

GEO2426: Pop Music & Culture: A Geographic Perspective

Fall 2020 Section: 1E49 (#14375)

**Instructor: Dr. Timothy J. Fik, Associate Professor, Dept of Geography
(University of Florida)**

FORMAT: On-Line e-learning/distance-learning course

Instructor's e-mail: fik@ufl.edu



GEO 2426 (Pop Music & Culture) will be taught as a "distance-learning" course. Assignments, readings, viewing material, and hyperlinks will be posted on Canvas, along with instructions on how to proceed (on a week-to-week basis). Students are responsible for logging onto the Canvas website at the beginning of each week for updates and instructions on assignments, readings, and coursework as specified. Announcements and reminders on due dates will be posted on a regular basis. Students are encouraged to post materials or links that others may find interesting (must be course related...please do not post objectionable material). Students can also initiate community based discussions of topics covered or related to this course. Please read the syllabus carefully, before asking questions. To get started, click on "Assignments" in the left-hand column of the Canvas home-page for this course. All course materials can be accessed from the "Assignments" and/or the "Files" folder/sub-folders.

Course Description

GEO 2426 is a course that highlights the geographic origins and diffusion of “popular music”, focusing on the geo-historical underpinnings of American music in its various manifestations. Discussions and presentations are couched from a multi-disciplinary perspective, with leanings toward human and cultural geography. The course will provide an overview of American roots music and survey various and important musical styles that had profound influences on the contemporary music scene, as well as influential time periods in the pop music/culture's evolution. Emphasis is placed on analyzing music innovations and their impacts on society at large, as well as the impact of counter-culture, and how social interactions shape and reshape the cultural landscape. Music innovation and artistic expression are linked to changes brought about by the counter-culture in response to mainstream trends, with innovations occurring at locations, in settings and in communities that can best be described as “marginalized”; that is, places that are isolated or removed when viewed in a socio-spatial, economic, and/or contextual sense. The creations and innovations from these locations have been the driving force of music evolution.

Power Point presentations, assigned reading, and documentaries will (a) trace the roots and lineage of various music styles, genres, or movements (socially or geo-historically); (b) identify pioneering artists, trend-setting regions/cities, as well as key or epic events; (c) describe the diffusion of musical ideas and the emergence of various and related social and political movements and their effect on people, places, regions, boundaries and perceptions; and (d) highlight the larger social and cultural implications of changes brought about by forces and agents of pop music, trends in the music industry, and the impact of technology in the production and consumption of music. Presentations will examine the importance of composition and lyrics, modes of expression, and the role of artists as agents of social and political change. Attention will be paid to the broader social, economic and cultural implications of the evolution of popular music and the all-important counter-culture music scene(s) as they emerged and continue to emerge. Emphasis will be placed on the evolution, emergence and proliferation of various roots music and hybrids (e.g., folk, rockabilly, bluegrass, country, western swing, blues, etc.) in the creation of what would eventually be labeled as “rock ‘n roll”-- a rebellious popular music that literally changed everything. The course will highlight the importance of the music of black Americans and the contribution of black artists with emphasis on early blues, folk, roots music, and jazz, gospel and soul, R&B and funk. Presentations and discussions will also focus on the punk and post-punk movements, cross-over artists, folk-rock and Americana, classic rock, glam and shock-rock, goth, rap and hip-hop, techno and electronic music.

This course will examine the restructuring, organization, and influence of the music industry in socio-spatial, political, structural, and economic terms. Discussions will include an analysis of the impact of technology, the effects of competition, the role of radio, television and video, the influence of the Internet (file-sharing, digital music formats, streaming, the rise of independent artists and “indie” labels), and the manufacturing and marketing of pop artists. Within this context, the course will explore the influence of demographics, the growth of niche markets, the overt and covert commercialization of pop music, as well as the ever-important impact of underground music scenes. Power-point presentations will place the cultural and artistic landscapes in perspective, linking innovations to context and setting, and the degree to which society and the forces of change helped to shape the music and, in turn, how the music became a catalyst for social change and awareness.

