

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

New Course Course Prefix Change Course Deletion

Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: MUHI 333: History of Popular Music Since 1945

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Intensive (include W cover sheet)

Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication

Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track

New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	9/26/14
Department Chairperson(s)	<i>Stephanie Cawth</i>	9/26/14
College Curriculum Committee Chair	<i>[Signature]</i>	10/6/14
College Dean	<i>[Signature]</i>	10/18/14
Director of Liberal Studies (as needed)	<i>[Signature]</i>	3/31/15
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Schriest</i>	3/17/15



SYLLABUS OF RECORD

MUHI 333: HISTORY OF POPULAR MUSIC SINCE 1945

(3c-01-3cr)

I. CATALOG DESCRIPTION

Survey of the musical figures, styles, and cultures of popular music in the U.S. and the U.K. since 1945.

Prerequisites: none

II. STUDENT LEARNING OUTCOMES

Regarding the period from 1945 to the present in the U.S. and U.K., students will be able to:

1. Identify, describe and differentiate the most significant musical styles in popular music.

Expected Student Learning Outcomes 1 and 2: Informed and Empowered Learners

Rationale: In exams blog posts, students will examine “the aesthetic facets of human experience, the past and present from historical, philosophical and social perspectives, and the human imagination, expression and traditions of many cultures” (LS) and the “the interrelationships within and across cultures and global communities” (GC) as they investigate the styles of popular music. In learning to differentiate those styles, they will also apply “critical thinking skills including analysis, application and evaluation” (LS and GC).

2. Discuss the relationships between music and social movements, such as the Civil Rights struggle, the Vietnam and Iraq wars, the changing economy, the rise of the Internet, etc.

Expected Student Learning Outcome 3: Responsible Learners

Rationale: As we trace the relationship between popular music and social movements, students will have an opportunity to develop a “concern for social justice” and “civic engagement” (LS and GC).

3. Explain the basic workings of the music business and the music marketplace as it has developed.

Expected Student Learning Outcomes 2 and 3: Empowered and Responsible Learners

Rationale: In studying the economic basis of popular music, students will employ “reflective thinking and the ability to synthesize information and ideas” and glean “an understanding of the ethical and behavioral consequences of decisions and actions on themselves, on society and on the physical world.”

4. Discuss the role of women as popular musicians and as listeners.

Expected Student Learning Outcomes 2 and 3: Empowered and Responsible Learners

Rationale: The history of women as musicians and listeners demonstrates “the interrelationships within and across cultures and global communities” because it shows how women engaged with patriarchal structures in the industry and with unfamiliar cultures. It also engenders “an understanding of themselves and a respect for the identities, histories, and cultures of others” through an examination of women’s creative work and societal reactions to it.

5. Discuss the influences and contributions of African American culture to the popular music landscape.

Expected Student Learning Outcomes 2 and 3: Empowered and Responsible Learners

Rationale: Since African American music is at the heart of American popular music, a major topic of lectures, discussions, blogs and presentations will be the active engagement by musicians and listeners in the social justice movements of the time. This will allow students to encounter “the interrelationships within and across cultures and global communities” (GC). Study of these interrelationships will also foster a “concern for social justice” and “civic engagement” (LS, GC).

6. Analyze and describe the musical details of a popular song, displaying a knowledge of its elements and how they work together.

Expected Student Learning Outcome 1: Empowered and Responsible Learners

Rationale: Analyzing and discussing the workings of popular songs will give students a windows into the “the aesthetic facets of human experience” (LS).

III. COURSE OUTLINE

- A. The popular music musical landscape through WWII: Folk Music and Minstrelsy, Dance, Musical Theater, Ragtime and Jazz (4.5 hours)
- B. R&B, Early Rock, and Race (3 hours)
- C. From Countrypolitan to the Outlaws: Classic Country (2.5 hours)
- D. The Mainstream Lives On: Jazz, Musical Theater, and Film Music through 1970 (2.5 hours)
- E. Exam #1 (2 hours)
- F. Folk, Pop and Rock in the 1960s (4.5 hours)
- G. Blues, Soul and Funk in the 60s and 70s (1.5 hours)
- H. The 1970s Mainstream (3 hours)
- I. The 1970s Underground (3 hours)
- J. Exam #2 (2 hours)
- K. Punk, New Wave, Dance, Metal and Rap in the 1980s (3 hours)
- L. The Country Explosion (2 hours)
- M. Alternative Nation (3 hours)
- N. Madonna and other Divas (3 hours)
- O. Rap, R&B and Dance Go Mainstream (3 hours)
- P. Final Exam (2 hours)

IV. Evaluation Methods

1. Course Blog/In-class Writing, 350 points or 35% of final grade
Students will keep a blog on course management software throughout the semester and write a weekly entry on a topic of their choice or, occasionally, one chosen by the instructor. Entries should be 500-750 words and should demonstrate engagement with course concepts or with the blog prompt. Students will also receive up to 50 points for commenting and engaging with other students' blogs.
2. Group Presentation, 150 points or 15% of final grade
Each group of four or five students will prepare a 15-20 minute presentation for the class on a topic chosen by the instructor. The group will be graded on the content, organization, and

clarity of the presentation, and each member will complete an evaluation of the other members of the group.

