Please read the syllabus carefully for information about course policies and procedures, grading, and requirements.

**\*\*For your first day attendance, you must complete the syllabus quiz. Go to Assignments to take it.** **If you do not complete this by August 25th, you will be dropped from the course.\*\***

College of Arts & Sciences
Department of Humanities & Cultural Studies
**Introduction to the Cultural Study of Popular Music**HUM 2522.001, Fall 2023, Online

Instructor: Dr. Maria Cizmic
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**University Course Description**An interdisciplinary examination of popular music traditions as they affect race, class, and gender, and interact with commerce, technology, and politics. Students will combine critical listening with history and cultural analysis.

**Course Purpose**This course provides an introductory overview of popular music, analyzing it from several interdisciplinary perspectives: musicology, ethnomusicology, sociology, history, and cultural studies. The class is organized thematically, though we will spend a good deal of time exploring the history of popular musical forms in the United States and around the globe. This course will focus both on the “big” issues—the local and global impact of popular music through commerce, technology, and politics—and the “smaller” ones—how music constructs individual and community racial, gender, and class identities. Our topics will range from minstrelsy, the birth of Tin Pan Alley, to the racial and gender politics of rock music and hip-hop. A specific goal of this course is to help you develop a model for analyzing popular music and popular culture more generally. To this end, we will cover both the intrinsic, formal issues of music (form, rhythm, harmony, etc.) and extrinsic, contextual ones. No background in music is necessary for the course and all musical terminology will be explained in detail. This course fulfills a requirement for majors in the Humanities & Cultural Studies Department.

**Course Objectives**
Students completing this course will:
1. Identify important figures, events, works, and concepts in the evolution of a particular popular music tradition.
2.  Be able to analyze a popular song or performance in terms of its sonic and formal musical properties.
3.  Learn to situate the analysis of music in its cultural, historical, and political context.
4. Learn cultural theories from a range of disciplines regarding race, class, gender and apply these ideas to the cultural analysis of music in a well written and argued paper.

**Senate Bill 266**This guidance addresses the implementation of Senate Bill 266 (SB 266), which was signed by Governor DeSantis on May 15, 2023 and took effect on July 1, 2023. Among other things, the law includes updates to the requirements of the state’s general education curriculum for bachelor’s degree programs.

**Note: This course is not included in Florida’s state general education curriculum; and, this course does not belong to USF’s Enhanced General Education Curriculum.**

It is fundamental to the University of South Florida’s mission to support an environment where divergent ideas, theories, and philosophies can be openly exchanged and critically evaluated. Consistent with these principles, this course may involve discussion of ideas that you find uncomfortable, disagreeable, or even offensive.

In the instructional setting, ideas are intended to be presented in an objective manner and not as an endorsement of what you should personally believe. Objective means that the idea(s) presented can be tested by critical peer review and rigorous debate, and that the idea(s) is supported by credible research. Not all ideas can be supported by objective methods or criteria.

In this course, you may be asked to engage with complex ideas and to demonstrate an understanding of the ideas. Understanding an idea does not mean that you are required to believe it or agree with it. You may decide which ideas you find worthy of your personal belief.

**Course Format**This course is offered entirely online through Canvas. There will be no required live or in person sessions; this class is essentially “asynchronous.” That being said, all course materials, quizzes, and assignments will unlock weekly or biweekly, and you will have to complete one module before moving on to the next.

**Required Reading**
Thomas Turino, Music as Social Life: The Politics of Participation (Chicago Studies in Ethnomusicology/University of Chicago Press)

Nate Sloan & Charlie Harding, Switched on Pop: How Popular Music Works and Why It Matters (New York: Oxford University Press, 2019)

All other readings for the class are available for download on the Canvas course site.

**Required Listening**
Close and repeated listening to class music is required. The music for the class is available on Canvas. You will not be able to download or make copies of the music. To listen you must be online. A list of all the music covered in the class will be provided during the semester. We will listen to the music of many different musicians and bands, and even if an artist or style of music you like is not represented, there will be plenty of opportunities for you to analyze and write about music that you like.

