

VC 12160 12F ✓
APPROVED MAR 27 2013

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MUSIC College: CLASS
2. Faculty Contact Person: Ian Rollins Telephone: 281-455-6012 Email: irollins@uh.edu
3. Course Information on New/Revised course:

- Instructional Area / Course Number / Long Course Title:
MUSI / 3303 / Popular Music in the Americas Since 1840
- Instructional Area / Course Number / Short Course Title (30 characters max.)
MUSI / 3303 / POP MUSIC OF AMERICAS SN 1840
- SCH: 3.00 Level: JR CIP Code: 5009020003 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements
5. Was the proposed/revised course previously offered as a special topics course? Yes No
If Yes, please complete:

- Instructional Area / Course Number / Long Course Title:
____ / ____ / _____
- Course ID: _____ Effective Date (currently active row): _____

6. Authorized Degree Program(s): BA/BS?
 - Does this course affect major/minor requirements in the College/Department? Yes No
 - Does this course affect major/minor requirements in other Colleges/Departments? Yes No
 - Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
MUSI / 3303 / Popular Music in the Americas Since 1840
 - Course ID: 34800 Effective Date (currently active row): 82503

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
Cr: 3. (3-0). Prerequisite: ENGL 1304 Description (30 words max.): Historical survey of popular music styles from the U.S., Mexico, the Caribbean, and Latin America from 1840 to the present.

10. Dean's Signature: _____ Date: 10/8/12
 Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: Music, CLASS

Person Making Request: Ian Rollins

Telephone: 281-455-6012

Email: irollins@uh.edu

Dean's Signature: _____

Date: September 10, 2012

Course Number and Title: MUSI 3303 Popular Music in the Americas since 1840

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will understand basic musical traditions of varied traditions in popular music in the Americas. Students will learn to use a standard methodology that synthesizes various approaches in the understanding and interpretation of unique sounds and influences of popular music in the Americas. Students will analyze the social changes, new technologies, identity configurations and economic conditions that helped create various musical styles. Students will understand the transnational and global impacts of music from the U.S., the Caribbean, Mexico, and Latin America. Students will know basic popular music genres.

Component Area for which the course is being proposed (check one):

Communication

American History

Mathematics

Government/Political

Science

Language, Philosophy, & Culture

Social & Behavioral Science

Creative Arts

Component Area Option

Life & Physical Sciences

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will write a live performance review analyzing, evaluating and synthesizing information about musical genres included and the cultural context of the music.

Communication Skills:

The performance review will be used to demonstrate students' ability to communicate effectively.

Empirical & Quantitative Skills:

N/A

Teamwork:

Students will form groups of 3 or 4 through use of the discussion boards and finding similar interests. They will present a multimedia-infused lecture in front of the class at the end of the semester creating a website and/or powerpoint/keynote presentation. The presentation will be 10-20 minutes in length. The topic must cover a musical movement associated with a social movement in history. Individuals associated with the movement can be the primary topic. At least four primary sources are required. Each student will turn in a minimum 250 word "diary" of the collaboration effort. The project will be at the end of the semester, but topics will be due near the middle of the semester.

It is up to the students to delegate responsibility and work together.

Social Responsibility:

The performance review will consider the historical and cultural context music included in the performance.

Personal Responsibility:

N/A

Will the syllabus vary across multiple section of the course? Yes No

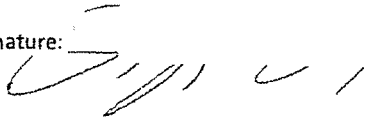
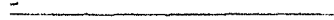
If yes, list the assignments that will be constant across sections:

The live performance review paper and the teamwork project.

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature:

A handwritten signature in black ink, appearing to be "S. J. ...", written over a horizontal line.A solid horizontal line, likely a placeholder for a signature or name.

MUSI 3303 - POPULAR MUSIC OF THE AMERICAS SINCE 1840*

This course satisfies the Writing Intensive Experiences in the Disciplines or the Creative Arts component of the Core Curriculum.

Professor: Dr. Ian Rollins
Office: 138
E-mail: irollins@uh.edu
Office hours: by appointment.

