“The American Soundscape: In History and Culture!
“Every Song Has Its Story.”
Instructor: Séamus Pender M. Ed.
Office: Edgewood Office Hours: M/W/F-11-12 & 3-4
Phone: 1087 E-mail: penders@franklincpierce.edu

Course description
• This course is designed to examine how musical expressions were manifested in particular moments of the United States of America’s history, society and culture. Special attention will be given to how the nature, form, function and content of the music are a reflection of the political, economic, aesthetic, historical, social and cultural milieu. The music and songs of America will be approached in a pedagogy that is both analytical and critical through the use of historical sources, primary documents, recordings and performances.

Required Texts
American Music: A Panorama.

Learning Objectives

1) Humanities

Expected Outcome/Goal: Upon completion of this course, students will have a richer understanding of the ‘Sounds and History of America’ through investigation, appreciation, and evaluation of its aesthetic, historical context.

Learning: Students will research and compare historical sources, Readings, exposition assignments, "guided" listening, videotape viewing and testing opportunities over the course will promote student knowledge and comprehension of the interconnectedness of history, society, culture, song and music.

Assessment: Through a series of research reports and oral presentations based upon purposely-designed rubrics, students will be able to: Summarize an understanding of how song and music are a reflection of American history, society and culture. Describe and explain how songs and music are artifacts of historical, political, economic, and conditions in America. Apply historical and cultural knowledge to elaborate on the connection between American society and its contemporary songs and music.
2) Intercultural Knowledge and Competence  
**Expected Outcome/Goal:** Intercultural knowledge and competence is the heart of education and an imperative born of seeing ourselves as members of a world community, knowing that we share the future with others. It is "a set of cognitive, affective, and behavioral skills and characteristics that support effective and appropriate interaction in a variety of cultural contexts." (AACU)  
**Learning:** By guided listening, readings, audiovisual presentations, demonstration, participation and discussions: Students will have a rich encounter with the culture, history, values and musical expressions of the mosaic we call the “American Peoples.”  
**Assessment:** Through various vehicles such as panel discussions, “Research\Summary Papers,” oral reports, students will:  
- Analyze and demonstrate the impact of social and historical conditions on the form and function of song and music.  
- Interpret the communicative, the social commentary and transformative power of songs and music.  
- Recognizes new perspectives about our own cultural rules and biases.  
- Demonstrates adequate understanding of the complexity of elements important to members of another culture in relation to its history, values, politics, communication styles, economy, or beliefs and practices.  
- Asks deeper questions about other cultures and seeks out answers to these questions.  
- Begin to initiate and develop interactions with culturally different others and their musical products.  
- Begin to suspend ethnocentric judgment in valuing her/his interactions with culturally different others.

3) Inquiry and Analysis  
**Expected Outcome/Goal:** Organize in-depth information from relevant sources representing various points of view/approaches; Synthesizes evidence to reveal insightful patterns, differences, or similarities related to focus.  
**Learning:** Students will engage in Inquiry and Analysis of research data. Through thorough analysis, i.e. compare and contrast, students will be able to discuss the relationship between historical/cultural events and how such events were expressed in songs and how the songs reflect the historical context. Students will be guided in locating, evaluating, and correctly citing online sources.  
**Assessment:** Students will summarize the approaches used, conclusions, and lessons learned in the process of inquiry of U.S. history websites and of primary and secondary sources. Students will produce an analysis of historical data in relationship to musical expression.
With these Learning Outcomes in Mind: Grading: 100 points

Attendance & Participation: 40
Involvement is an important component of this course. Actively engage in classroom discussions, ask questions, complete and upload daily research assignments and engage in daily listening exercises. Follow all assignments & directions in “Coursework” on our course page on Campus Web. It is impossible for students to participate if they are absent, regardless of the reason; therefore, there is no difference between an “excused” absence and an “unexcused” absence, and students will receive a grade of “zero” for the day.

Research Summaries: 30
A 2-page summary of RESEARCH into one of the topics discussed in each chapter assigned for the day’s class is to be uploaded to Campus Web. RESEARCH should include sources, historical & cultural content and analysis OUTSIDE OF AND BUILDING ON THE CHAPTER READING.
Deadline is by class time on day of topic.

2 Research Papers & Oral Presentation: 30
A 10-15 minute in class presentation on research topic and a five page written summation of process and product with five works cited sources of “Inquiry and Analysis” of one musical case study from an era of American Music and History: Its Musical Structure and its Historical and Cultural context.