Power-points presentations are set up as self-contained lectures. Each week, students are expected to read through the Power-point presentations and assigned/recommended readings for that week

at their convenience (at times that works best for them). These presentations will highlight major issues, themes, perspectives, etc. for the various topics covered in this course. Questions posed within those Power-points are food for thought and subjects for discussion. Many times the questions posed in these presentations will be couched from a "devil's advocate" standpoint for the purposes of stimulating discussion and for reflection. Readings and hyperlinks to music documentaries and videos will be offered to supplement lecture material. Note that questions and points raised in these works are fair game for discussion and deliberation. Students may seek to pursue these as possible topics for their term project should they so choose.

Office Hours: TBD (to be determined)

Office Location: 3137 Turlington Hall.

Note that your Instructor is limiting his time on campus due to concerns over the Covid-19 pandemic.

Virtual Office Hours via Zoom meetings may be announced periodically throughout the semester as needed. Note: Students may e-mail me with questions at any time during the semester: fik@ufl.edu

Course Requirements / Students are required to complete the following:

(1) Five "Reflection Papers" on assigned topics (typically 3 pages of text; not to exceed 5 pages on each assigned topic).

(2) Term Project Proposal (1-2 page summary and overview / abstract)

(3) Final Term Paper/Project

Students are expected to write five short "Reflection Papers" throughout the course of the semester (typically 3-5 pages of text, standard 1" margin, double spaced, 12-point Times-Roman font; not to exceed 5 pages each). The Reflection papers are responses to an assigned topic. A student may also opt to write on a topic of their choosing as a replacement for one of the five Reflection papers (with permission from the Instructor). More information will be given on the expectations and guidelines for Reflection papers and their due dates. Reflection Papers must be uploaded and submitted via Canvas.

Students are required to submit a ***term project proposal*** (of approximately 1-2 pages in length), summarizing a term paper / project topic that they wish to pursue for a final class project. The proposal will provide a brief outline and overview of a topic of their choice. The proposal should be uploaded to the Canvas website before the due date (October 15, 2020; by 4:00PM). Once the proposal is reviewed and permission is given by the instructor to move forward, students may proceed to work on and complete their projects. The earlier you submit your proposals, the earlier they will be reviewed and evaluated.

The term project/paper may take a variety of forms. For example, the term project may be a traditional term paper on a research topic or a book review. Or the term project can be a Power-point Presentation of an artist profile, overview of a music genre, analysis of a pop cultural or counter-culture music scene, an overview of a music era or pop culture event, etc. Term projects should be uploaded onto the Canvas website before the due date (December 9, 2020; by 4:00PM).

Students are also expected to engage in (and earn points for)...

(4) Course Participation. Students are expected to review the Instructor's Power-point presentations, explore reading and You-Tube viewing material as posted. Feel free to discuss readings and documentaries with your peers and/or the Instructor. You are encouraged to engage in community discussions on topics assigned for the Reflection papers or other related course material.

From time to time, the Instructor may hold a Zoom meeting as an informal office hours should you wish to discuss ideas for your final term projects or other topics related to this course. Feel free to contact the Instructor via e-mail (fik@ufl.edu) with any questions regarding ideas or topics for your term project or other questions regarding assignments you may have. I encourage everyone to get started early.

Note that supplementary reading assignments are "recommended". In some case the amount of reading material may be excessive. For example, if a digital copy of a book is made available, it is not required that students read the entire book... but perhaps focus on chapters or sections that are of interest to them. These resources may prove useful as reference material for their term projects... and students may continue to read or browse through them over the course of the semester.

For a more comprehensive Listing of Topics to be covered, as well as a more detailed account of Reaction Paper topics, please consult the Word file: "Course Outline & Reflection papers" in the Files folder on Canvas.

List of Graded Work

Final course grades are based on a **360-point system**:

(1) Five Short Reflection papers	100 points total (20 points each)
(2) Proposal	20 points (based on quality of proposal)
(3) Term Project or Term Paper	180 points (based on quality, content, etc)
(4) Course Participation	60 points (4 points per week)

Due dates for reflection papers, the proposal, and final projects are posted in this syllabus. In addition, due dates are posted on Canvas.

