the United States

Summer Session 1 2018

June 25 - July 27

MW 1:00 - 4:30PM

Music Center, RM 131

Instructor: Ryan Lambe, Ph.D. Candidate
Email: RLambe@UCSC.edu (mailto:RLambe@UCSC.edu)
Office Hours: Wednesday 11:30 AM McHenry Library Cafe and by appointment

TA: Kira Dralle, Ph.D. Candidate
Email: KDralle@UCSC.edu (mailto:KDralle@UCSC.edu)
Office Hours: By appointment

TA: Sanguk Kim, D.M.A. Candidate
Email: SKim179@UCSC.edu (mailto:SKim179@UCSC.edu)
Office Hours: By appointment

Course Description

U.S.-based popular music from the 1850s through the 2010s. Emphasizes: narratives of race, ethnicity, gender, class, and immigration in jazz, country, and blues genres; diverse late-20th Century cultural revolutions. Pop music topics are studied through engagement with critical race and ethnicity studies themes including essentialism, cultural appropriation, whiteness, and intersectionality.

Course Outcomes

- Reflect on and question students’ own listening practices as culturally and historically situated
- Analyze recorded music and music video using music-discipline specific language
- Recognize and recall prominent genres, artists, record companies, and songs of popular music from the United States
• Outline, consider, and recall scholarly arguments in the fields of popular music and race/ethnicity studies
• Develop a written interpretation of the means by which a given popular music song performs ideologies of race/ethnicity

Teaching Philosophy

Education, in my view, is an ongoing process of liberation in which students develop critical thinking skills and become more self-directed in their learning. To do this, I teach using active and collaborative learning methods where students engage with one another to process and produce course content through structured activities. In this way, students move toward further self-actualization and agency as they take responsibility for their own learning within the cultural system of education.

Method of Instruction: Group discussion of readings and music analysis

Course Website: On Canvas at https://ucsc.instructure.com/courses/14782. All readings and media, as well as many assignments will be posted on this website so it is vital that you can make use of Canvas frequently.

Bring to each class

• Something to eat (3.5 hour class periods!)
• Paper and writing utensil (for in-class activities, notes, and quizzes)
• A copy of the session’s “Before Class” reading, either digital or paper. Keep in mind that there is no internet or cell phone service in room 131.
• Listening Guide for one of each session’s media

Study Schedule Recommendations

To achieve an A, the UCSC Educational Opportunity Program recommends a ratio of 3 hours studying per week for each unit. For a 5-unit course, you would be studying for 15 hours each week. However, summer courses move twice as quickly. Instead of 30h/week, I recommend the following weekly study schedule of 20h/week.

• Work in class: 7 hours
• Reading: 6 hours
• Listening to and analyzing music: 3 hours
• Work on projects (genre presentation/song interpretations): 3 hours
• Review prior readings and media for quizzes: 1 hour

Attendance Policy

Because this course, like all summer courses, moves quickly, and because much of the content depends on group work, it is necessary for you to be in each of the 9 sessions. Three absences will result in a failing grade. Be sure to be in class so you can work with your colleagues to develop your ideas.

Late Assignments: Except in circumstances involving a death in the family or extreme personal illness, late assignments will not be accepted. In those circumstances, email RLambe@UCSC.edu

Emailing Instructor and TAs: If you have a question or concern about the course, please email your instructor or TA. You can expect a reply within 48 hours.

• A-Li: Ryan - RLambe@UCSC.edu
• Lin-Tang: Kira - KDralle@UCSC.edu
• Tao-Zhu: Sanguk - SKim179@UCSC.edu

Important Dates

• Add - Thursday, June 28
• Drop - Monday, July 2
• No Class- Wednesday, July 4th
• Midterm Due - Monday, July 9
• Withdraw - Friday, July 13
• Final Due - Wednesday, July 25

Title IX Disclosure

Title IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831)502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential counseling support, (831)459-2462. Reports to law enforcement can be made to UCPD, (831)459-2231 ext.1. For emergencies call 911. Faculty are required under the UC Policy on Sexual
Violence and Sexual Harassment to inform the Title IX Office should the become aware that you or any other student has experienced sexual violence or sexual harassment.

**Academic Integrity Statement**

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect and responsibility,. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other reports of academic dishonesty in order to ensure that the integrity of scholarship is valued at UCSC. In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed but the instructor of the course and disciplinary sanctions imposed either by the provost of his or her college or by the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in the expulsion from the university and a permanent notation on the student’s transcript.

**Resources for Students with Disabilities**

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

For students with reading disabilities, English Language Learners, and students with excessive restraints on their time, I offer computer-generated audio files of many of the required readings.