During the last 150 years, popular music has developed distinctive and highly varied traditions in the Americas. This course introduces some of these musical traditions. In order to understand and interpret the unique sounds and influences of this music, we will use a standard methodology in popular music study that synthesizes several approaches. We will analyze the social changes, new technologies, identity configurations, and economic conditions that helped create some of these styles. Most of the kinds of music covered in this course had a transnational -- and recently global -- impact; therefore we will be discussing music from the U.S., the Caribbean, Mexico, and Latin America. We'll be discussing selected popular music genres as case studies.

This course has a major writing component. One major goal for this class is that it will help you with writing in the future for your profession or for other classes that you take.

Course Prerequisite: ENGL 1304.

The assignments for this class come from a required reading packet and audio selections.

1. Audio selections -- these are required listening examples from Spotify. They will be played in class, and to study them further you will need to subscribe to Spotify (there is a free version of this service) and listen to them on your own.
2. Reading packet available at the University Copy Center.
3. Other possible readings downloadable via Blackboard.

This course fulfills the following Core Objectives in Creative Arts (CA) and Writing in the Disciplines (WID):

Creative Arts and Writing in the Disciplines Objectives:

Critical Thinking: Students will analyze, evaluate, and synthesize information about musical genres drawn from a variety of sources (CA, WID). Writing is one way in which students will perform this evaluation and synthesis (WID).

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Communication Skills: Students will develop and interpret ideas about music and its cultural context (CA, WID). Students will understand and demonstrate the conventions, practices, and standards of writing about music (WID).

Teamwork: Students will work effectively with others for the shared purpose of understanding music and its cultural context.

Social Responsibility: Students will gain intercultural competence and the ability to engage in the regional and national community.

Writing in-the Disciplines Objectives:

1. Students will understand the contexts of writing about music, and will develop writing skills specific to music through invention, organization, drafting, revision, and editing. Writing projects will address musical content and will meet criteria specific to the field of music.

2. Students will understand and demonstrate the conventions, practices, and standards of writing about music.

3. Students will understand and demonstrate through writing the issues in the study of popular music, its history, style, and cultural context.

4. Students will understand and apply basic principles of critical thinking, problem solving, and technical proficiency in the discipline of music criticism through written exposition and argument.

The coursework includes readings, listening assignments, four writing assignments, a group project, and two exams.

Evaluation:

Exam 1	15%
Exam 2	15%
Journal entry 1	4%
Journal entry 2	4%
Paper 1 proposal	6%
Paper 1 (including self-evaluation)	23%
Paper 2 - live performance review	17%
Course participation	6%
Group Project	10%

The exam questions will be drawn from your readings, the assigned listening, course lectures, and films that will be shown periodically. Exams and assignments for MUSI 3303 can only be made up if you have a medical excuse verified by a signed doctor's letter, or in the case of a qualifying religious holiday, also verified in writing.

Course participation is based on attendance, attention, and taking part in discussions. Periodically, roll will be taken as one part of assessing class participation; late arrivals will not get attendance credit. Be sure to turn off cell phones and pagers, and don't leave class to answer them!

There are several writing assignments for this course. Guidelines will be available, and should be followed, for all of the assignments.

The purpose of the journal entries are to extend your reflections on the themes of this course and to do some writing for the purpose of persuasion. You will accomplish this by responding to the prompts described below, where you will apply the ideas to a kind of music in your own life.

1. A key point in the establishment of my musical tastes.

Instructions: One idea is to choose one point in your life (maximum 4-5 year span). You can talk about a change in taste that occurred then and what seemed to cause it to happen. Another idea is to talk about a time in your life when you became much more interested and involved in a kind of music you already liked. DON'T give me a history of the music—that's off the topic! Since this topic is about your response to music, you can write about any kind of music you want --including classical. Due September 6, midnight.

2. Media. Which mass medium for listening or viewing musical performance do you prefer, and why? (This is a piece of persuasive writing; you need to list the reasons that you think a particular medium is important. In this case, you might need to mention some history, but ONLY for the purposes of demonstrating the important things about that medium.) Due October 31, midnight.