No "Incompletes" (i.e., grades of I) will be given out for this course... unless there is a legitimate reason and/or excuse. Students who fail to turn in all required materials by the specified due dates and times will receive a grade of "E" for the course unless granted an extension.

Failure to turn in a final term paper/project "on time" (that is, by the specified due date/deadline as posted on Canvas) will result in the loss of 20 points per each day late. Note that plagiarism will not be tolerated. Please provide adequate citation of sources for your written work. Any of the commonly used referencing systems are acceptable... these include bibliographies, end notes, footnotes, and/or a literature cited page. Referencing style is entirely up to you... (I'm flexible). NOTE: Students turning in "manufactured" papers or cut-and-paste/downloaded replicas of already existing materials or articles found on the Internet will receive a low grade. Please recast the ideas in your own words...and make them your own. Please offer proper citations when and where applicable... and again, how you reference the material is entirely up to

you. Note that there are no make-up submissions or rewrites of the final projects, no pre-reads, and no extra credit above and beyond possible (and optional) extra-credit assignments that might be given throughout the semester.

Active participation in the course (such as completion of reading and viewing assignments, engaging in community based discussions, posting materials that may be of interest to others, etc.) will earn you Course Participation points...see above. I will be monitoring the amount of time students spend on Canvas reviewing course material, engaging in community discussion, etc.

Reflection Paper Guidelines:

Reflection papers are typically 3-5 pages of text in length, not to exceed 5 pages. Papers should be formatted as double-space, standard 1" margins, 12-point font, submitted as a digital/e-submission to Canvas... as a response to a topic assigned or agreed upon. Due dates for the Reflection papers are listed in this syllabus and on Canvas.

Term project guidelines:

- (1) Term projects/term papers must focus on a topic related to popular music and pop culture and have a significant geo-historical, regional, socio-political, economic, and/or cultural component;**
- (2) Permission to pursue a given topic must be obtained from the instructor (basically, the instructor will accept or deny your proposal); and**
- (3) Term projects/papers must be turned in by or before the due date as posted and announced.**

Note: Students may choose One of Two Term Project Options:

Option 1. Project: Complete a Power-point presentation (submitted as .pptx file) –

Must be the content equivalent of a 20-page term paper;
that is, approx. 50-60 Power-point slides, properly referenced
Note: graphics and photo inserts may be used to supplement text.
Bibliography/citations and cover/title pages do not count as slides.
Students may submit multi-media presentations -- term projects
which include hyperlinks, video, music, etc.

Option 1 is typically the most-popular choice!

- #### **Option 2. Classic Term Paper** (20-page document/original text, not to exceed 22 pages) with an attached bibliography/reference list, submitted digitally as a Microsoft Word or Power-point file (please use .doc, docx, .ppt, or .pptx file tags). The bibliography and cover/title pages do not count as pages of text or slides. Apply standard 1-inch margin, double line-spacing, w/12 pt Times Roman font.

Bottom line on grades...It's all about content and effort – the more content, and the more work that goes into the project, ...the higher the grade! A Bit of Advice: DO NOT WAIT UNTIL THE LAST MINUTE TO START YOUR TERM PROJECTS or PAPERS. Again, and for the record...the list of References or the Bibliography do not count as pages of text or slides.

Group Term Project?

The Instructor will also consider proposals for the submission of a "Group Term Project, should students wish to work together as a team on a particular topic. A "group" may be composed of 2 or 3 students (maximum). Expectations, of course, are higher for group projects.