**Assignments & Basis for Final Grade**

1. **Introductory Self-Assessment Survey: 2.5% of course grade**
2. **Final Self-Assessment Survey: 2.5% of course grade**
3. **Quizzes on reading: 10% of course grade**
4. **Close-reading Exercise (Notice & Focus): 5%**
5. **Two Exams, each worth 20%, 40% together** Both exams will be structured around identifications and short answers (one to several paragraphs). The first exam covers all material up to that point; the second one covers only material after the first exam.
6. **Analysis Essay #1 (1200 words): 25% of course grade**
7. **Analysis Essay #1 Revision: 15% of course grade**

Details for individual assignments are provided on the course website under “Assignments.”

**Grading Policies**
Course assignments and the final grade will be given as a +/- or straight letter grade. University policy states that the S/U option must be agreed to during the first three weeks of the semester.

The grading scale below will be applied to all assignments and final grades:

98–100 = A+         87–89 = B+         77–79 = C+        67–69 = D+          59–0 = F

94–97 = A              84–86 = B           74–76 = C           64–66 = D

90–93 = A-            80–83 = B-          70–73 = C-          60–63 = D-

**Grade Dissemination:** Graded assignments in this course will be returned to the student via Canvas, and students can access their scores any time using “Grades” in Canvas.

**Assignment Commentary Policy:** The assignments in this class are designed consistently so that once a student completes the first exam, for example, they will know the format of the second exam. Assignments also build from low stakes to high stakes. Feedback will be provided as needed through Canvas so that students will understand expectations for subsequent assignments.

**Late Work Policy:** Any late assignment will be lowered by half a letter grade for every day late.

**Extra Credit, Rewrite, and Group Work Policies:** No extra credit, no rewrites, and no group work allowed.

**Grades of “Incomplete”:** Incomplete grades should only be granted when, due to circumstances beyond the control of the student, only a small portion of the required work remains undone and the student is otherwise passing the course.

**Academic Integrity of Students:** Academic integrity is the foundation of the University of South Florida System’s commitment to the academic honesty and personal integrity of its university community. Academic integrity is grounded in certain fundamental values, which include honesty, respect, and fairness. Broadly defined, academic honesty is the completion of all academic endeavors and claims of scholarly knowledge as representative of one’s own efforts. The final decision on an academic integrity violation and related academic sanction at any USF System institution shall affect and be applied to the academic status of the student throughout the USF System, unless otherwise determined by the independently accredited institution.

**Turnitin.com:** This course utilizes Turnitin.com. Turnitin is an automated system which instructors may use to quickly and easily compare each student’s assignment with billions of web sites, as well as an enormous database of student papers that grows with each submission. Accordingly, you will be expected to submit all assignments in electronic format. After the assignment is processed, as instructor I receive a report from turnitin.com that states if and how another author’s work was used in the assignment. For a more detailed look at this process visit <http://www.turnitin.com>.

**Generative AI:** If students choose to use generative AI for class assignments, they must use such technology responsibly and follow these guidelines: 1. Cite all AI-generated content in your assignments; 2. Demonstrate a deep understanding of the subject matter, do not solely relying on AI-generated content. Ideally, cross-reference claims and statements with original sources; 3. Use AI as a supplemental tool, not as the primary means of generating content. It is important to know that AI tools are not infallible and can produce misinformation; also, the AI has not taken this class, and tends to produce general information and cannot demonstrate the specific skills we are building in this class. Misuse of AI tools, including use of AI that undermines the student learning objectives of this course or assignment, failing to cite AI-generated content, relying too heavily on AI for work completion, or submitting inaccurate information generated by AI tools, will be subject to academic penalties. Consequences may range from a reduction in an individual assignment grade to larger academic sanctions per USF policy, depending on the severity of the violation.

**Contacting the Professor & Teaching Assistant**: Email is the fastest and most reliable way to reach me and the teaching assistant. Please treat email as a formal mode of communication and communicate clearly and respectfully to both the instructor and teaching assistant. When emailing you must:

1) Put HUM2522 in the subject line along with a word or two to describe the contents of your message (i.e. “question,” “test,” etc.). If you do not identify the email with the course number I will not respond.

2) Sign the email with your full name.

I will use your official USF email address to contact you. Please be sure to check this email account regularly or set it up to forward to your non-USF account.

