

CAT 1F

From Hillbilly Music to Hip-hop: U.S. Culture and Popular Music

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Office: PCyH 247 (located in the Sixth College Annex)

Office Hours: Thursday 1-3pm

Lecture: Tuesday and Thursday 3:30-4:50pm, Pepper Canyon Hall 109

Section Meetings:

Section	Time	Location	TA	TA Email
F1 (909382)	Tues 9-9:50a	HSS 2305B	Shelby Driscoll	Sldrisco@ucsd.edu
F2 (909383)	Tues 10-10:50a	HSS 2305B	Shelby Driscoll	Sldrisco@ucsd.edu
F3 (909384)	Tues 11-11:50a	HSS 2305B	Davide Carpano	Dcarpano@ucsd.edu
F4 (909385)	Tues 12-12:50p	HSS 2305B	Davide Carpano	Dcarpano@ucsd.edu
F5 (909386)	Thurs 9-9:50a	HSS 2305B	Fernando Sanchez	Fasanche@ucsd.edu
F6 (909387)	Thurs 10-10:50a	HSS 2305B	Fernando Sanchez	Fasanche@ucsd.edu
F7 (909389)	Thurs 11-11:50a	HSS 2305B	Ly Nguyen	T0nguyen@ucsd.edu
F8 (909389)	Thurs 12-12:50p	HSS 2305B	Ly Nguyen	T0nguyen@ucsd.edu
F9 (909390)	Thurs 1-1:50p	HSS 2305B	Bobby Edwards	Rsedward@ucsd.edu
F10 (909391)	Thurs 2-2:50p	HSS 2305B	Bobby Edwards	Rsedward@ucsd.edu

Course Description:

This course examines U.S. musical history as a lens into how we understand, interpret, and engage with our collective pasts. What have musicians, music critics, and fans said about the music they listen to, and by extension themselves and others? As the introduction to the CAT writing sequence, we will focus on the interpretation and understanding of past music and musical writing. Musical examples may include (but aren't limited to) Appalachian folk music, 1970's soul music, 1980's heavy metal, and 1990's hip-hop. Our readings will range from fan-based writing to scholarly articles from musicology and ethnomusicology. We will hear and see how music shaped a sense of both individual and collective identity within U.S. cultural movements. Writing in short blog posts and longer essay forms, we will develop the ability to summarize, write about, and engage with musical culture and history.

Course Learning Objectives:

Critical Reading and Writing:

- Find and summarize academic arguments
- Use writing and reading for inquiry, learning, thinking, and communicating
- Identify and explicate a text's purpose and argument

Genre and Rhetorical Knowledge:

- Understand how genres shape reading and writing
- Critically read across several genres and modes (from written to digital to visual)
- Identify and use genre conventions ranging from structure and paragraphing to tone and mechanics appropriate to the rhetorical situation
- Control such surface features such as syntax, grammar, punctuation, and spelling
- Practice appropriate means of documenting their work

Process

- Develop strategies for generating, revising, editing, and proof-reading

Course Readings:

Required:

Graff, Gerald and Cathy Birkstein. *They Say/I Say (CAT Edition)* - Available in the Campus Bookstore

The remainder of course readings and materials will be posted on our class web site (<http://ted.ucsd.edu>), as indicated in the schedule of readings. Complete readings before the week for which they are assigned.

Course Website:

Important information for the class can be found on the course website at <http://ted.ucsd.edu>. Your username and password is the same used to login to TritonEd. Make sure that you can login to the system by the first day of class. A copy of this syllabus, assignment details, video links, and important reminders will be posted to the site.

The instructor reserves the right to alter the syllabus during the course of the quarter. Any changes made will be posted to an updated syllabus on the TED website.

Proxy server:

Please note: Access to the TED and reserves websites may be restricted to UCSD IP addresses.

To access the reserves materials off campus you may need to use UCSD's "proxy server." Visit <http://www-no.ucsd.edu/documentation/squid/> for more info. Alternatively, you may login from off-campus using the Virtual Private Network. Details to configure VPN found here: <http://libraries.ucsd.edu/services/computing/remote-access/vpn-virtual-private-network.html>

Assignments/Grade Breakdown:

Assignment #1: 20% - 500 word essay that demonstrates an understanding of the concept of *homology* and Simon Frith's argument about music producing cultural attitudes, and synthesizes his argument relative to early blues and folk music.

Assignment #2: 20% - 750 word essay considering David Hesmondhalgh's argument about music scenes and subcultures relative to a contemporary music scene. Students will draw from non-academic sources (blogs, music reviews, etc.) as to how a musical scene (determined by the professor) is identified and characterized by its members and "outsiders."