Note on Formatting and Reference style: Any formatting and reference styles are acceptable... feel free to choose. Students who do not carefully read this syllabus seem to ask this question over and over again...so that's why I'm being repetitive. *What referencing format should I use?* Answer: Whichever format you choose. Note that it is only required that you reference the sources of your information... so feel free to use a citation page, end-notes, footnotes, a bibliography, a reference list, etc. whatever you feel most comfortable with. You can list or reference by number or source designation, or by the name of an author (and this includes Websites, web-pages, books, articles, Internet addresses, etc); basically, giving credit to the sources of your information or ideas presented. References should be attached at the end of your term paper or Power-point presentation. Once again, and to be perfectly clear, the title page and reference page(s) do not count as pages of text or slides.

Note: Proposals or Term papers/Term projects may be submitted via Canvas (or directly to the Instructor's UF e-mail: fik@ufl.edu should there be technical problems with the Canvas portal). Please limit the file to a reasonable size. Zipped or Dropbox options can be used for very large files if Canvas or Campus servers are down.

Stay motivated and engaged. It would behoove you to pay attention to announcements, due dates, reminders, and community discussions and posts. Power-point presentations, readings, and hyperlinks to documentaries and videos are contained within the *Assignments* section of your Canvas website for this course. New content may be uploaded and existing files may be updated from time to time. I encourage students to get started early on honing in on a topic for their final term projects. Do not procrastinate. Waiting until the last week or so will reduce the overall quality of your term paper/project... and result in a lower grade than you would like to receive for this course. Put the time in, and put forth the effort, and earn the grade you desire. Note that this is the very first time this course is being offered as an on-line/distance-learning course... so work with me on this and be patient should we run into snags or technical difficulties. Your cooperation is greatly appreciated.

Submission Due Dates/Times (subject to change)...

Reflection paper 1: Thursday, Sept. 17th (by 4:00 PM)

Reflection paper 2: Thursday, Oct. 8th (by 4:00 PM)

Project Proposal: 1-page summary: Thursday, Oct. 15th (by 4:00 PM)

Note: The term project proposal must be approved by the Instructor

Reflection paper 3: Thursday, Oct. 29th (by 4:00 PM)

Reflection paper 4: Thursday, Nov. 12th (by 4:00 PM)

Reflection paper 5: Monday, Nov. 23 (by 4:00 PM)

Final Term Project/Paper: Wednesday, Dec. 9th (by 4:00 PM)

Grades & Final Grade Determination (out of 360 possible points)

Students can earn as much as 20 points for their proposals, 100 points total for their five reflection papers, 60 points for class participation (for reviewing Power-points, viewing documentaries and engaging in community discussion related to topics covered; 4 points possible per week for each of the 15 weeks) ... and as much as 180 points for their final term project.

The allocation of points for the reflection papers and final term project is based on (a) the performance of your peers (after drawing and evaluating a random sample of sufficient size from work submitted this term to allow comparisons... and from my experiences from previous semesters) and (b) the instructor's expectations as to what constitutes an acceptable versus an unacceptable work in terms of content, length, depth, detail, quality, etc). Clear distinctions exist between papers or presentations that are marginally acceptable versus those that are stellar or outstanding. Remember that content and quality are everything. The more work and effort you put into your papers and project, the higher the points earned – and ultimately, the higher your grade.

All Final Letter Grades for this course are final! There is no negotiation. There are no "re-dos"; i.e., no re-submissions. Hand in your best work the first time around.

Your term project topic must be cleared by the instructor before you begin working on it. You may submit your proposals or reflection papers before the due dates listed in this syllabus. Once your proposal is accepted... you can go ahead and work on your project. Note that you should not wait until the last minute to begin your search for a topic or to carry out the research or writing. Failure to turn in a project by the deadline will result in zero points and a final course grade of E (unless the student is granted an extension from the Instructor).

The determination of a final course (letter) grade will be based on the percentages shown (points earned out of a possible 360 points).

Here's a look at the breakdown...

