



Syllabus for American Popular Music (Music 12)

Course Information

Semester & Year: Fall 2021

Course ID & Section #: V052077

Instructor's name: Ed Macan

[if synchronous] Day/Time of required meetings: N/A

[if in-person] Location: n/a

[if needed] Number of proctored exams: 0

Course units: 3.0

Instructor Contact Information

Office location or *Online: CA122

Office hours: Monday/Wednesday 3-4 pm or by appointment

Email address: ed-macan@redwoods.edu

Catalog Description

A survey of the major American popular music traditions ca. 1840-2000, including popular song and musical theater; the blues-ragtime-jazz axis; country-and-western; rock music; and the soul-funk-disco-hip hop axis. Addresses the evolution of the music industry and music-related media and technology, and the role of race, class, region, and gender in music's production, dissemination, and consumption.

Course Student Learning Outcomes *(from course outline of record)*

1. Define basic musical terminology and concepts.
2. Identify important features of the major American popular music traditions 1840-2000, including period and (when applicable) region of popularity, primary audience demographic, characteristic performance practices, and cultural values conveyed through the music; analyze interrelationships between the major American popular music traditions, and the significance of stylistic changes that took place over time in these traditions.
3. Identify, and evaluate the importance of, major figures within these traditions.
4. Identify and describe important aspects of the commercial music institutions surrounding American popular music 1840-2000; analyze the strategies of these institutions; and evaluate changes in technology on the creation, production, and dissemination of the music.
5. Aurally distinguish the music of different American popular music traditions, and different styles and/or eras within given traditions.
6. Analyze and evaluate musical recordings and performances.

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Prerequisites/co-requisites/ recommended preparation

N/A

Accessibility

Students will have access to online course materials that comply with the Americans with Disabilities Act of 1990 (ADA), Section 508 of the Rehabilitation Act of 1973, and College of the Redwoods policies. Students who discover access issues with this class should contact the instructor.

College of the Redwoods is also committed to making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability-related services and accommodations, please contact your instructor or [Disability Services and Programs for Students](#) (DSPS). Students may make requests for alternative media by contacting DSPS based on their campus location:

- Eureka: 707-476-4280, student services building, 1st floor
- Del Norte: 707-465-2324, main building near library
- Klamath-Trinity: 530-625-4821 Ext 103

During COVID19, approved accommodations for distance education classes will be emailed to the instructor by DSPS. In the case of face to face instruction, please present your written accommodation request to your instructor at least one week before the first test so that necessary arrangements can be made. Last-minute arrangements or post-test adjustments cannot usually be accommodated.

Support for online learners

Please let me know about any specific challenges or technology limitations that might affect your participation in class. I want every student to thrive.

Evaluation & Grading Policy

See Below.

Admissions deadlines & enrollment policies

Fall 2021 Dates

- *Classes begin: 8/21/21*
- *Last day to add a class: 8/27/21*
- *Last day to drop without a W and receive a refund: 9/3/21*
- *Labor Day (all-college holiday): 9/6/21*
- *Census date: 9/7/21 or 20% into class duration*
- *Last day to petition to file P/NP option: 9/17/21*
- *Last day to petition to graduate or apply for certificate: 10/28/21*
- *Last day for student-initiated W (no refund): 10/29/21*
- *Last day for faculty-initiated W (no refund): 10/29/21*
- *Veteran's Day (all-college holiday): 11/11/21*
- *Fall break (no classes): 11/22/21-11/27/21*
- *Thanksgiving (all-college holiday): 11/24/21-11/26/21*
- *Final examinations: 12/11/21-12/17/21*
- *Semester ends: 12/17/21*
- *Grades available for transcript release: approximately 1/7/22*

Students who have experienced extenuating circumstances can complete & submit the **Excused Withdrawal Petition** to request an Excused Withdrawal (EW) grade instead of the current Withdrawal (W) or non-passing (D, F & NP) grades. The EW Petition is available from the Admissions and Records Forms Webpage. Supporting documentation is required.

Academic dishonesty

In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the

College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

Disruptive behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, but is not limited to: unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process, a disruptive student may be temporarily removed from class. In addition, the student may be reported to the Chief Student Services Officer or designee. The Student Code of Conduct ([AP 5500](#)) is available on the College of the Redwoods website. Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the [College Catalog](#) and on the [College of the Redwoods website](#).

Inclusive Language in the Classroom

College of the Redwoods aspires to create a learning environment in which all people feel comfortable in contributing their perspectives to classroom discussions. It therefore encourages instructors and students to use language that is inclusive and respectful.