Blog Posts: 20% - 4 short analyses (2 paragraphs) of assigned reading locating rhetorical concepts in writing, video, or audio.

Section participation: 15% - Consistent attendance and active participation in section meetings. See Section 4 below for section participation rubrics

Final Reflective Portfolio: 10% - 500 word project asking students to briefly reflect on their progress throughout the term (in reference to the CAT course goals laid out in the syllabus). Students will be asked to pick examples of their work from the beginning and end of the class to use as evidence in their reflections.

Lecture Participation: 15% - the instructor, at his discretion, may assign short homework responses, quizzes, or sign-in sheets to verify consistent lecture attendance.

Course Schedule (topics, readings, assignments):

Week	Topic	Readings	Assignments due
0	Course Intro	Gardinier Halstead, Anne Marie. 2014. "A Professor's Pointers for Success in College." http://www.huffingtonpost.com/ann-marie-gardinier-halstead/a-professors-pointers-for_b_5654706.html	
1	Music and Identity, Homology	Frith, Simon. 1996. "Music and Identity" in <i>Questions of Cultural Identity</i> . p108-127	Portfolio first response due Thurs 10/5

2	The Blues, and "Hillbilly Music"	<p>Roy, William G. 2004. "'Race records' and 'hillbilly music': institutional origins of racial categories in the American commercial recording industry." <i>Poetics</i> 32, p.265-279.</p> <p>Filene, Benjamin. 1991. "'Our Singing Country": John and Alan Lomax, Leadbelly, and the Construction of an American Past." <i>American Quarterly</i>, Vol 32, No 4, p 602-624.</p>	Blog post #1 due Thurs 10/12
3	1960s Folk	<p>Drier, Peter and Dick Flacks. 2014" Music and Movements: The Tradition Continues." http://www.huffingtonpost.com/peter-drier/music-and-movements-the-t_b_5386353.html</p> <p>Brown, Jim. 2008. <i>Pete Seeger : the Power of Song</i>. Documentary film.</p> <p>Optional: Roy, William G., 2002. "Aesthetic Identity, Race, and American Folk Music." <i>Qualitative Sociology</i>. Vol 25, No3.</p>	First draft of Assignment #1 due Thurs 10/19
4	Wattstax: Soul Music, Protest, and Performing History in 1972	<p>Stuart, Mel. <i>Wattstax</i>. Documentary film. PBS. From the Archives: Wattstax, 1972</p> <p>Kennedy, Gerrick. 2015. "Remembering the 1972 Wattstax concert brings us to crucial voices of Kendrick Lamar, Prince." <i>LA Times</i></p>	<p>Blog post #2 due Thurs 10/26</p> <p>*Special Library workshop (details and time in course website)</p>

5	Sub-cultures and Scenes	Hesmondhalgh, David. 2005. "Subcultures, Scenes or Tribes? None of the Above." <i>Journal of Youth Studies</i> , 8:1, p.21-40.	Final draft of Assign. #1 due Thurs 11/2
6	1970s-80s Heavy Metal and Punk	Moore, Ryan. 2004. "Postmodernism and Punk Subculture: Cultures of Authenticity and Deconstruction." <i>The Communication Review</i> , 7:3, 305-327 Brown, Andy. "Heavy Metal and Subcultural Theory: A Paradigmatic Case of Neglect?" in <i>Post-subcultures Reader</i> . p209-222.	Assign. #1 reflection due Tues 11/7 Pre-writing for Assign #2 due Thurs 11/9
7	1980s and 1990s Hip-Hop Culture	Miller, Matt. 2008. "Dirty Decade: Rap Music and the US South, 1997-2007." https://southernspaces.org/2008/dirty-decade-rap-music-and-us-south-1997%E2%80%932007	First draft of Assign. #2 due Thursday 11/16
8	1990s Riot Grrrls and Grunge movements	Garrison, Edni Kaeh. 2000. "U.S. Feminism-Grrrl Style! Youth (Sub)Cultures and the Technologies of the Third Wave" <i>Feminist Studies</i> , 26:1. P141-170. Hanna, Kathleen. 1991 "Riot Grrrl Manifesto." <i>Riot Grrrl Zine 2</i> . Orenstien, Allison. 2010. "Kim Gordon at Kathleen Hanna Tribute." https://www.youtube.com/watch?v=vQG GblG bq_o	Blog post #3 due Wed 11/22