3. Three Unit Exams, 500 points or 50% of final grade

Unit 1 and 2 exams will be worth 150 points each. Each exam will consist of three sections. Section 1 will include multiple-choice questions on terms and concepts. In Section 2, you will answer questions based on short listening excerpts from the course playlist. Section 3 will include two essay questions. The final exam will be worth 200 points and include some comprehensive questions.

V. GRADING SCALE

A = 90% and above; B = 80-89%; C = 70-79%; D = 60-69%; F = <60%

VI. ATTENDANCE POLICY

The attendance policy will follow the guidelines expressed in the IUP Undergraduate Catalog.

VII. REQUIRED MATERIALS

Michael Campbell. *Popular Music in America: The Beat Goes On*. 4th Edition. Boston: Shirmer, 2013.
David Brackett, ed. *The Pop, Rock, and Soul Reader: Histories and Debates*. Oxford and New York: Oxford University Press, 2013.

VIII. SPECIAL RESOURCE REQUIREMENTS

None.

IX. BIBLIOGRAPHY

Barker, David, ed. *33 1/3 Greatest Hits*. 2 vols. New York and London: Continuum, 2006-2007.

Cooper, L.E., & Cooper, B. L. "The pendulum of cultural imperialism: Popular music interchanges between the United States and Britain, 1943-1967." *Journal of Popular Culture*, vol. 27, no. 3 (1993): 61-78.

Covach, John and Andrew Flory. *What's That Sound? An Introduction to Rock and Roll History*. 3rd ed. New York and London: W.W. Norton, 2012.

Crawford, Richard and Larry Hamberlin. *An Introduction to America's Music*. 2nd ed. New York and London: W.W. Norton, 2013.

Katz, Mark. *Capturing Sound: How Technology Has Changed Music*. Rev. ed. Berkeley and Los Angeles: University of California Press, 2010.

O'Brien, Lucy. *She bop: The definitive history of women in rock, pop, and soul*. New York: Penguin Group, 1995.

Rubin, Rachel and Jeffrey Melnick. *American Popular Music: New Approaches to the Twentieth Century*. Amherst: University of Massachusetts Press, 2001.

Suisman, David. *Selling Sounds: The Commercial Revolution in American Music*. Cambridge: Harvard University Press, 2012.

Szatmary, David. *Rockin' in Time: A Social History of Rock-and-Roll*. 5th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2004.

Tomasino, Anna, ed. *Music and Culture*. New York: Pearson Longman, 2005.

Course Analysis Questionnaire

Section A: Details of the Course

- A1 This course is part of the proposed Certificate in Popular Music Studies, a joint program of the Music and Communications Media departments. While the primary audience for the course would be students in that program, we are also seeking approval for the course as a Liberal Studies Elective in the Global Citizenship category, which would make the course useful to all undergraduates. While existing Music History courses such as MUHI 101, Introduction to Music, and MUIHI 302, Music History II, cover some of the concepts in the proposed course, they also cover classical and world music, leaving insufficient time for a full treatment of popular music.
- A2 No changes in other courses are required. This course is designed, however, to fit into the proposed Certificate in Popular Music Studies.
- A3 This course has never been offered at IUP.
- A4 No plans for dual-level at this time.
- A5 N/A
- A6 Similar courses are offered at many other institutions. Examples include:
- Middle Tennessee University: MUHL 3670 - History of Popular Music in America. 3 credit hours. Chronological study of American popular music from the colonial period to the present. Formulation of perspectives of the role of popular music in American culture.
- Duquesne University: MUNM 190 - Rock & Roll: An Unruly History. 3 cr. This course builds an understanding of the evolution of modern popular music through an exploration of both the musical and sociological aspects of rock and roll. Assignments in critical listening, reading, writing and creative "mix-taping" work to develop fluency in the techniques, styles, and genres of popular music, an appreciation for popular music's role in society and the cultivation of an individual aesthetic.
- Bowling Green State University: POPC 2800: Introduction to Popular Music. 3cr. Relationship between music world and listening-viewing audience; musical styles, trends in popular music, popular performers and entertainers and what they reveal about popular culture; appropriate music listening.
- A7 The Music Department is accredited by the National Association of Schools of Music, which has published some guidelines for minors or certificates in music industry. The criteria are largely directed towards the organization and clarity of the proposed program. However, in the guidelines for bachelor's degrees in music industry, a field into which our Certificate in Popular Music Studies falls, NASM states that "Students must demonstrate that they have... an acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources, including, but not limited to, jazz, popular, classical, and world music forms."

