

MUMH 5440 Music in the United States Spring 2023

African American Music

Tuesday/Thursday 12:30pm-1:50pm MU290

Instructor Information:

Dr. Brian F. Wright

Email: brian.wright@unt.edu

Office Number: MU305

Office Hours: Tuesday/Thursday 2:00pm-3:00pm, or by appointment

Course Description:

“Describing the African American influence on American music in all of its glory and variety is an intimidating—if not impossible—task. African American influences are so fundamental to American music that there would be no American music without them.”

-Steven Lewis, “Musical Crossroads”

MUMH 5440 investigates select topics in the history of music in the United States. This semester will be dedicated to exploring “African American Music,” broadly defined. Over the course of this class, we will listen to some of African American music’s most significant styles and learn about the musicians and composers responsible for shaping them. Embracing the inherent diversity and complexity of African American music, we will focus on both popular and classical repertoires, while also questioning whether it is necessary to separate them.

Taught in a hybrid format, this class alternates between lectures on key moments in African American music history and discussions dedicated to broader themes, such as:

- The competing approaches to defining and analyzing African American music
- African American music as an expression of cultural heritage, joy, and political resistance
- The dehumanization of African Americans under slavery and its ongoing repercussions
- The music industry’s impact on the marketing and consumption of African American music
- The significant roles that women have played in shaping African American musical and cultural movements
- Contemporary debates among cultural critics about which artists and styles should (and should not) be considered a part of African American music.

For their final project, students will create or greatly revise a Wikipedia article on a relevant topic, thereby further expanding the public’s knowledge of African American music.

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Course Goals:

As long as you complete assigned readings, participate during class time, continually interact with your professor and classmates, and successfully complete your final assignment, by the end of the course you will have:

- Developed a broad familiarity with multiple styles of African American Music
- Gained an understanding of how African American artists have contributed to the development of American music writ large
- Cultivated your own scholarly position on key issues related to the study of African American music
- Contributed to the further recognition of African American music

Content Warning:

At various points in this class, we will be discussing difficult subjects. If you are worried that any specific lecture or discussion might prove to be too much of an emotional burden for you, please reach out to Dr. Wright to discuss potential alternatives.

Rules of Engagement:

Rules of engagement refer to the way students are expected to interact with each other and with their instructors. Following UNT's Center for Learning Experimentation, Application, and Research, here are some general guidelines we will adhere to in this class:

- While the freedom to express yourself is a fundamental human right, any communication that utilizes cruel and derogatory language on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, veteran status, or any other characteristic protected under applicable federal or state law will not be tolerated.
- Treat your instructor and classmates with respect in any communication online or face-to-face, even when their opinion differs from your own.
- Ask for and use the correct name and pronouns for your instructor and classmates.
- Speak from personal experiences. Use "I" statements to share thoughts and feelings. Try not to speak on behalf of groups or other individual's experiences.
- Use your critical thinking skills to challenge ideas, instead of attacking individuals.
- Be cautious when using humor or sarcasm in emails or discussion posts as tone can be difficult to interpret digitally.
- Proofread and fact-check your sources.

Course Materials:

Our primary text this semester will be *Issues in African American Music: Power, Gender, Race, Representation*, edited by Portia K. Maultsby and Mellonee V. Burnim (New York: Routledge, 2017). I have arranged for the e-book version of the text to be freely available to all students through the UNT Library, via: <https://discover.library.unt.edu/catalog/b5780066>. **All other readings will be uploaded as PDFs to our class's Canvas page:** <https://unt.instructure.com/courses/82527>.

Note that some of our assigned listening examples also **require that students have access to Spotify**. For information on how to subscribe to Spotify, see: <https://www.spotify.com/us/student/>.

Assignments:

1. Weekly Response Papers (14 in total, cumulatively worth 42% of final grade)
 - a. For each unit, you will write an informal 300-500-word response related to a specific aspect of the week's required readings. **Responses must be submitted *before* the class for which they are assigned.**
2. Final Project (cumulatively worth 38% of final grade)
 - a. For your final project, each of you will contribute to the further public recognition of African American music by creating or expanding a Wikipedia article on a relevant, approved topic. We will complete this project in stages over the course of the semester, broken down into the following assignments:
 - i. "Getting Started on Wikipedia" (worth 1% of final grade)
 - ii. "Evaluate Wikipedia" (worth 1% of final grade)
 - iii. "Choose Possible Topics" (worth 2% of final grade)
 - iv. "Using the UNT Library to Find Sources" (worth 1% of final grade)
 - v. "Using the Internet to Find Sources" (worth 1% of final grade)
 - vi. "Starting Your Bibliography" (worth 1% of final grade)
 - vii. "Annotated Bibliography" (worth 4% of final grade)
 - viii. "Start Drafting Your Contributions" (worth 1% of final grade)
 - ix. "Individual Check-In with Dr. Wright" (worth 1% of final grade)
 - x. "Rough Draft" (worth 8% of final grade)
 - xi. "Peer Review Two Articles" (worth 2% of final grade)
 - xii. "Continue Improving Your Article" (worth 1% of final grade)
 - xiii. "Final Draft" (worth 3% of final grade)
 - xiv. "In-Class Presentation" (worth 5% of final grade)

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- xv. "Move Your Work to Wikipedia" (worth 1% of final grade)
- xvi. "Reflective essay" (worth 5% of final grade)
- 3. Participation (worth 20% of final grade)
 - a. Your contributions during class time, as well as your demeanor, attendance, punctuality, attitude, and preparedness are all components of your participation grade.

Grade Breakdown:

- A: 89.5-100.0
- B: 79.5-89.4
- C: 69.5-79.4
- D: 63.5-69.4
- F: 0.0-63.4

Course Policies:

Attendance

Since MUMH 5440 focuses on in-class discussion and participation, attendance is crucial to your success in this course. Therefore, four unexcused absences will result in your final grade being dropped by 10%; six unexcused absences will result in an automatic failure for the course.

If you cannot attend class, for whatever reason, please contact Dr. Wright via email. Your ability to make up (or be excused from) any work will take place on a case-by-case basis at the instructor's discretion.

PLEASE DO NOT ATTEND CLASS IF YOU ARE FEELING SICK. While attendance is an important part of succeeding in this class, your own health, and that of others in the community, is far more important.

Late Work Policy

Late work will not be accepted in this class without a legitimate excuse. If you must submit something late, please contact Dr. Wright as soon as possible. As with attendance, whether you will be able to submit (or be excused from) from late work will take place on a case-by-case basis at the instructor's discretion.

Plagiarism

It is important to make it *absolutely clear* when you are using someone else's idea(s). This is done through proper attribution and citation practices. Plagiarism occurs when you accidentally or purposefully do any of the following:

- Use someone else's words either verbatim or nearly verbatim without attribution
- Use someone else's evidence, line of thinking, or ideas without attribution
- Turn in someone else's work as your own
- Turn in previously submitted work as new work without instructor approval

If you are unsure if something constitutes plagiarism, please consult Dr. Wright and/or the web resources linked to in Canvas. Penalties for plagiarism are detailed in the following section.

University Policies:

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: eagleconnect.unt.edu/

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

UNT Policy Statement on Diversity

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success.

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UNT does not discriminate on the basis of race, color, national origin, religion, sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: [Diversity and Inclusion](#)

Link: <https://idea.unt.edu/diversity-inclusion>

Health and Safety Information

Students can access information about health and safety at:

<https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

See: [Registration Information](#)

Link: <https://registrar.unt.edu/students>

Academic Calendar, Spring 2023

See: [Spring 2023 Academic Calendar](#)

Link: <https://registrar.unt.edu/registration/spring-registration-guide>

Final Exam Schedule, Spring 2023

See: [Spring 2023 Final Exam Schedule](#)

Link: <https://registrar.unt.edu/exams/final-exam-schedule/spring>

Financial Aid and Satisfactory Academic Progress

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Music scholarships require a 3.5 cumulative GPA. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds

Chestnut Hall, Suite 311

(940) 565-2741

Myriam.reynolds@unt.edu

ADD/DROP POLICY

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed "Request to Drop" form to the Registrar's Office. The last day for a student to

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drop a class in Spring 2023 is April 7. See Academic Calendar (listed above) for additional add/drop Information.

STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

(Note: A printer-friendly PDF version is available by clicking the green button on the home page)

CARE TEAM

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>

Course Schedule and Assignments

*****Subject to Change*****

Unit 1: Introduction to Class

Required Readings: Guthrie P. Ramsey, "African American Music," in <i>Grove Music Online</i> (Oxford Music Online), Published October 4, 2012. Samuel A. Floyd Jr., "Toward a Philosophy of Black Music Scholarship," <i>Black Music Research Journal</i> Vol. 2 (1981-1982): 72-93.	
1/17	Introduction to Class
1/19	Discussion: Why Study African American Music? Response #1

**Complete the "Getting Started on Wikipedia" Assignment
(Due by 11:59pm on 1/21)**

Unit 2: Theorizing African American Music

Required Readings: Portia K. Maultsby, "The Translated African Cultural and Musical Past," in <i>African American Music: An Introduction</i> , Second Edition, edited by Mellonee V. Burnim and Portia K. Maultsby (New York: Routledge, 2015). Barry Shank, "From Rice to Ice: The Face of Race in Rock and Pop," in <i>The Cambridge Companion to Pop and Rock</i> , eds. Simon Frith, Will Straw, and John Street (Cambridge: Cambridge University Press, 2001), 256-271.	
1/24	Lecture/Discussion: The Competing Definitions of "African American Music" Response #2
1/26	Guest Speaker: Steven W. Lewis, Curator of Music and Performing Arts at the Smithsonian National Museum of African American History and Culture

**Complete the "Evaluate Wikipedia" Assignment
(Due by 11:59pm on 1/28)**

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Unit 3: African American Music Under Chattel Slavery

Required Readings:

Lawrence Levine, "The Antebellum Period: Communal Coherence and Individual Expression," in *Issues in African American Music*, 331-342.

Saidiya V. Hartman, "Innocent Amusements: The Stage of Sufferance," in *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York: Oxford University Press, 1997), 17-48.

Recommended Listening:

Every Tone A Testimony: An African American Aural History, Smithsonian Folkways Recordings, 2001, Disc One.

Songs of Our Native Daughters, Smithsonian Folkways Recordings, 2019.

1/31	Lecture: Field Hollers, Work Songs, and Spirituals
2/2	Discussion: Music as Resistance from Enslavement, Music as a Tool of Enslavement Response #3

Complete the "Choose Possible Topics" Assignment

(Due by 11:59pm on 2/4)

Unit 4: Minstrelsy and African American Music in the Late 19th and Early 20th Centuries

Required Reading:

Matthew D. Morrison, "The Sound(s) of Subjection: Constructing American Popular Music and Racial Identity Through Blacksound," *Women & Performance* Vol. 27, No. 1 (2017): 13-24.

Matthew D. Morrison, "Blacksound," in *The Oxford Handbook of Western Music and Philosophy*, eds. Tomas McAuley, Nanette Nielsen, and Jerrold Levinson (New York: Oxford University Press, 2021), 555-578.

Recommended Listening/Viewing:

Scott Joplin, *Piano Rags, Vol. 1*, Alexander Peskanov, Naxos, 2004.

Scott Joplin, *Treemonisha*, Performed by the Houston Grand Opera, 1982.

Black Manhattan: Theater and Dance Music of James Reese Europe, Will Marion Cook, and Members of the Legendary Clef Club, Anthology of Recorded Music, 2003.

Sissle and Blake Sing Shuffle Along, Harbinger Records, 2016.

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2/7	Lecture: Blackface Minstrelsy, Ragtime, and Early Black Musical Theater
2/9	Discussion: Blacksound and the Legacies of Minstrelsy Response #4

**Complete the “Using the UNT Library to Find Sources” Assignment
(Due by 11:59pm on 2/11)**

Unit 5: The “Race Records” Era

Required Readings:

Karl Hagstrom Miller, “Race Records and Old-Time Music: The Creation of Two Marketing Categories in the 1920s,” in *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow* (Durham: Duke University Press, 2010), 187-214.

David Brackett, “Forward to the Past: Race Music in the 1920s,” in *Categorizing Sound: Genre and Twentieth-Century Popular Music* (Oakland: University of California Press, 2016), 69-112.

Recommended Listening:

American Epic: The Collection, Sony Legacy, 2017.

2/14	Lecture: Early Jazz, Blues, and Gospel
2/16	Discussion: The Music Industry, Race, and the Classification of Genre Response #5

**Complete the “Using the Internet to Find Sources” Assignment
(Due by 11:59pm on 2/18)**

Unit 6: The Harlem and Chicago Renaissances

Required Readings:

Stephanie Doktor, “Finding Florence Mills: The Voice of the Harlem Jazz Queen in the Compositions of William Grant Still and Edmund Thornton Jenkins,” *Journal of the Society for American Music* Vol. 14, No. 4 (2020): 451-479.