The **journal entries** are credit/no credit. The late submission policy applies to journal entries, so that you need to submit on time to get full credit. The entries should be a minimum of 350 words, typed double-spaced with a heading of ONLY two lines: ONLY your name and the number of the journal entry. Policies for journal entry credit: journal entries that summarize readings, journal entries that are too short, entries that do not address the assigned topic, and entries that contain extraneous statements to fill the word quota will NOT be given credit. Note that 1-2 lines of song text are ok, but journal entries with more than that will NOT be given credit. Grammar and organization are free areas in journal entries—we just have to understand what you're trying to say. Due dates for the journal entries stand as listed, even if a test date is changed. (Note: the course grader may not be writing comments on these entries, but she or I will be writing comments to you about the paper 1 proposal, paper 1, and paper 2.)

Paper 1: The topic of this paper should be an important popular music album, single, musical film, music video, or song NOT covered in class. It is a research paper; guidelines will be provided. There are two phases: (1) a proposal with bibliography (260 words minimum), and (2) the paper (1200 words including the paper, works cited, and a prose self-evaluation of how your paper achieved the goals described in the proposal). Four or more sources required for this paper. See guidelines downloadable from Blackboard for appropriate sources. You will have a chance to rewrite this paper. The

grade for the rewrite completely replaces the original grade. This is the way that the class allows you to improve your grade; there are no other extra-credit options.

Paper 2: Live performance review. This essay will describe and evaluate a live performance of a kind of music that is relevant to this course. (There are many performances that will work. Please note that in the jazz genre, ONLY big-band swing or smooth jazz is relevant! As we will learn in class, the types of jazz that developed after the big band era are extremely complex and are more like art music than popular music. Therefore, UH jazz performances will not work for this assignment.) Also, note that Dr. Rollins is NOT posting a list of eligible performances on her office door – there are just too many of them! Minimum length 700 words.

Good papers have accurate grammar and punctuation (it counts for 15-20% of your paper grades).

Group Project

Students will form groups of 3 or 4 through a process of topical interest. They will present a multimedia-infused lecture in front of the class at the end of the semester creating a website and/or powerpoint/keynote presentation. The presentation will be 10-20 minutes in length. The topic must cover a musical movement associated with a social movement in history. Individuals associated with the movement can be the primary topic. At least four primary sources are required. Each student will turn in a minimum 250 word “diary” of the collaboration effort. The project will be at the end of the semester, but topics will be due near the middle of the semester.

It is up to the students to delegate responsibility and work together.

E-mail communications: Please communicate only the most necessary subjects by e-mail. Allow at least three days for replies to e-mail communications. Dr. Rollins will make every effort to reply promptly to e-mail communications. Note: DON'T USE the Blackboard mail tool! If we need to communicate with you via e-mail for this class, we will use the e-mail address that is listed for you in PeopleSoft. You are responsible for keeping that address up to date. So your FIRST STEP is to UPDATE your e-mail address in PeopleSoft, so that we know how to reach you! Do this IMMEDIATELY. If you register late for the class, you need to update your e-mail address in PeopleSoft within three days of registering.

This spring, the course syllabus, test review sheets, paper guidelines, links to a few audio examples, Turnitin drop boxes, and other information will be posted in Blackboard. It is your responsibility to have the necessary information and registrations for logging on to Blackboard (uh.edu/blackboard) and using the assigned resources there, and to do that so that your papers and other assignments are completed by the due date. PLEASE NOTE: Dr. Rollins and the course grader will not provide technical help with Blackboard. Instead, Call 3-1411 (a 24-hour hotline) for help. All journal entries and papers – Journal 1, Paper 1 proposal, Paper 1 first draft, Paper 1 revision, Paper 2, and Journal 2-- need to be submitted to Turnitin.com; access Turnitin through Blackboard.

Be sure to observe the following rules of academic honesty with this and the other papers for this class. (If you don't observe them, then you can receive a failing grade for the class or for the paper.)

Don't represent the work of other authors as your own -- paraphrase or use quotation marks and specifically cite your source.

Don't represent other people's papers as your own.

Don't report on the same event twice.

PLAGIARISM POLICY: All papers that refer to a source of any kind must cite the sources of that information. (In this class, a grade of NG--no grade, written on your grading template sheet, is a grade of 1%. It indicates that a paper has directly used language from a source without attributing it properly.) If you directly use distinctive language from that source you must put quotation marks around it AND cite the source; if not, this constitutes plagiarism. If you paraphrase information, you must cite the source of your information **IN THE BODY OF THE PAPER**; uncited paraphrases also constitute plagiarism! You may use any standard method of citation. If you do not follow this practice, then because you are representing someone else's writing and research work as your own, this constitutes academic dishonesty. **PLAGIARIZED PASSAGES IN YOUR PAPERS CAN RESULT IN FAILING GRADES FOR THE PAPER OR FOR THE CLASS.** This policy is **STRICTLY** enforced. Please see the Academic Policies section of the UH student handbook for further information regarding academic honesty.