9	Ethnic Identities in the US: Technobanda and the Polka Mass in the 1990s and 2000s	Simonett, Helena. "Popular music and the politics of identity: The empowering sound of Technobanda." <i>Popular Music and Society</i> , 24:2, p1-23. Walser, Robert. 1992. "The Polka Mass: Music of Postmodern Ethnicity." <i>American Music</i> , 10:2. P.183-202.	Final draft of Assign #2 due Thursday, 11/30
10	Local Music Scenes, Conclusion	Kruse, Holly. 2010. "Local Identity and Independent Music Scenes, Online and Off." <i>Popular Music and Society</i> , 33:5, p625-639.	Assign. #2 reflection due Tuesday 12/5 Blog post #4 due Thurs 12/7 online
Finals week			Final Portfolio due Monday 12/11

CAT PROGRAM POLICIES (following pages):

1. **ASSIGNMENT SUBMISSION**
2. **ATTENDANCE**
3. **CAT TECHNOLOGY POLICIES**
4. **CLASS PARTICIPATION**
5. **CAT GRADING CRITERIA – PARTICIPATION**
6. **ACADEMIC INTEGRITY**
7. **UCSD'S PRINCIPLES OF COMMUNITY**

Receipt of this CAT syllabus constitutes an acknowledgment that you are have understood and are responsible for understanding and acting in accordance with the following CAT and UCSD guidelines, including the UCSD principles of community and guidelines on academic integrity.

1. ASSIGNMENT SUBMISSION

A. Due Dates

- The writing process itself is important in developing writing and argumentation skills. An assignment may receive an F if a student does not participate in **every** phase of the development of the project and **meet all deadlines** for preliminary materials (proposals, drafts, etc).
- Failure to submit **any** of the graded course assignments is grounds for failure in the course.
- If a final draft, plus required addenda, is not submitted **in class on the date due**, it will be considered late and *will lose one letter grade for each day or part of a day past due* (A to B, etc.).
- You must submit your assignments directly to your TA; you will not be able to leave papers for your TA at the Sixth College Offices. Any late submissions must be approved by your TA and/or faculty instructor well in advance of the due date.

B. Turnitin

- Assignments are due in hard copy as well as via turnitin (via TritonEd). Final drafts must be submitted to Turnitin **BY MIDNIGHT** on the day they are submitted in class.
- A grade will not be assigned to an assignment until it is submitted to Turnitin via TritonEd. Failure to submit an assignment to Turnitin via TritonEd is grounds for failure of the assignment.

2. ATTENDANCE

- On-time attendance in lecture and section is required. Regular attendance will be taken in both lecture and section.
- Please notify your TA if you must be absent for illness or family emergency.
- You may miss up to three classes in a term without penalty (this includes lecture and section).
- Missing more than three class sessions, either lectures or sections, will result in deducting $\frac{1}{3}$ of a letter grade off your final course grade (i.e. an A- would become a B+). Missing 8 or more classes, is grounds for failing the course. Excessive tardiness will also impact your grade and may be grounds for failure.

3. TECHNOLOGY

- For in-class technology, we ask that you use your best judgment and common sense.
- Please avoid using your phone during lecture or section. The instructor reserves the right to ask students to leave lecture or section for the day if their cell phone use becomes distracting to the classroom environment.
- Please keep laptop use for class purposes only; chronic abuse of laptops (e.g. social media browsing, working on other courses) may result in a change of laptop policy for the whole course. In other words, don't ruin it for everyone else.

4. CLASS PARTICIPATION

- Contributions to class discussions and active participation in small group work are essential to both the momentum of the course and the development of your ideas. This requires that you come to class prepared (having completed assigned reading and writing) and ready to participate in class activities. See the participation evaluation rubric below for more information.

A. CAT Grading Criteria – Participation

- Here is a description of the kind of participation in the course that would earn you an A, B, C, etc. Your TA may use pluses and minuses to reflect your participation more fairly, but this is a general description for each letter grade.

A – Excellent

Excellent participation is marked by near-perfect attendance and rigorous preparation for discussion in lecture and section. You respond to questions and activities with enthusiasm and insight and you listen and respond thoughtfully to your peers. You submit rough drafts on time, and these drafts demonstrate a thorough engagement with the assignment. You respond creatively to the feedback you receive (from both your peers and TA) on drafts, making significant changes to your writing between the first and final drafts that demonstrate ownership of your own writing process. Finally, you are an active contributor to the peer-review and collaborative writing processes.

B – Good

Good participation is marked by near-perfect attendance and thorough preparation for discussion in lecture and section. You respond to questions with specificity and make active contributions to creating a safe space for the exchange of ideas. You submit rough drafts on time, and these drafts demonstrate thorough engagement with the assignment. You respond effectively to the feedback you receive (from both your peers and TA) on drafts, making changes to your writing between the first and final drafts. You are a regular and reliable contributor to the peer-review and collaborative writing processes.