Setting Your Preferred Name in Canvas

Students have the ability to have an alternate first name and pronouns to appear in Canvas. Contact [Admissions & Records](#) to request a change to your preferred first name and pronoun. Your Preferred Name will only be listed in Canvas. It does not change your legal name in our records. See the [Student Information Update form](#).

Canvas Information

If using Canvas, include navigation instructions, tech support information, what Canvas is used for, and your expectation for how regularly students should check Canvas for your class.

Log into Canvas at <https://redwoods.instructure.com>

Password is your 8 digit birth date

For tech help, email its@redwoods.edu or call 707-476-4160

Canvas Help for students: <https://www.redwoods.edu/online/Help-Student>

Canvas online orientation workshop: <https://www.redwoods.edu/online/Home/Student-Resources/Canvas-Resources>

Community College Student Health and Wellness

Resources, tools, and trainings regarding health, mental health, wellness, basic needs and more designed for California community college students, faculty and staff are available on the California Community Colleges [Health & Wellness website](#).

[Wellness Central](#) is a free online health and wellness resource that is available 24/7 in your space at your pace.

Students seeking to request a counseling appointment for academic advising or general counseling can email counseling@redwoods.edu.

Student Support Services

The following online resources are available to support your success as a student:

- [CR-Online](#) (Comprehensive information for online students)
- [Library Articles & Databases](#)
- [Canvas help and tutorials](#)

- [Online Student Handbook](#)

[Counseling](#) offers assistance to students in need of professional counseling services such as crisis counseling.

Learning Resource Center includes the following resources for students

- [Academic Support Center](#) for instructional support, tutoring, learning resources, and proctored exams. Includes the Math Lab & Drop-in Writing Center
- [Library Services](#) to promote information literacy and provide organized information resources.
- [Multicultural & Diversity Center](#)

Special programs are also available for eligible students include

- [Extended Opportunity Programs & Services \(EOPS\)](#) provides financial assistance, support and encouragement for eligible income disadvantaged students at all CR locations.
- The TRiO Student Success Program provides eligible students with a variety of services including trips to 4-year universities, career assessments, and peer mentoring. Students can apply for the program in [Eureka](#) or in [Del Norte](#)
- The [Veteran's Resource Center](#) supports and facilitates academic success for Active Duty Military, Veterans and Dependents attending CR through relational advising, mentorship, transitional assistance, and coordination of military and Veteran-specific resources.
- Klamath-Trinity students can contact the CR KT Office for specific information about student support services at 530-625-4821

AMERICAN POPULAR MUSIC (MUSIC 12)

(Syllabus updated 08-21)

Ed Macan, Ph.D., M.A., Bach.Mus., instructor

e-mail: ed-macan@redwoods.edu

Office Hours: M/W 3 – 4 pm, CA122, or by appointment

TEXT. Joyner, David Lee. *American Popular Music*, 3rd edition. New York: McGraw Hill, 2008.
Macan, Ed. *American Popular Music Supplement*. College of the Redwoods, 2020. [Posted on the Music 12 Canvas page in the “Files” section. This is a text version of the 27 virtual lectures posted in the “Pages” section of the Music 12 Canvas page throughout the semester. Please plan to engage these lectures from the “Pages” section of the Canvas page, not the text supplement, since the virtual lectures posted in the “Pages” section of the Canvas page have audio and video links that will NOT be accessible in the text version.]

COURSE DESCRIPTION. A survey of the major American popular music traditions ca. 1840-2000, including popular song and musical theater; the blues-ragtime-jazz axis; country-and-western; rock music; and the soul-funk-disco-hip-hop axis. Addresses the evolution of the music industry and music-related media and technology, and the role of race, class, region, and gender in music’s production, dissemination, and consumption.

STUDENT LEARNING OUTCOMES. A student who passes this course will be able to (1) Define basic musical terminology and concepts; (2) Identify important features of the major American popular music traditions 1840-2000, including period and (when applicable) region of popularity, primary audience demographic, characteristic performance practices, and cultural values conveyed through the music; analyze interrelationships between the major American popular music traditions, and the significance of stylistic changes that took place over time in these traditions; (3) Identify, and evaluate the importance of, major figures within these traditions; (4) Identify and describe important aspects of the commercial music institutions surrounding American popular music 1840-2000; analyze the strategies of these institutions; and evaluate changes in technology on the creation, production, and dissemination of the music; (5) Aurally distinguish the music of different American popular music traditions, and different styles and/or eras within given traditions; and (6) Analyze and evaluate musical recordings and performances.