Samantha Ege, “Composing a Symphonist: Florence Price and the Hand of Black Women’s Fellowship,” *Women and Music: A Journal of Gender and Culture*, Vol. 24 (2020): 7-27.

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Recommended Listening:

Edmund Thornton Jenkins, "Charlestonia: Folk Rhapsody for Orchestra, No. 1" (1917)

William Grant Still, *Darker America* (1924)

William Grant Still, *Levee Land* (1926)

James P. Johnson, *Yamekraw* (1927)

William L. Dawson, *The Negro Folk Symphony* (1934, rev. 1952)

Florence Price, *The Mississippi River* (1934)

Duke Ellington, *Black, Brown, and Beige* (1943, rev. 1958)

2/21	Lecture: African American Composers, the Harlem and Chicago Renaissances, and Racial Uplift Ideology
2/23	Discussion: African American Women's Contributions to the Musical Culture of the Harlem and Chicago Renaissances Response #6

**Complete the "Starting Your Bibliography" Assignment
(Due by 11:59pm on 2/25)**

Unit 7: Jazz In and Out of the Mainstream

Required Material(s):

[To Be Determined]

Recommended Listening:

"African American Bandleaders and Soloists of the Swing Era," Spotify Playlist.

"Best of Bebop" Spotify Playlist.

2/28	Lecture: From Swing to Bebop
3/1	EXTRA CREDIT: Tammy L. Kernodle Lecture, Choir Room, 4:00pm
3/2	Guest Speaker: Tammy L. Kernodle, Distinguished Professor of Music, Miami University [In-Person] Response #7

**Complete the "Annotated Bibliography" Assignment
(Due by 11:59pm on 3/4)**

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Unit 8: Postwar Rhythm & Blues and Rock 'n' Roll

Required Readings:

Reebee Garofalo, "Crossing Over: From Black Rhythm & Blues to White Rock 'n' Roll," in *R&B, Rhythm and Business: The Political Economy of Black Music*, edited by Norman Kelley (New York: Akashic Books, 2002), 112-137

Portia K. Maultsby, "The Politics of Race Erasure in Defining Black Popular Music Origins" in *Issues in African American Music*, 47-65.

Recommended Listening:

The R&B Box: 30 Years of Rhythm & Blues, Rhino, 1994.

3/7	Lecture: African American Popular Music, 1945-1965
3/9	Discussion: "Black Roots, White Fruits": Rock 'n' Roll and Appropriation Response #8

Complete the "Start Drafting Your Contributions" Assignment

(Due by 11:59pm on 3/10)

*****No Class on 3/14 or 3/16 (Spring Break)*****

Unit 9: Music of the Civil Rights Movement and Beyond

Required Reading/Listening:

Bernice Johnson Reagon, "The Civil Rights Period: Music as an Agent of Social Change," in *Issues in African American Music*, 343-367.

Portia K. Maultsby, "Soul Music: Its Sociological and Political Significance in American Popular Culture," *Journal of Popular Culture* Vol. 17, No. 2 (1983): 51-60.

"A Selection of Chuck Rainey Bass Lines, 1967-1977," Dr. Wright, Spotify Playlist.

Recommended Listening:

Voices of the Civil Rights Movement: Black American Freedom Songs, 1960-1966, Smithsonian Folkways Recordings, 1997.

Beg, Scream & Shout: The Big Ol' Box of '60s Soul, Rhino Records, 1997.

3/21	Lecture: Freedom Songs, Soul, and Early Funk Response #9
3/23	Guest Speaker: Chuck Rainey, Acclaimed Session Bassist [Room TBD]

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**Individual Check-Ins with Dr. Wright
(Dates and Times Vary)**

Unit 10: The African American Avant-Garde

Required Readings:

Olly Wilson, "Negotiating Blackness in Western Art Music," in *Issues in African American Music*, 66-76.

George E. Lewis, "Improvised Music After 1950: Afrological and Eurological Perspectives," 16, no. 1 (Spring 1996): 91-122.