Section B: Interdisciplinary Implications

- B1 This course will be taught by a single instructor from the music department.
- B2 A similar course, Rock and Roll and Society, was previously taught as a Liberal Studies Synthesis Course by Stanford Mukasa in the Journalism Department. However, the proposed course covers several other kinds of popular music in addition to rock and roll, and focuses more on the music than Mukasa's course. The music department has also previously taught MUHI 222, Music of the British Invasion, but this also focuses on a much narrower window of popular music.
- B3 Cross listed: N/A.

Section C: Implementation

- C1 Faculty resources are adequate to teach the course every spring or every other spring, depending on demand. It will be taught by the author, who is a musicologist. He can give up a section of MUHI 101, Introduction to Music, which can be covered by others in the department. The course workload will be three credits and one preparation.
- C2 Current resources are adequate for teaching this course.
- C3 No grant funding.
- C4-5 It is expected that a single section of the course will be offered every spring or every other spring, depending on demand.
- C6 Since the course will employ a lecture and discussion format, 35 students is the recommended maximum for this course.
- C7 N/A
- C8 N/A

Section D: N/A

Instructions for a Major Course Assignment: Group Presentation, 150 points or 15% of final grade

Each group of four or five students will prepare a 15-20 minute presentation for the class on a topic chosen by the instructor. The group will be graded on the content, organization, and clarity of the presentation, and each member will complete an evaluation of the other members of the group. Below are two rubrics. The first is for grading the presentation itself; the second is for students to assess their peers. When two or more peer evaluations show a pattern of poor engagement on the part of a student in the group, the instructor may lower that student's overall presentation grade by 10 to 30 percent, depending on the behaviors described. The instructor will interview the student and consider that student's response before lowering the grade. Students will also receive five points for submitting the group project peer evaluation.

History of Popular Music -- Group Project Evaluation Rubric

Group Title:

Group Members:

Total group points: ___/145

Each category is worth 20-40 points for a total of 145. **The actual grade will also be affected by feedback received in peer evaluations. You also receive 5 points for completing the peer evaluation correctly.** Please note: the peer evaluation form is due one week after the presentation.

Category	Score	Notes
Coverage of material – right material selected, not too little or too much content	/35	
Presentation – confident, clear, audible, well paced, good transitions & teamwork (hint: no reading exactly what's on screen, don't hide behind podium)	/30	
Pedagogy – ability to organize and present the material in a way that is easy to learn	/20	
Performance/Audio-visual component – Good visual aids and sound examples, solid performances if included	/30	

Interactivity – does the presentation engage other classmates and get them interested in the material	/30	
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Your Name: _____

History of Popular Music Group Presentation Peer Evaluation Form

Rate each person on a five-point scale; 5 = A; 4 = B; 3 = C; 2 = D; 1 = F

Important: For each person in the group, please also write 2-3 sentences describing his/her contribution to the group (i.e. what tasks they were assigned and how well they carried them out). The evaluation will not be complete without comments for each person. Please note that I will keep your comments confidential.

Please rate yourself (write your name): _____

Rating	Criteria
	Responded to email/phone calls, showed up for meetings
	Studied the material prior to meetings
	Contributed ideas for the presentation
	Carried through on tasks assigned to her or him
	Pleasant and easy to work with
Total:	

Additional comments:

Group Member 2 (write his/her name): _____

Rating	Criteria
	Responded to email/phone calls, showed up for meetings
	Studied the material prior to meetings
	Contributed ideas for the presentation
	Carried through on tasks assigned to her or him
	Pleasant and easy to work with
Total:	

Additional comments:

Group Member 3 (write his/her name): _____

Rating	Criteria
	Responded to email/phone calls, showed up for meetings
	Studied the material prior to meetings
	Contributed ideas for the presentation
	Carried through on tasks assigned to her or him
	Pleasant and easy to work with

Total:

Additional comments:

Group Member 4 (write his/her name): _____

Rating	Criteria
<input type="text"/>	Responded to email/phone calls, showed up for meetings
<input type="text"/>	Studied the material prior to meetings
<input type="text"/>	Contributed ideas for the presentation
<input type="text"/>	Carried through on tasks assigned to her or him
<input type="text"/>	Pleasant and easy to work with
Total: <input type="text"/>	

Additional comments:

Liberal Studies Four Questions

1. This is a single-section, single-instructor course. If additional sections or instructors are added, the music history professor will provide the syllabus of record to additional instructors and coordinate with them to ensure common content.
2. The history of African American and women musicians are woven throughout the course. They are present in two of the objectives and will be a major focus of several weeks of the course.
3. The second required book for the course, *The Pop, Rock and Soul Reader: Histories and Debates* is a collection of critical essays and historical documents. Students will read weekly from this collection, gaining exposure to a wide a variety of views from beyond the textbook.
4. As a 300-level course, this course presumes that students who take it will have some background in music or communications media. In that regard, it is not an introductory course. However, this will be most students' first exposure to the scholarly study of popular music, and in that regard it will serve as an initiation into the discipline. Two main features of the discipline, reading critical essays/historical documents and analyzing popular songs will be regular features of course activities.