



University of Florida

Spring 2002

**HISTORY 3930** |

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## **Social History of Twentieth Century American Popular Music**

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392-0271

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- ***Course Description***
- ***Course Requirements***
- ***Classroom Policy***
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### ***Course Description***

This course is organized around reading about and discussing the social history of twentieth century American popular music. The goal of the course is to explore important themes in American social and cultural history through the study of popular music. During the semester students will critically analyze the influence of technology, ideology, class, gender, and race on various genres of music -- jazz, country, rhythm and blues, rock and hip hop. Emphasis will be placed on understanding the social and cultural contexts of the various music forms rather than on a rigorous understanding of the musical forms themselves. No musical background or skills will be expected of students in the course. (In other words, the course is a history course, not a music course.)

Classes will operate in a discussion format, with brief lectures/comments introducing the various weekly themes. In addition to participating in class discussion, each student will prepare and deliver a 20 minute class presentation. On the day of their presentation, each student will submit a 7 page essay derived from their presentation. The major assignment for the course is a 20 page research essay, due in the History Department office on **APRIL 30, 2002 AT 4PM**. In the closing weeks of the semester, each student will be requested to deliver a brief presentation on the topic of her/his research. The topic for your research essay may include a study of a specific genre or theme in 20th century popular music. You may discuss the influences on, events related to, and impact of the genre or theme that you select. Or you may submit an "annotated compilation" which provides an organized history of the evolution and larger cultural/social significance of the genre in question as well as a list of appropriate musical examples of the genre. The aim of the research project is to encourage each student to apply in a creative manner some of the critical ideas developed in the class to an

important genre of music or theme in the history of 20th century American music.



### **Course Requirements**

Preparation and Participation 25%

Class Presentation 20%

Presentation Essay 15%

Research Essay 40% |



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### **Classroom Policy**

- Because student participation is essential for this class, students are required to attend each class. Attendance will be monitored. More than two (2) absences for any reason may affect your final grade (up to a full letter grade reduction).
- Students are required to do the assigned reading and come to class prepared to join in discussion.
- Class discussion is the essential mode of instruction in this course. Students are expected to participate actively in discussion and to respect the ideas of all participants. If you have difficulty participating in seminar discussion, please discuss your inhibitions with me. Remember, I want to know your ideas but I can't read your mind.
- Students are expected to complete written assignments on time. Extensions may be granted, but only as circumstances warrant. Late assignments will be penalized 1/3 of a letter grade day.

### **Assigned Readings**

(The prices listed below are the prices for the books through Amazon.com. They are offered only in order to give you an approximation of the costs for the assigned reading.)

1. Robert Palmer, *Deep Blues* (\$12.55)
2. Burton W. Peretti, *The Creation of Jazz: Jazz in American Culture* (\$12.95)
3. Benjamin Filene, *Romancing the Folk* (\$17.95)
4. Nick Tosches, *Unsung Heroes of Rock 'N' Roll : The Birth of Rock in the Wild Years Before Elvis* (\$11.96)
5. Nick Tosches, *Country: The Twisted Roots of Rock 'N' Roll* (\$11.96)
6. Fred Goodman, *The Mansion on the Hill: Dylan, Young, Geffen, Springsteen, and the Head-On Collision of Rock and Commerce* (\$13.50)
7. Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* (\$12.56)



### **Course Schedule**

#### **Defining Popular Music**

1. January 10: Introductory Meeting

#### **Technology, Creativity and Popular Music**

**[http://web.clas.ufl.edu/users/brundage/Popular\\_Music\\_Course/Technology\\_and\\_Music.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Technology_and_Music.html)**

2. January 15: Defining Popular Music: Lawrence Levine, *Highbrow/Lowbrow:: The Emergence of Cultural Hierarchy in America* , Chapter 3 (72 pages)

3. January 17: David Morton, *Off the Record: The Technology and Culture of Sound Recording in America* , Chapter 1; "Making Experience Repeatable," in Daniel J. Boorstin, *The Americans: The Democratic Experience* (55 pages)