GRADING. Grading will be as follows:

1.	Composite of five exams worth 8% each	40%
2.	Two written reviews worth 7.5% each	15%
3.	One research paper	15%
4.	Participation	15%
5.	Cumulative final exam	15%

Final grades are letter grades, as follows: A, A-, B+, B, B-, C+, C, D, F. Final grades are posted on Web Advisor, usually the Monday of the week after finals week.

Grades are posted on the Canvas page throughout the semester as they are earned. Please be aware the Canvas grade page format does not conform to my grading system in all details (specifically, the Canvas page tends to inflate/overvalue grades for writing assignments), and while the running grade tallies you see on Canvas are reasonable approximations of your grade at a given point in time, your final grade appears on Web Advisor, not Canvas, and may not be identical to the grade the Canvas grade page indicates is your final grade.

EXAMS. There are five exams during the first 15 weeks of the semester, not counting the final exam, which is on finals day during the sixteenth week. After the fifth exam, I add the five exam scores together and divide the total by five; this composite grade counts toward 40% of the final grade. The cumulative final exam, taken on finals day, counts toward 15% of the final grade. When converting the composite exam score and the cumulative final exam score to a letter grade, I use the following scale: 97%-100%=A+, 93%-96%=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-, under 60%=F.

Exams are posted on Canvas for 24 hours, from midnight to 11:59 p.m., and must be taken during the period they are posted unless prior arrangements are made; exams are open-book, and students are given 60 minutes to complete the exam before Canvas closes it (two hours for the final exam). If a student misses an exam, it counts as ½ of a zero (in other words, I add the five exam scores together, including the one that was missed and received a zero, and divide the total by 4 ½ rather than five).

PARTICIPATION. I taught this course for decades in a face-to-face format: indeed, when I created it in 1996, it was one of the first courses addressing American popular music offered through a Music department in the California Community College system, previous courses of this type having been offered mainly through Sociology departments and focusing almost exclusively on lyrics and the music's social context. If I learned anything in teaching the course in a face-to-face context over the past 25 years, it is that when students keep up with the reading and listening component of the class on a week-by-week basis they tend to succeed, and when they attempt to "cram" last minute before exams, they tend to fail. The online design of this course reflects this insight.

I will post two virtual lectures per week on the "Pages" section of the Canvas page, one on Tuesday morning, one on Thursday morning. The only Tuesdays and Thursdays I will not post virtual lectures on are days that I am posting an exam instead. These virtual lectures contain the things I would say in a face-to-face lecture, the music I would play in a face-to-face lecture, and the videos I would show the class in a face-to-face lecture. You are responsible for reading the text of the lectures, listening to the music, and watching the videos. You will take two short quizzes each week that will assess your grasp of the material on the most recently posted virtual lecture: you must complete the quiz covering the virtual lecture posted on Tuesday (it will be posted on noon Tuesday) by noon Thursday, and you must complete the quiz covering the virtual lecture posted on Thursday (it will be posted on noon Thursday) by noon the following Tuesday. You earn 10 participation points for each virtual lecture participation quiz you successfully complete. ("Successfully complete" means a score of 70% or higher; participation quizzes may be retaken an unlimited number of times, but will always close on Tuesday or Thursday at noon.) At the end of the semester, I tally your participation grade as follows: 270 points and above is an A, 250 to 269 is a B, 220 to 249 is a C, 190 to 219 is a D, and less than 190 points is an F. The resulting participation grade constitutes 15% of your final grade. Please note: I reserve the right to award bonus participation points at the end of the semester to persons whose contributions to the discussion boards on the Canvas page through questions or comments have been particularly exemplary, and/or who otherwise show evidence of having spent significant time and effort on the Canvas page.

LISTENING ASSIGNMENTS. When this course is taught in a face-to-face setting, there is a set of seven 60-minute audio CDs that are a crucial component of the course. These CDs are keyed in with the music discussed in the textbook; contents of all seven CDs are listed in detail in the *American Popular Music Reader*. From approximately the fourth week of class on, nearly all the music that we listen to comes from these CDs. You will be asked to identify this music by genre for the second through fifth exams and on the cumulative final, so it is important that you listen and re-listen to this music. In the online version of this course, you will find this music (about 220 tracks in all) imbedded in the virtual lectures that are posted on the "Pages" section of the Canvas page.

WRITING ASSIGNMENTS. Once you have become familiar with basic music terminology, you will write three papers: two reviews, each worth 7 ½% of the final grade (15% combined), and a research paper on a particular musician, group, sub-genre, or other topic (to be approved by me) worth 15% of your final grade.