C – Satisfactory

Satisfactory participation is marked by regular attendance and preparation for discussion in lecture and section. You respond to questions when prompted and participate in classroom activities, though you may sometimes be distracted. You are present in lecture and section, with few absences, and have done some of the reading some of the time. You submit rough drafts on time and make some efforts toward revision between the first and final drafts of an assignment. You are involved in peer-review activities, but you offer minimal feedback and you may not always contribute fully to the collaborative writing process.

D – Unsatisfactory

Unsatisfactory participation is marked by multiple absences from section and a consistent lack of preparation. You may regularly be distracted by materials/technology not directly related to class. You submit late or incomplete drafts and revise minimally or only at a surface level between drafts. You are absent for peer-review activities, offer unproductive feedback, or do not work cooperatively in collaborative environments.

F—Failing

Failing participation is marked by excessive absences, a habitual lack of preparation, and failure to engage in the drafting, revision, and collaborative writing processes.

5. ACADEMIC INTEGRITY

UCSD has a university-wide Policy on Integrity of Scholarship, published annually in the General Catalog, and online at <http://students.ucsd.edu/academics/academic-integrity/policy.html>. All students must read and be familiar with this Policy. All suspected violations of academic integrity will be reported to UCSD's Academic Integrity Coordinator. Students found to have violated UCSD's

standards for academic integrity may receive both administrative and academic sanctions. Administrative sanctions may extend up to and include suspension or dismissal, and academic sanctions may include failure of the assignment or failure of the course. Specific examples of prohibited violations of academic integrity include, but are not limited to, the following:

Academic stealing refers to the theft of exams or exam answers, of papers or take-home exams composed by others, and of research notes, computer files, or data collected by others.

Academic cheating, collusion, and fraud refer to having others do your schoolwork or allowing them to present your work as their own; using unauthorized materials during exams; inventing data or bibliography to support a paper, project, or exam; purchasing tests, answers, or papers from any source whatsoever; submitting (nearly) identical papers to two classes.

Misrepresenting personal or family emergencies or health problems in order to extend deadlines and alter due dates or requirements is another form of academic fraud. Claiming you have been ill when you were not, claiming that a family member has been ill or has died when that is untrue are some examples of unacceptable ways of trying to gain more time than your fellow students have been allowed in which to complete assigned work.

Plagiarism refers to the use of another's work without full acknowledgment, whether by suppressing the reference, neglecting to identify direct quotations, paraphrasing closely or at length without citing sources, spuriously identifying quotations or data, or cutting and pasting the work of several (usually unidentified) authors into a single undifferentiated whole.

6. UCSD's PRINCIPLES OF COMMUNITY

The CAT program affirms UCSD's Principles of Community, and expects all students to understand and uphold these principles, both in their daily interactions and in their spoken, written and creative work produced for CAT classes:

The University of California, San Diego is dedicated to learning, teaching, and serving society through education, research, and public service. Our international reputation for excellence is due in large part to the cooperative and entrepreneurial nature of the UCSD community. UCSD faculty, staff, and students are encouraged to be creative and are rewarded for individual as well as collaborative achievements. To foster the best possible working and learning environment, UCSD strives to maintain a climate of fairness, cooperation, and professionalism. These principles of community are vital to the success of the University and the well being of its constituents. UCSD faculty, staff, and students are expected to practice these basic principles as individuals and in groups.

- We value each member of the UCSD community for his or her individual and unique talents, and applaud all efforts to enhance the quality of campus life. We recognize that each individual's effort is vital to achieving the goals of the University.
- We affirm each individual's right to dignity and strive to maintain a climate of justice marked by mutual respect for each other.
- We value the cultural diversity of UCSD because it enriches our lives and the University. We celebrate this diversity and support respect for all cultures, by both individuals and the University as a whole.
- We are a university that adapts responsibly to cultural differences among the faculty, staff, students, and community.
- We acknowledge that our society carries historical and divisive biases based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs. Therefore, we seek to

foster understanding and tolerance among individuals and groups, and we promote awareness through education and constructive strategies for resolving conflict.

- We reject acts of discrimination based on race, ethnicity, sex, gender identity, age, disability, sexual orientation, religion, and political beliefs, and, we will confront and appropriately respond to such acts.
- We affirm the right to freedom of expression at UCSD. We promote open expression of our individuality and our diversity within the bounds of courtesy, sensitivity, confidentiality, and respect.
- We are committed to the highest standards of civility and decency toward all. We are committed to promoting and supporting a community where all people can work and learn together in an atmosphere free of abusive or demeaning treatment.
- We are committed to the enforcement of policies that promote the fulfillment of these principles.
- We represent diverse races, creeds, cultures, and social affiliations coming together for the good of the University and those communities we serve. By working together as members of the UCSD community, we can enhance the excellence of our institution.

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