(In case of cancellation of the final exam period a final grade will be based on previously submitted works)

Academic Integrity: Students are expected to conform to the standards set out in the FPU Honor Code. Violations may result in failure for the entire course. In addition, a report will be forwarded to the Office of the Dean of the University (See 2015-16 Academic catalogue for a precise statement of the University’s policy.) All work submitted for evaluation must be in compliance with the following statement:
“The following work is entirely my own. I have neither engaged in nor will I tolerate acts of academic dishonesty.”

Classroom Policies
- Use of computers only with instructor’s approval.
- No unauthorized use of cell phones or other electronic devices
- It is Franklin Pierce University policy to provide reasonable accommodations to students with disabilities. If you would like to request such accommodations, please contact the Coordinator of Student Accessibility Services, located in the Center for Academic Excellence, call 603-899-4126, or email ogdenj@franklinpierce.edu
Week 1- “What’s That I Hear Now?”
Sept. 2: Welcome to…
Sept. 4: *The American SoundScape*

**Week 2- Sound & Song**
Sept. 7: Basic Properties of Musical Sound
Sept. 9: The Elements of Music
Sept. 11: Library\Online U.S. History Research

**Week 3-Readings: Chapters 1-3 in American Music**
Sept. 14: The English-Celtic Tradition
Sept. 16: The African-American Tradition
Sept. 18: The American Indian Tradition

**Week 4-Readings: Chapters 4-6 in American Music**
Sept. 21: Latino Traditions
Sept. 23: Diverse Traditions
Sept. 25: Folk Music as an Instrument of Advocacy

**Week 5- Readings: Chapters 7-9 in American Music**
Sept. 28: Country Music
Sept. 30: Country Music II
Oct. 2: The Blues

**Week 6- Readings: Chapters 7-9 in American Music**
Oct. 5: The Blues II
Oct. 7: Rock Music
Oct. 9: Rock Music II

**#1) Inquiry & Analysis Paper (March 26) Oral Presentations (March 14- 23)**
An Inquiry and Analysis into one musical case study from Parts One & Two of *American Music*: Research should include Historical and Cultural context, A Ten Minute In-Class Oral Presentation of process and findings and an Uploaded Five Page written summation of process and product with five “works cited” sources.

**Week 7- Presentations**
Oct. 12: No Class
Oct. 14: A Sound Discussion
Oct. 16: A Sound Discussion

**Week 8- Presentations**
Oct. 19: A Sound Discussion
Oct. 21: A Sound Discussion
Oct. 23: A Sound Discussion
Week 9- Readings: Chapters 10-12 in *American Music*
Oct. 26: From Psalm to Rural Revivalism
Oct. 28: Urban Revivalism & Gospel Music
Oct. 30: Secular Music from Colonial Times to the Age of Andrew Jackson

Week 10- Readings: Chapters 13-14 in *American Music*
Nov. 2: Minstrelsy
Nov. 4: Popular Musical Theater & Opera to the Present
Nov. 6: Popular Music to the Advent of Rock

Week 11- Readings: Chapters 15-16 in *American Music*
Nov. 9: Ragtime & Precursors of Jazz
Nov. 11: Jazz
Nov. 13: Jazz

Week 12- Readings: Chapters 17-19 in *American Music*
Nov. 16: The Search for an American Identity
Nov. 18: Twentieth Century Innovation & the Contemporary World
Nov. 20: Film Music

Week 13- A Sound Discussion
Nov. 23: Sounds of Thanksgiving

#2 Inquiry & Analysis Paper (Dec. 11) Oral Presentations (Dec. 2-11)
An Inquiry and Analysis into one musical case study from Parts Three-Six of *American Music*: Research should include Historical and Cultural context, A 10-15 Minute In-Class Oral Presentation of process and findings and an Uploaded Five Page written summation of process and product with five “works cited” sources.

Week 14- A Sound Discussion\Presentations
Nov. 30: A Sound Discussion
Dec. 2: A Sound Discussion\Presentations
Dec. 4: A Sound Discussion\Presentations

Week 15- A Sound Discussion\Presentations
Dec. 7: A Sound Discussion\Presentations
Dec. 9: A Sound Discussion\Presentations
Dec. 11: A Sound Discussion\Presentations

Final Exam Period: Coda!