

COURSE OUTLINE

Revision: Diane Schmidt, April 2008

DEPARTMENT: Academic Programs

CURRICULUM: Visual, Literary and Performing Arts

COURSE TITLE: The Blues and Its Influence

COURSE NUMBER: MUSC 160Z

TYPE OF COURSE: Academic Transfer
Special Requirements Met: United States Cultures and Integrated Studies

AREA(S) OF KNOWLEDGE: Music, Art and Drama

COURSE LENGTH: 1 quarter

CREDIT HOURS: 5

LECTURE HOURS: 55

LAB HOURS: None

CLASS SIZE: 25

PREREQUISITES: None

COURSE DESCRIPTION:

This course explores the development of the blues and its influence on jazz, rock, and hip hop. In addition, the course focuses on the social, economic, and political forces that shaped African-American experiences in the U.S. as chronicled in blues music.

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STUDENT LEARNING OUTCOMES ADDRESSED:

1. Communication - To promote learning and clear communications with others, the student is expected to read all assigned work carefully and in its entirety. Fully understanding this material will allow the student to participate thoughtfully in asynchronous group discussions as well as to write insightful papers and exams. Feedback from other students and the instructor will permit the student to assess and improve his reading skills.

Improving ones listening skills is another critical learning outcome emphasized in this music course. To this end, we will consider what **to listen for** in a piece of music by identifying important musical elements and practicing focused listening.

Because this is an online course, improving ones writing skills is an absolutely essential learning outcome. The student must be able to clearly articulate and support his viewpoints (i.e., on the influence of the Jim Crow laws on the development of blues music) or interpretations (i.e., the differences between two versions of the same song). Opportunities to develop better writing skills will occur in every aspect of our work from asynchronous discussions to individual papers and exams.

2. Human Relations - With the many asynchronous group discussions and other interactions among students or between the student and instructor in this course, there will be many opportunities to be attentive to and respectful of a diversity of cultural influences and values. The nature of our subject area (in part), the blues as a reflection of African-American experiences in the U.S., demands civility and etiquette from each participant.
3. Critical Thinking - All discussion group topics and papers will require some level of critical thinking, encouraging the student to sharpen his ability for higher-level thinking. Students will be asked, for example, to
 - A. compare/contrast two pieces of music from different artists or times.
 - B. evaluate the circumstances of a blues artist (and his immediate community) through song lyrics (often involving double meanings) and a general understanding of the social history of the times.
 - C. show cause and effect between societal changes and new developments in blues music.
4. Technology - This online course requires all participating students to learn to use many aspects of computing technology including skills to do internet research, to (legally) download media, to navigate through Blackboard, to post discussion group contributions, and even to word process and send assignments to the instructor.

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STUDENT LEARNING OUTCOMES ADDRESSED: (cont.)

5. Personal Responsibility - This course provides opportunities for the student to take active responsibility for his academic and personal growth and enrichment by doing the following:
 - A. completing all assignments and fully preparing to participate in all discussion group activities.
 - B. seeking appropriate assistance when needed (WAOL, the instructor, other class members).
 - C. working collaboratively (group discussions) as well as independently (other assignments).
 - D. completing all work on time.

Above all, the student should open himself to new experiences, i.e., listening to unfamiliar styles of music.

6. Information Literacy - Students will be required to access and evaluate information from online sources (in particular) for some of the written assignments in this course. These assignments will encourage students to be more discerning in checking out the relevance, scholarship, and accuracy of each source whether academic sites for U.S. history and music or more commercial ones.

GENERAL COURSE OBJECTIVES:

At the end of the course the student will have:

1. Insights into how social, economic, political, judicial, and legislative forces shaped African-American experiences in the U.S. and, thus, the development of blues music.
2. An understanding of the influence of some of the distinctive groups or individual voices within the African-American community (i.e., Harlem Renaissance writers, the outspoken classic era female blues singers, the Mississippi Delta sharecroppers/blues singers).
3. Knowledge of ways in which European-Americans and others appropriated blues music.
4. An appreciation for the various styles of blues or blues-inspired music based on their distinctive musical characteristics.

TOPICAL OUTLINE:

APPROX. HOURS 55

1. Course Introduction
2. The African-American Origins of the Blues
3. Musical Elements
4. Early Blues History before 1920
5. Blues Reaches a Wider Audience
6. The Classic Blues Era (1920s)
7. The Jazz Connection (1920s)
8. The Harlem Renaissance
9. Black Music on the Radio during the 1920s
10. Country Blues during the 1920s
11. African-American Migration and the Blues
12. Urban Blues in Chicago and Memphis during the 1930s
13. Country Blues in the Mississippi Delta and elsewhere during the 1930s
14. Jazz-Blues during the 1930s
15. Boogie-Woogie in Chicago (1930s)
16. Country Songs with Blues Overtones (1930s)
17. Blues Influence in Classical Music (1930s)
18. Blues Influence in Literature (1930s)
19. Expanding Interest in the Blues (1930s)
20. Transformation of the Blues during the 1940s
21. Early Electric Blues in Chicago (1940s)
22. Early Electric Blues in Memphis (1940s)
23. The Golden Decade of the Blues----the 1950s
24. New Audiences for the Blues during the 1950s
25. The Civil Rights Movement and Soul Music (1960s)
26. The British Blues Revival (1960s)
27. U.S. Folk Music Revival (1960s)
28. The U.S. Once Again Embraces Electric Blues (1960s)
29. The Blues during the 1970s
30. The Vaughans Reinvigorate the National Blues Scene during the 1980s
31. Other Contributions to the Revitalization of the Blues from the 1980s to Present
32. Final Perspectives on the Blues

REVISED BY: Diane Schmidt
DATE: April 2008

MUSC 160

Course Prefix and Number: MUSC 160 Z
Course Title: The Blues and Its Influence

SLO #	Included in Course Objective Number	SSCC Student Learning Outcomes
SLO 1.1	1, 2, 3, 4	Communication - Read and listen actively
SLO 1.2	1	Communication - Speak and write effectively
SLO 2.1		Computation - Use mathematical operations
SLO 2.2		Computation - Apply quantitative skills
SLO 2.3		Computation - Identify, interpret, and utilize higher level mathematical and cognitive skills
SLO 3.1		Human Relations - Use social interactive skills to work in groups effectively
SLO 3.2		Human Relations - Recognize the diversity of cultural influences and values
SLO 4.1	1, 2, 3, 4	Critical Thinking and Problem Solving -
SLO 5.1		Technology - Select and use appropriate technological tools
SLO 6.1		Personal Responsibility - Be motivated and able to continue learning and adapt to change
SLO 6.2		Personal Responsibility - Value one's own skills, abilities, ideas and art
SLO 6.3		Personal Responsibility - Take pride in one's work
SLO 6.4		Personal Responsibility - Manage personal health and safety
SLO 6.5		Personal Responsibility - Be aware of civic and environmental issues
SLO 7.1		Information Literacy - Access and evaluate information
SLO 7.2		Information Literacy - Use information to achieve personal, academic, and career goals, as well as to participate in a democratic society

PREPARED BY: D. Schmidt
DATE: April 2008