Your first and third papers will be a review of either an album or a performance of your choice. Due to the lingering effects of the pandemic, there is no expectation you will attend a live performance. You may review a studio album; a recording of a live performance; a video of a live performance; or a livestream. Reviewing an individual song is not enough; the body of music you review should be at least the length of a traditional album (i.e. about 40 minutes) or longer. Please go to the "Assignment" section of the Canvas page and click the two "Review" assignments in order to see detailed instructions on how the reviews should be written; Virtual Lecture #6 (which will be posted on Thursday, September 9) covers the review writing assignments in detail as well.

A research paper on a particular musician, group, or sub-genre within the American popular music tradition will be due in November. Your paper should demonstrate the relationship of your subject with other musicians/genres discussed in class (i.e. what tradition was your subject working out of, who were his/her early influences), describe the nature of your subject's innovations (i.e. what was new and/or different about your subject's music), and summarize the importance of your subject's contributions to the American popular music tradition (including influences on younger artists). Reference to specific songs and/or recordings will be helpful, perhaps even necessary; keep in mind the success of your paper will depend both on your clarity in articulating the nature of your subject's contribution(s) to American popular music, and your use of detail to support your claims for your subject's importance. Your research paper should reflect close familiarity with at least one book or extended monograph about your subject (not counting the Joyner textbook or my American Popular Music booklet), and should convey a sense that you have actually listened to the music you are writing about and have to at least some extent internalized it. Please go to the "Assignment" section of the Canvas page and click the "Term Paper" assignments in order to see detailed instructions on how the research/term paper should be written. Virtual Lecture #9 (which will be posted on Tuesday, September 21) covers the research/term paper in detail as well.

Reviews should be two to three typed pages (not counting the title page), the research paper four to five typed pages (again, not counting the title page); all papers should be double-spaced, with 1 ½ " left margin, all other margins 1". The research paper shall include a bibliography (not counted as one of the pages), which should be appended to the end of your paper, and show your research sources.

ALL PAPERS WILL BE GRADED ON BOTH CONTENT AND CLARITY OF PRESENTATION.

WRITTEN ASSIGNMENT DUE DATES

Review #1: Thursday, October 07

Review #2: Thursday, November 04

Research Paper: Thursday, November 18

NOTE: You will submit your reviews and research paper via e-mail, not via Canvas. When I receive a paper that you have submitted via e-mail, I will reply “paper received.” If you submit an assignment to me via e-mail and I do not reply “paper received” within 72 hours, assume I did not receive your paper and contact me ASAP; be aware I consider the date of receipt to be the date I actually receive the paper, not the date the student attempted to send it electronically.

In answer to the inevitable question, yes, written papers are accepted late. Here’s how it works: 1/3 of a grade (i.e. A to A-) is deducted if the paper is handed in after the due date but by the end of the week in which it was due (i.e., Friday at 4:30 pm), 2/3 of a grade (i.e. A to B+) is deducted from a paper handed in one class session late (i.e., the following Monday/Tuesday after the previous Wednesday/Thursday), one full grade (i.e. A to B) for each week it is late. Keep in mind the clock is always running; therefore, papers more than four weeks late are no longer accepted. **LATE PAPERS ARE NOT ACCEPTED DURING FINALS WEEK.**

PLAGIARISM. The first instance of plagiarizing a paper may result in a F for that exam/paper. The second instance of cheating or plagiarizing may result in an “F” for the course.

CLASS SCHEDULE

08-24. Virtual Lecture #1: Intro to Course and Concepts (Supplement, pp. 3-10)

08-26. Virtual Lecture #2: Elements of Music, part I: rhythm; part II: pitch (Supplement, pp. 11-17)

08-31. Virtual Lecture #3: Elements of Music, part II: melody; part III: notation (Supplement, pp. 18-25)

09-02. Virtual Lecture #4: Elements of Music, part IV: harmony (Supplement, pp. 26-34)

09-07. Virtual Lecture #5: Elements of Music, part IV: harmony; part V: tone-color, dynamics (Supplement, pp. 35-41)

09-09. Virtual Lecture #6: How to Write a Review (Supplement, pp.44-46); **EXAM #1: The Elements of Music (Study Guide: Supplement, pp. 15-16)**

09-14. Virtual Lecture #7: American Popular Song, American Musical Theater (Joyner, chs. 1-2; Supplement, pp. 47-54)

09-16. Virtual Lecture #8: American Popular Song and Musical Theater, continued (Supplement, pp. 55-63)