### Popular Music and the Popular Face of Modernism

[http://web.clas.ufl.edu/users/brundage/Popular Music Course/Jazz Modernism.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Jazz_Modernism.html)

4. January 22: Burton Peretti, *The Creation of Jazz* , Chapters 1–4 (75 pages)
5. January 24: Burton Peretti, *The Creation of Jazz* , Chapters 5–7 (68 pages)



### Mainstreaming Jazz and "Modern" America

[http://web.clas.ufl.edu/users/brundage/Popular Music Course/Swing Sampler.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Swing_Sampler.html)

6. January 29: Burton Peretti, *The Creation of Jazz* , Chapters 8–10 (66 pages)
7. January 31: Film

### Popular Music and the Cult of Authenticity

[http://web.clas.ufl.edu/users/brundage/Popular Music Course/Blues Samples.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Blues_Samples.html)

8. February 5: Benjamin Filene, *Romancing the Folk* , Chapter 1 (38 pages)
9. February 7: Benjamin Filene, *Romancing the Folk* , Chapter 2–3 (85 pages)

### The Transmission of Regional Identity and Popular Music: Country Music

[http://web.clas.ufl.edu/users/brundage/Popular Music Course/Country Sampler.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Country_Sampler.html)

10. February 12: Nick Tosches, *Country: The Twisted Roots of Rock 'N' Roll* , 1–119.
11. February 14: Nick Tosches, *Country: The Twisted Roots of Rock 'N' Roll* , 120–268.

### A Case Study of Music, Class, Race, and Dissent: The

Blues ([http://web.clas.ufl.edu/users/brundage/Popular Music Course/Blues Samples.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Blues_Samples.html))

13. February 19: Robert Palmer, *Deep Blues* , Part 1 (72 pages)
14. February 21: Film: "Louie Bluie"

### Blues in Chicago; Folk Music and Authenticity in a Conservative

Era ([http://web.clas.ufl.edu/users/brundage/Popular Music Course/Folk Sampler.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Folk_Sampler.html))

15. February 26: Palmer, *Deep Blues* , Part 3 (81 pages)
16. February 28: Benjamin Filene, *Romancing the Folk* , Chapter 5 (50 pages)



### Spring Break

- 17. March 5: SPRING BREAK
- 18. March 7: SPRING BREAK

### Youth Culture and the Emergence of Rock and Roll

- 19. March 12: Nick Tosches, *Unsung Heroes of Rock 'N' Roll : The Birth of Rock in the Wild Years Before Elvis* , pp. 1–98 (98 pages)
- 20. March 14: Nick Tosches, *Unsung Heroes of Rock 'N' Roll : The Birth of Rock in the Wild Years Before Elvis* , pp. 99–184 (85 pages)

### Youth Culture and the Market Place: The Enigma of Rock and Roll, Part I

- 21. March 19: Fred Goodman, *The Mansion on the Hill* , Chapters 1–5 (99 pages)



- 22. March 21: Fred Goodman, *The Mansion on the Hill* , Chapters 6–9 (95 pages)

### Youth Culture and the Market Place: The Enigma of Rock and Roll, Part II

- 21. March 26: Fred Goodman, *The Mansion on the Hill* , Chapters 10–13 (87 pages)
- 22. March 28: Fred Goodman, *The Mansion on the Hill* Chapters 14–17 (81 pages)

### Integration, Gender, Authenticity and Hip

[Hop \(http://web.clas.ufl.edu/users/brundage/Popular Music Course/r&b-compilation.htm\)](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/r&b-compilation.htm)

- 23. April 2: Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* , pp. 1–96. (96 pages)
- 24. April 4: Tricia Rose, *Black Noise: Rap Music and Black Culture in Contemporary America* , pp. 99–185. (86 pages)

### Class

#### Presentations

[http://web.clas.ufl.edu/users/brundage/Popular Music Course/Latin Samples.html](http://web.clas.ufl.edu/users/brundage/Popular_Music_Course/Latin_Samples.html)

- 25. April 9: Research Day
- 26. April 11: Presentations



### Student Presentations

- 27. April 16: Presentations

28. April 18: Presentations

**Student Presentations**

29. April 23: Presentations

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