**Canvas:** If you need help learning how to perform various tasks required by this course, please consult the Canvas help guides. If something on Canvas does not seem to be working correctly, contact the instructor immediately. You may also contact USF’s IT helpline by calling 813-974-1222, or emailing help@usf.edu.

**COURSE SCHEDULE**

The dates below indicate when the modules open. Assignments and exams have both an opening date and a closing date. After the closing date, assignments and exams will not be accessible.

**Modules 1 & 2 (Two weeks, starts 8/21, ends 9/3)**: Why study popular music? What makes music "popular"?

Reading: (1) Kassabian, “Popular,” from Keywords in Popular Music Studies; (2) Sloan & Harding, “Introduction,” from Switched On Pop

Assignment: (1) Self-Assessment; (2) Notice & Focus + Ranking

**Module 3 (Two weeks, starts 9/4, ends 9/17)**: Music as Sound—How does music work?

Reading: (1) Sloan & Harding, chapters 1 & 2, from Switched On Pop; (2) Turino, “Introduction: Why Music Matters,” from Music and as Social Life

Assignment: (1) Quiz on Switched Pop, chapters 1 & 2; (2) Quiz on Turino, Introduction

**Module 4 (One week, starts 9/18, ends 9/24)**: Identity & Performance

Reading: (1) Sloan & Harding, chapters 3 & 4, from Switched On Pop; (2) Turino, chapter 4 “Habits of Self, Identity and Culture,” from Music and as Social Life

Assignment: (1) Quiz on Switched on Pop, chapters 3 & 4; (2) Quiz on Turino, chapter 4

**Module 5** (**One week starting** **9/25, ends 10/1)**: Authenticity

Reading: (1) Sloan & Harding, chapters 5 & 6, Switched On Pop; (2) Turino, chapter 2, “Participatory and Presentational Performance,” and chapter 3, “The Recording Fields,” from Music and as Social Life

Assignment: (1) Quiz on Turino, chapters 2 & 3

**Module 6 (One week, starts 10/2, ends 10/8)**: Gender and Sexuality

Reading: (1) Ehrenreich, “Beatlemania”; (2) Frith and McRobbie, “Rock and Sexuality”; (3) Fast, “Rethinking Issues of Gender and Sexuality in Led Zeppelin”

**Module 7 (One week, starts 10/9, ends 10/15)**: Race

Reading: (1) Sloan & Harding, chapters 8 & 9, from Switched On Pop; (2) Chang, “It’s A Hip-Hop World”

Assignment: (1) Quiz on Chang, “It’s A Hip-Hop World”

**EXAM 1 (One week, starts 10/16, ends 10/22)**

**Module 8 (Two weeks, starts 10/23, ends 11/5):** Commerce & Copyright

Reading: (1) Frith, “The Industrialization of Music,” from The Popular Music Studies Reader; (2) Turino, chapter 8 “For Love or Money,” from Music as Social Life.

Assignment: (1) Analytical Essay #1

**Module 9 (One week, starts 11/6, ends 11/12):** Commerce, Touring, and Fans

Film: Depeche Mode 101 (1989), directed by Dawkins, Hegedus, and Pennebaker

Reading: No reading, watch film.

**Module 10 (One week, starts 11/13, ends 11/19):** History and Historiography

Reading: (1) Sloan & Harding, chapters 15 & 16, from Switched On Pop; (2) Excerpts from Dawson and Propes, What Was the First Rock ‘n’ Roll Record?

Assignment**:** (1) Analytical Essay #1 Revision

**Module 11 (One week, starts 11/20, ends 11/26)**: Politics

Reading: (1) Brackett, “Bruce Springsteen: Reborn in the USA,” from Pop, Rock, and Soul Reader; (2) Turino, chapter 7 “Music and Political Movements,” from Music as Social Life.

Assignment: (2) Final Self-Assessment Survey

**REVIEW for FINAL EXAM (11/27–12/3)**

Please note that the university has an official “Test Free Week” during the last week of the semester. No tests are to be assigned during this week.

**FINAL EXAM (12/4–12/8)** You have the week to complete it.

**More Course Policies & Information**

**Academic Accommodations:** Students with disabilities are responsible for registering with Student Accessibility Services (SAS) in order to receive academic accommodations. For additional information about academic accommodations and resources, you can visit the SAS website: <https://www.usf.edu/student-affairs/student-accessibility/>.