Recommended Listening:

Ornette Coleman, *Free Jazz* (1961)

Sun Ra, *Space is the Place* (1973)

George Walker, Concerto for Piano and Orchestra (1975)

Olly Wilson, *Sometimes for Tenor and Tape* (1977)

Art Ensemble of Chicago, *Nice Guys* (1979)

Julius Eastman, *Gay Guerilla* (1979)

3/28	Lecture: Free Jazz, Afrofuturism, and a New Wave of Classical Composers
3/30	Discussion: African American Aesthetics in Avant-Garde Classical Music Response #10

**Complete the "Rough Draft" Assignment
(Due by 11:59pm on 4/1)**

Unit 11: Popular Dance Musics: Funk and Beyond

Required Reading/Viewing:

The Story of Funk: One Nation Under a Groove, BBC, 2014.

Alice Echols, "I Hear a Symphony: Black Masculinity and the Disco Turn," in *Hot Stuff: Disco and the Remaking of American Culture* (New York: Norton, 2010), 1-38.

Recommended Listening:

The Funk Box, Hip-O Records, 2000

4/4	Lecture: '70s Funk, Disco, and Early Electronic Dance Music
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4/6	Discussion: Disco's Contested Position in African American Music Historiography Response #11
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**Complete the "Peer Review Two Articles" Assignment
(Due by 11:59pm on 4/8)**

Unit 12: Mainstream African American Pop in the 1980s

Required Readings: Nelson George, "Assimilation Triumphs, Retronuevo Rises (1980-87)" and "Epilogue" in <i>The Death of Rhythm & Blues</i> (New York: Penguin, 2004), 171-201. Maureen Mahon, "Tina Turner's Turn to Rock" in <i>Black Diamond Queens: African American Women and Rock and Roll</i> (Durham: Duke University Press, 2020), 240-272.	
Recommended Listening: Michael Jackson, <i>Michael Jackson's This Is It</i> , MJJ Productions, 2009. Prince, <i>The Hits/The B-Sides</i> , NPG Records, 1993. Whitney Houston, <i>I Will Always Love You: The Best of Whitney Houston</i> , RCA Records, 2021. Janet Jackson, <i>Design of a Decade: Janet Jackson, 1986-1996</i> , A&M Records, 1995. Tina Turner, <i>All the Best—The Hits</i> , Parlophone Records, 2005.	
4/11	Lecture: African American Pop Stars in the MTV Era
4/13	Discussion: The Racial Politics of "Crossover" Success Response #12

**Complete the "Continue Improving Your Article" Assignment
(Due by 11:59pm on 4/15)**

Unit 13: Hip Hop

Required Readings: Mark Anthony Neal, "The Post-Civil Rights Period: The Politics of Musical Creativity," in <i>Issues in African American Music</i> , 368-380.	
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George Lipsitz, "The Hip Hop Hearings: The Hidden History of Deindustrialization," in *Footsteps in the Dark: The Hidden Histories of Popular Music* (Minneapolis: University of Minnesota Press, 2007), 154-183.

Recommended Listening:

Smithsonian Anthology of Hip Hop and Rap, Smithsonian Folkways Recordings, 2021.

4/18	Lecture: Hip Hop History, 1973-1997
4/20	Discussion: Hip Hop as Cultural Expression Response #13

Unit 14: Modern R&B

Required Reading/Viewing:

Beyoncé, *Lemonade*, Parkwood, 2016.

Janelle Monáe, *Dirty Computer* [Emotion Picture], 2018

Nathalie Weidhase, "'Beyoncé feminism' and the contestation of the black feminist body," *Celebrity Studies* Vol. 6, No. 1 (2015), 128-131.

Sarah Olutola, "I Ain't Sorry: Beyoncé, Serena, and Hegemonic Hierarchies in *Lemonade*," *Popular Music and Society* vol. 42, no. 1 (2019): 99-117.

"Janelle Monáe's Dirty Computer Music Video/Film: A Collective Reading," *Journal of the Society for American Music* Vol. 13, No. 2 (2019): 250-271.

Recommended Listening:

"Modern R&B," Spotify Playlist

4/25	Lecture: R&B in '90s: Male Vocal Groups, Neo Soul, and Girl Groups
4/27	Discussion: Beyoncé and Janelle Monáe: Black Feminist and Queer Expressions in Modern R&B Response #14
4/29	Extra Credit: Terence Blanchard's <i>Champion</i> , The Met: Live in HD, Cinemark Music City, 11:55am

**Complete the "Final Draft" Assignment
(Due by 11:59pm on 4/30)**

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Unit 15: Student Presentations

5/2	In-Class Presentations I
5/4	In-Class Presentations II

**Complete the “Move Your Work to Wikipedia” and “Reflective Essay” Assignments
(Due by 11:59pm on 5/9)**