How to check your own papers for unattributed passages: when you submit to Turnitin, if you have submitted the paper before the due date, you can click on the colored tab. That is Turnitin's originality report. It will show you uncited passages in your paper, and you can revise it before the due date. Please call 3-1411 for help if you can't figure out how to do this: Dr. Rollins and his TAs will not provide technical help.

NOTE ON WIKIPEDIA: Wikipedia entries will **NOT** be accepted as background sources for writing assignments in MUSI 3303. The popular music entries in Wikipedia are pretty irregular. Many of them rely on promotional information and they also change frequently. **IF YOU USE WIKIPEDIA – CITED OR UNCITED – AS A SOURCE, YOUR PAPER WILL RECEIVE A GRADE OF 0.**

Submitting papers:

Late work is only accepted without penalty when there is a medical emergency, verified by a doctor's signed letter. 1/2 grade is deducted for each weekday a paper is late. Papers will not be accepted after the class that follows the due date (i.e. Wednesday night at midnight is a paper's due time. You could turn yours in late -- with a penalty -- but only until the next class period, Tuesday). Do not e-mail or fax papers; they will not be accepted under any circumstances.

You will submit your papers on line this year—no hard copies! You must submit your paper to Turnitin by the time noted on the syllabus (almost always midnight

before a class day). Note that there is often a rush in the minutes leading up to midnight, so it's a good idea to post it by 11:30 at least, if not earlier! Dr. Rollins and the TA will not provide technical support. Call 3-1411 for help. No exception will be given for technical problems on your end. In the case of a UH system breakdown you have to DOCUMENT this with a printout of a screen shot with the date and time noted. Note: we will still be turning back your paper grading guidelines in hard-copy format. The TA may also write feedback on your papers via Turnitin, but the main source of feedback will be the hard-copy grading guidelines that we return to you.

NOTE: it is YOUR responsibility to make sure that you submitted your papers to the proper Turnitin assignment slot. You will not get credit for papers submitted to the wrong Turnitin inbox. For example, you want to submit Paper 1, but you upload it to the Journal 2 file instead. It is YOUR responsibility to fix this, and to have it correctly submitted by the paper's due date! Keep computer files of ALL your work for occasions such as this, and store your Turnitin receipts. Dr. Rollins and the TA will NOT hunt for your papers in the previous Turnitin inboxes. What we see is what we grade.

Class etiquette: Arrive on time, don't leave early, don't talk, and don't eat during class; because of crowded conditions and noisy doors in this room, it is easy to disturb the other students. Please turn cellular phones and pagers off while class is in session. If any student answers a phone in class, leaves class to answer her phone, reads or writes text messages during class, points will be deducted from her course grade. Note to music students: do not schedule lessons during class time, and do not leave class early for such activities as warming up for performances! Let me know ahead of time if you have an extenuating circumstance that would cause you to come late to class or leave early. Note that in this class you may NOT use laptops or other electronic devices to take notes. Audiotaping of lectures is not allowed. After two instances of distracting behavior, your overall grade will be negatively affected, with 1% of your grade being deducted for every instance that I note.

Grade Appeals: All grade appeals must be submitted either typed or handwritten, attached to the original document. State the test item or aspect of the paper you would like to have re-evaluated, and state the reason why. You need to state your case in prose! Submit grade appeals the class session after exams have been returned; no late appeals accepted. DO NOT E-MAIL GRADE APPEALS.

The Americans with Disabilities Act of 1990 requires that the university make reasonable accommodation to persons with disabilities as defined in the act. Students who feel they need assistance under the ADA guidelines should approach the instructor to discuss such consideration.

Verification: by registering for this class, you're responsible for reading and knowing the contents of this syllabus.

Schedule: Please note that this is tentative and is subject to change. It is your responsibility to attend class and check email/Blackboard regularly to know exactly what is happening.