**Respect for Diversity**

It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students’ learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resources, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, ability, age, socioeconomic status, ethnicity, race, and prior learning. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of this course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious or cultural events, please let me know so that we can make arrangements for you. Please commit to fostering a collaborative and inclusive environment in this classroom, to learning from one another, and to bringing your own skills, knowledge and experience to the table with sincerity and care.
Graded Activities

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<th>Activity</th>
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Song Interpretation - 50%

Write a 900-1100 word paper in which you propose an interpretation of the means by which a given popular music song performs ideologies of race/ethnicity. You will be asked to submit portions of this assignment for review and feedback. See the assignment description on the Canvas website for more information.

1. Song Choice (5%) Due 7/2
2. Song Listening Guide (5%) Due 7/9
3. Song Interpretation Draft with Assessments (20%) Due 7/16
4. Song Interpretation Final (20%) Due 7/25

Genre Presentations - 15%

In groups of 4, choose a genre of popular music from a list, research, it, and present it to the class. Genre Presentations are due sometime between session 3-10 depending on your genre. See the assignment description on the Canvas website for more information.
**Listening/Reading Quizzes - 20%**

Each week, you will take a short quiz to help you recall and rehearse information about the readings and listening examples. We will have quizzes every Wednesday starting session 4. Content for the quizzes will be drawn from the compiled sentences we write in class in response to the readings and listening samples. You can find those sentences in [this google doc](#).

**Listening/Reading Guides - 15%**

Before each class, complete a listening guide for the song that corresponds to the **first letter of your last name**. These guides are work spaces to develop your critical listening skills so they will be graded only on a complete/incomplete basis. You will be working in small groups each class to **compare listening guides** and **write one sentence** connecting the song to one of the course readings. Many of the songs come from the reading directly so this sentence could come from the reading. Also before class, you are asked to **find the thesis of** that session’s ‘Before class’ reading.

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**Course Schedule**

<table>
<thead>
<tr>
<th>Week</th>
<th>Session</th>
<th>Date</th>
<th>Topic</th>
<th>Work Due</th>
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<tr>
<td>1</td>
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<td>2</td>
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<td>6/27</td>
<td>Crossover/Hybridity: Genre, Race, and Michael Jackson</td>
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<td>3</td>
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<td>Essentialism in Pop and the African Diaspora</td>
<td>• Listening Guide 2</td>
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<td>• Genre Presentations 1-2</td>
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<td>• Song Choice</td>
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<td>3</td>
<td>4</td>
<td>7/9</td>
<td>Cultural Appropriation in Blues, Hip-Hop, and Soul</td>
<td>• Listening Guide 3</td>
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<td>• Genre Presentations 3-4</td>
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<td>• Song Listening Guide</td>
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<td><strong>Racial Privilege, Whiteness, and the Legacy of Blackface Minstrel Songs</strong></td>
<td>Listening Guide 4</td>
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<td>Listening/Reading Quiz 1</td>
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<td><strong>Racial and Gender Respectability in Motown</strong></td>
<td>Listening Guide 5</td>
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<td>Genre Presentations 7-8</td>
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<td>Song Interpretation Draft</td>
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<td><strong>Intersectionality and Third Wave Feminism in Riot Grrrl and Hip-Hop</strong></td>
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<td><strong>Race and Sexuality in Blues</strong></td>
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<td><strong>Queer Dance, Place, and Utopian Resistance</strong></td>
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<td>Listening/Reading Quiz 3</td>
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**Session 1: Categories: Race/Ethnicity, Pop Music**

**Learning Objectives:**

1. Activate your prior knowledge about Popular Music using a K/W/L Chart
2. Locate course expectations on the syllabus
3. Create a list of class agreements for discussion
4. Compare and contrast the terms race and ethnicity
5. Analyze a song using a listening guide and music terminology

**Readings in Class:**

3. Philip Tagg, “Figure 3.1 Folk music, art music, popular music: an axiomatic triangle.” In Reading Pop Music, 76. (2000).

Media:

Session 2: Crossover/Hybridity: Genre, Race, and Michael Jackson

Learning Objectives:
1. Outline differences in approaches to the study of genre
2. Explain some racial/ethnic influences on the boundaries of Pop Music as a distinct genre
3. Plan a presentation of a genre of popular music
4. Research a given genre of popular music

Readings:
2. In Class: [Removed]

Media:
Session 3: Essentialism in Pop and the African Diaspora

Learning Objectives:

1. Reflect on students’ experiences with essentialism
2. Give examples of differing uses of essentialism inside and outside popular music
3. Analyze a music video using music and film terminology

Readings:


Media:

Listening Guide Group Assignments
(https://docs.google.com/document/d/17LV2RwOqVisdDCp04D_bp_6ko0Ozre37IjLrsIqFK6w/edit)


July 4th: No Class
Session 4: Cultural Appropriation in Blues, Soul, Disco, and Hip-Hop

Learning Objectives:

1. Create a graphic organizer demonstrating an understanding of relationships between cultural appropriation, social power dynamics, and essentialism
2. Identify the thesis of Kehrer’s 2017 chapter and discriminate between possible theses
3. Identify examples of cultural appropriation in Blues, Soul, Rock, and Soul
4. Outline the development of the genres Cool Jazz and Country Pop
5. Peer-assess listening guides for the Song Interpretation project

Readings:


Media:

Listening Guide Assignments Session 4
(https://docs.google.com/document/d/1_muZihjjLF2ieC4GVeU09A7uzGelLo6_eMEOxymYthA/edit?usp=sharing)

Session 5: Racial Privilege, Whiteness, and the Legacy of Blackface Minstrel Songs

Learning Objectives:

1. Examine students’ own racial privilege by creating a list of racialized social expectations about their lives
2. Outline historical changes to the concept of whiteness
3. Connect the changing concept of whiteness to racial privilege by considering possible motivations
4. Summarize the ways the legacy of minstrelsy makes use of racial privilege to construct whiteness

Readings:

2. In Class:

Media:

Listening Guide Group Assignments - Session 5
(https://docs.google.com/document/d/1UauSr8oRaYykSLtOgz-UnJ9_tymwRVcUoyPPftdhHRM/edit?usp=sharing)


Session 6: Race and Gender Respectability in the 1960s

Learning Objectives:

1. Define the term ‘Double Consciousness’ and connect it to students’ own experiences
2. Read scholarship on Motown, Identify the thesis, and connect the ideas of ‘double consciousness’ and ‘respectability’ to the readings
3. Peer- and Self- Assess student writing for the Song Interpretation Draft using a rubric
4. Outline the history and stylistic traits of genres 7: Indie and 8: Soul
5. Make observations about Motown and 1960s girl groups connecting them to the ideas of double consciousness and respectability

Readings:

1. Before Class:

2. In Class

Media:

*Listening Guide Group Assignments* ([https://docs.google.com/document/d/1fQ_HmErt0l4dDE2GChK_GCp4gq8LAcFtVkjPp26xPe9o/edit?usp=sharing](https://docs.google.com/document/d/1fQ_HmErt0l4dDE2GChK_GCp4gq8LAcFtVkjPp26xPe9o/edit?usp=sharing))

   [https://tinyurl.com/j3wnhzn](https://tinyurl.com/j3wnhzn)
   [https://tinyurl.com/qx58368](https://tinyurl.com/qx58368)
   [https://tinyurl.com/ybcx4f27](https://tinyurl.com/ybcx4f27)

**Session 7: Intersectionality and Third Wave Feminism in Riot Grrrl and Hip-Hop**

Learning Objectives:
1. Diagram the ways intersectionality acts as an intervention in pre-existing social justice movements
2. Reflect on the ways students’ own intersectional positions influence their music listening and consumer practices
3. Analyze recorded music for the ways that it demonstrates intersectionality

Readings:


Media:

Listening Guide Group Assignments  (https://docs.google.com/document/d/1MEfdkwJltVk6mqvlezbh-VaEdoAVGKyV2W7AoFBLbnA/edit?usp=sharing)


Session 8: Race and Sexuality in Blues

Learning Objectives:

1. Connect Crenshaw’s “Intersectionality” to Davis’s observations about the gendered and sexual performances in the songs of blues women in the 1920’s-1940s
2. Outline Davis’s chapter by identifying the thesis, conclusion, and supporting evidence
3. Compare and contrast the tactics used by Ma Rainey/Bessie Smith and Josephine Baker to resist racist misogyny
4. Analyze recorded examples of Blues Women, making observations about race, gender, and sexuality
5. Outline the history, literature, and culture of genres 11: Folk Revival and 12: Riot Grrrl

Readings:


Media:

**Session 8: Listening Guide Group Assignments**

1. Ma Rainey. “Prove it on me blues.” Paramount Records (1928) [https://tinyurl.com/y9hal95c](https://tinyurl.com/y9hal95c)
3. Ma Rainey. “Trust No Man.” Paramount Records (1926) [https://tinyurl.com/y7r4nv4j](https://tinyurl.com/y7r4nv4j)
4. Bessie Smith. “St. Louis Blues” (1925) [https://tinyurl.com/ppozuvt](https://tinyurl.com/ppozuvt)
7. In-Class: Christene Dall’s *Wild Women Don’t Have the Blues* (1989) [https://tinyurl.com/ycvhe65u](https://tinyurl.com/ycvhe65u)

**Session 9: Queer Dance, Place, and Utopian Resistance**

Learning Objectives:

1. Make observations about dance, music, and queer performance
2. Describe the role of dance in music to perform place
3. Outline historical events in the life of Bounce music
4. Reflect on what students’ have learned about race and popular music in writing

Readings:

1. Before Class:

Listening:

Listening Guide and Reading Group Assignments for Session 9
(https://docs.google.com/document/d/1TAw1mXO4jO5ahKS3gdiCb_tPozPlUwlDZvcmK8cdJM/edit?usp=sharing)


Course Summary:

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