09-21. Virtual Lecture #9: How to Write the Term Paper (Supplement, pp. 66-67); **EXAM #2: American Popular Song and Musical Theater (Study Guide: Supplement, pp. 64-65)**

09-23. Virtual Lecture #10: African-American Musical Traditions; spirituals, work songs (Joyner, ch. 3; Supplement, pp. 68-72)

09-28. Virtual Lecture #11: The Blues (Joyner, chs. 4-5; Supplement, pp. 73-79)

09-30. Virtual Lecture #12: Jazz Antecedents; Jazz in the 1910s and 1920s (Joyner, chs. 6-7; Supplement, pp. 80-89)

10-05. Virtual Lecture #13: Jazz of the Thirties and Forties (Swing); Jazz of the Fifties and beyond (bebop, cool jazz, later styles) (Joyner, chs. 8-9; Supplement, p. 90-98)

10-07. Virtual Lecture #14: documentary: *The Story of Jazz* (Supplement, p. 99); **Review #1 due**

10-12. **EXAM #3: The Spiritual, Blues, Ragtime, Jazz (Study Guide: Supplement, pp. 100-101)**

10-14. Virtual Lecture #15: Origins of country music; Early commercialization of country music (Joyner, chs. 10-11; Supplement, pp. 102-108)

10-19. Virtual Lecture #16: Country meets Western; Country, 1950-2000 (Joyner, chs. 12-13; Supplement, pp. 109-119)

10-21. Virtual Lecture #17: Bluegrass (Joyner, ch. 14; Supplement, p. 120); documentary: *High Lonesome: The Story of Bluegrass*

10-26. **EXAM #4: Country and Western, Bluegrass (Study Guide: Supplement, pp. 121-122)**

10-28. Virtual Lecture #18: Early rock and roll, 1955-60 (Joyner, chs. 15-16; Supplement, pp. 123-130)

11-02. Virtual Lecture #19: Rock and roll, 1960-65; urban folk (Joyner, ch. 16; Supplement, pp. 131-138)

11-04. Virtual Lecture #20: Black gospel, Doo-Wop, Soul, Motown (Joyner, ch. 19; Supplement, pp. 139-144); **REVIEW #2 DUE**

11-09. Virtual Lecture #21: The British Invasion: The Beatles, Rolling Stones, Who (Joyner, ch. 17; Supplement, pp. 145-154)

11-11. Virtual Lecture #22: The Psychedelic Revolution: Rock in the Late Sixties (Joyner, ch. 18; Supplement, pp. 155-161)

11-16. Virtual Lecture #23: Rock in the Seventies, part 1. Epic Rock: Progressive Rock, Heavy Metal, Jazz-Rock Fusion (Joyner, chs. 20-21; Supplement, pp. 162-170)

11-18 Virtual Lecture #24: Rock in the Seventies, part 2 (Joyner, chs. 20-21; Supplement, pp. 171-178); **TERM PAPER DUE**

11-30. **EXAM #5: Rock Music and related styles, ca. 1955-1980 (Study Guide: Supplement, pp. 179-181)**

12-02. Virtual Lecture #25: Rock and related styles in the Eighties (Joyner, chs. 22; Supplement, pp. 182-189)

12-07. Virtual Lecture #26: Hip-hop, the first twenty years (Joyner, ch. 24; Supplement, pp. 190-196)

12-09. Virtual Lecture #27: Rock and related styles in the Nineties (Joyner, ch. 23; Supplement, pp. 197-201)

12-14. **CUMULATIVE FINAL EXAM (Study Guide: Supplement, p. 202)**

NOTE: Your continued enrollment in this class after the end of the second week of the semester indicates that you have read, understood, and agreed to be bound by the terms of the syllabus. Please be aware that if you fail to complete the first virtual lecture participation quiz by Thursday, August 26, at noon, or if you fail to complete four consecutive virtual lecture participation quizzes before they close at any point in the semester through the end of the tenth week, I will automatically drop you from the class. In order to be readmitted to the class after you have been dropped, you will have to justify your readmittance to me, and present a credible plan for passing the course with a “C” or higher. If you plan to remove yourself from the class roster, remember that Friday of the tenth week (October 29) is the deadline for dropping classes. Please be aware that in accordance with college policy, incompletes will be given only in highly unusual circumstances, most often for unforeseeable medical emergencies. An extensive work load, academic or otherwise, will not be considered sufficient cause to grant an incomplete.

NOTE: College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you have a disability or believe you might benefit from disability related services and may need accommodations, contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.