(Sample assignment calendar)

Introduction, Aug 27-9: Definitions of popular music; explanation of why every kind of music in this syllabus is popular music; basic elements of popular music style in the Americas.

Readings: packet, *Popular Music of the Non-Western World* reading.

Part One. Popular music and developing mass media technology. The late 19th, early 20th, and mid-20th centuries saw rapid changes in broadcast and recording technology. Several popular music styles in the Americas developed in tandem with these technologies.

Sep 5-12: MTV and 911.

Readings: packet, *Rockin' Out: MTV and 911*, pp. 291-8 and 434-40.

Listening: Further listening to be announced.

September 6, midnight:

1. Journal entry 1 due. Upload to Turnitin.com through Blackboard.
2. Log on to Blackboard and answer the question verifying that you have read the syllabus and plagiarism policy.

September 10, midnight: Paper 1 proposal and bibliography due (upload to Turnitin.com through Blackboard).

September 17-21: The early Mexican music industry. Mariachi and cancion ranchera.

Readings: packet, *Musics of Multicultural America* segment.

Listening: CD 5971 #20, CD 5972 #9, CD 5973 #4, CD 5951 #7 (other listening possibly to be announced).

September 24-8: Swing.

Readings: packet, *Grove Dictionary of American Music* reading. (Change/addition to reading may be announced.

Listening: CD 4846 - II/5-6, II/14-16. Further listening to be announced.

Part Two: Musical results of economic expansion and migration. Economic expansion in

the U.S. after World War II stimulated immigration, internal migration, and entrepreneurialism.

October 1: Salsa.

Reading: packet, *Caribbean Currents* reading through p. 92.

Listening: CD 4846/III/19, 21. CD 5967 #9, CD 5926 #7, CD 5928 #3, CD 5957 #5, CD 5942 #16.

October 3, MIDNIGHT: Paper 1 due (upload to Turnitin.com through Blackboard). EVERYONE must submit this paper.

October 3: Exam 1 review. **(This date subject to change)**

October 8: Exam 1. Covers Introduction, Part 1, and Part 2. **(This date subject to change)**

Part 3: Race and music. The issue of race is a major one where popular music in the Americas is concerned. People of African descent have initiated new kinds of popular music, and then broader society embraces them, in the process diluting and changing their original meanings.

October 15: Reggae.

Readings: packet *American Popular Music from Minstrelsy to MTV* pp. 339-45.

Listening: CD 5888 #14, CD 5923 #3, CD 5886 #11, CD 5886 #19, CD 5907 #6, and other listening to be announced.

October 17: Rap.

Readings: packet, *Rock and Roll: An Introduction* pp. 362-68 and *Caribbean Currents* pp. 92-94.

Listening: CD 4846-V/15, CD 5868/2 #16, CD 5930 #2, CD 5874 # 13, and other listening to be announced.

October 22, midnight: Optional revision of Paper 1 due (upload to Turnitin.com through Blackboard).

Part 4: Youth and music. Young people have created subcultures and driven social movements. We will examine three phases of youth culture and its music in the U.S.

October 22-29: 1950s rock and roll.

Readings: packet, *American Popular Music: A Multicultural History* pp. 271-290. AND *The Fifties* (a reading about Elvis)

Listening: CD 4846 - III/3, IV/1, 3, 5, 6, 9, CD 5906 #10, CD 5908 #7, and other listening to be announced.

October 29, midnight: Group project topic due (Turn project in to the discussion board on Blackboard)

October 31, midnight: Journal entry 2 due (upload to Turnitin.com through Blackboard).

October 31-November 7: 1960s counterculture and its music.

Readings: packet, *American Popular Music from Minstrelsy to MTV* pp. 287-304, AND *Music of Latin America and the Caribbean*, pp. 243-55.

Listening: CD 5460 #8, CD 5884 #11, CD 5910 #1 and other listening to be announced.

November 12-20: Punk.

Readings: packet, *Rock and Roll: An Introduction* reading pp. 307-15, and other reading to be announced.

Listening: CD 5876 #6, CD 5873 #1, CD 6020 #8, CD 5914 #12 and other listening to be announced.

November 26-28: Student group presentations!!

December 3, midnight: Performance review due (upload to Turnitin.com through Blackboard).

December 3: Exam 2 review

December 5: Exam 2. Covers part 3 and 4.