**Religious Observances:** All students have a right to expect that the University will reasonably accommodate their religious observances, practices and beliefs. If you observe religious holidays, you should plan your allowed absences to include those dates. Students who anticipate the necessity of being absent from class due to the observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, at the beginning of the term.

**USF Core Syllabus Policies:** USF has a set of central policies related to student recording class sessions, academic integrity and grievances, student accessibility services, academic disruption, religious observances, academic continuity, food insecurity, and sexual harassment that apply to all courses at USF. Be sure to review these online: [usf.edu/provost/faculty-success/resources-policies-forms/core-syllabus-policy-statements.aspx](https://www.usf.edu/provost/faculty-success/resources-policies-forms/core-syllabus-policy-statements.aspx)

**Disruption to Academic Process**: Disruptive students in the academic setting hinder the educational process. Disruption of the academic process is defined as the act, words, or general conduct of a student in a classroom or other academic environment which in the reasonable estimation of the instructor: (a) directs attention away from the academic matters at hand, such as noisy distractions, persistent, disrespectful or abusive interruption of lecture, exam, academic discussion, or general University operations, or (b) presents a danger to the health, safety, or well-being of self or other persons.

**Student Academic Grievance Procedures**: The purpose of these procedures is to provide all undergraduate and graduate students taking courses within the University of South Florida System an opportunity for objective review of facts and events pertinent to the cause of the academic grievance. An “academic grievance” is a claim that a specific academic decision or action that affects that student’s academic record or status has violated published policies and procedures, or has been applied to the grievant in a manner different from that used for other students.

**Health and Wellness:** Your health is a priority at the University of South Florida. We encourage members of our community to look out for each another and to reach out for help if someone is in need. If you or someone you know is in distress, please make a referral at [www.usf.edu/sos](http://www.usf.edu/sos) so that the Student Outreach & Support can contact and provide helpful resources to the student in distress. A 24-hour licensed mental healthcare professional, offered through the counseling center, is available by phone at 813-974-2831, option 3. Please remember that asking for help is a sign of strength.

**Title IX Policy:** Title IX provides federal protections for discrimination based on sex, which includes discrimination based on pregnancy, sexual harassment, and interpersonal violence. In an effort to provide support and equal access, **USF has designated all faculty (TA, Adjunct, etc.) as Responsible Employees, who are required to report any disclosures of sexual harassment, sexual violence, relationship violence or stalking.** The Title IX Office makes every effort, when safe to do so, to reach out and provide resources and accommodations, and to discuss possible options for resolution.  Anyone wishing to make a Title IX report or seeking accommodations may do so online, in person, via phone, or email to the Title IX Office. For information about Title IX or for a full list of resources please visit: <https://www.usf.edu/title-ix/gethelp/resources.aspx>. If you are unsure what to do, please contact Victim Advocacy, a confidential resource that can review all your options, at 813-974-5756 or va@admin.usf.edu.

**Professionalism Policy:** Although this class does not meet in person or synchronously online, it is still a requirement to treat the instructor, teaching assistant, and classmates in a professional and respectful manner.

**End of Semester Student Evaluations:** All classes at USF make use of an online system for students to provide feedback to the University regarding the course. These surveys will be made available at the end of the semester, and the University will notify you by email when the response window opens. Your participation is highly encouraged and valued.

**The Writing Studio:** Writing Studio is a free resource for USF undergraduate students. At the Writing Studio, a trained writing consultant will work individually with you, at any point in the writing process from brainstorming to editing. Appointments are recommended, but not required. For more information or to make an appointment, visit <https://www.usf.edu/undergrad/academic-success-center/writing-studio/> or email writingstudio@usf.edu.

**Campus Emergencies:** In the event of an emergency, it may be necessary for USF to suspend normal operations. During this time, USF may opt to continue delivery of instruction through methods that include but are not limited to: Canvas, Elluminate, Skype, and email messaging and/or an alternate schedule. It’s the responsibility of the student to monitor the Canvas site for each class for course specific communication, and the main USF, college, and department websites, emails, and MoBull messages for important general information.