91.0-100%	= A
90.0-90.9%	= A-
87.0-89.9%	= B+
80.0-86.9%	= B
78.0-79.9%	= B-
75.0-77.9%	= C+
65.0-74.9%	= C
60.0-64.9%	= C-
57.0-59.9%	= D+
50.0-56.9%	= D
45.0-49.9%	= D-
00.0-44.9%	= E

Grade Values for Conversion--

Letter Grade	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	E
Grade Points	4.0	3.67	3.33	3.0	2.67	2.33	2.0	1.67	1.33	1.0	.67	0

Grading Policies and Scales--

The maximum possible points that can be earned/assigned for each graded component is highlighted in the List of Graded Work section of this syllabus. Deadlines/due dates for assignments (Reflection Papers, Proposal, and Final Term Paper/project) will be posted and announced on Canvas. Late assignments (Reflection papers or proposals) will be marked down *unless there is a legitimate excuse of why they are being turned-in late*. For Reflection Papers or the Proposal, one-third of a letter grade equivalent will be deducted for each late day. Be sure to check-in to the Canvas portal on a regular basis for instructions, assignments, announcements, due dates, updates, etc. Feel free to contact me via e-mail at any time during the semester. I will typically respond to your inquiry or message within a reasonable amount of time. Note that students may request deadline extensions for Reflection papers or Projects (due to illness or other circumstances beyond their control).

Note that failure to turn in a final term project by the due date will result in a grade of zero/E unless an extension is granted by the Instructor. Be sure to save your work as you go, and make sure you are uploading the correct version of your work to the Canvas portal. Should Canvas be down due to a technical glitch or maintenance, you may turn in your assignment directly to the Instructor's e-mail (fik@ufl.edu).

Note that the weekly reading and viewing assignments are listed to add structure to the course. Students may opt to spend more time reviewing materials for selected weeks base on their personal interests in various music genres, topics or time periods. Nevertheless, I suggest at the very least to browse through material you may not find as exciting, as there is always the possibility of finding hidden gems and discovery something new. In short, I support the notion of expanding one's musical horizons through search and discovery.

Some Important Dates...

August 31 -- starts Week 1 of Fall semester

November 25-27 -- Thanksgiving Break

December 7-9 -- Week 15 of Fall semester

December 9 -- Term Projects due

December 10-11 -- Reading Days

December 14-18 -- Final Exam Week

RE: Homecoming 2020 Holiday

Because of COVID-19, all face-to-face events scheduled on Homecoming Friday, October 2, 2020, including the Homecoming parade, have been cancelled or will be held virtually at a later date. In support of a recommendation from our UF Faculty senate, the Friday, October 2 holiday will revert to a work and instructional class day. December 24 will be considered an official holiday. the shift from October 2 to December 24 will provide benefits of regaining one of the instructional class days lost from the one-week delay of the start of the Fall term.

Grading Final Term Projects--

Point values are assigned to each of four levels of achievement, to assess the level reached in each of the following areas (**for a total of 180 points**):

- I **Content & Ideas** (the thoughtfulness, originality, substantive quality and insight of the paper/project, as well as its depth and substance) **100 possible points**
- II **Development** (its continuity and progression from one idea to another based on an assessment of the paper's organization, coherence, and support) **50 possible points**
- III **Style** (the clarity and flow of the language and the presentation) **15 possible points**
- IV **Usage** (mechanics of grammar, spelling, citation, formatting, and punctuation) **15 possible points**

Grading of the final term papers/projects is based on the total number of points earned out of a possible **180** total points, with respect to the sum of the component scores for each of the categories shown above. Written comments on your papers will help explain the numerical score you receive in each of these four areas.

Grading Reflection Papers--

Reflection Papers are worth 20 points each (total of 100 points).

The following example represents a breakdown of the scores possible in each evaluation category (a. through e, shown below):

1. overall content, density and substance
2. expressive thought, clarity, and quality of discussion
3. creativity and insights
4. presentation and organization of ideas, concepts, and arguments
5. formatting and editing -- grammar, spelling, usage, and *referencing* (if applicable)

Points possible within each category (a. through e.):

- 0-1 = incomplete or complete but superficial and wanting and/or incorrect, cursory
- 2-3 = complete and/or correct but careless, thin, unoriginal; "phoning it in", uninspired
- 4 = complete, thoughtful, carefully, engaging, thorough, convincing, expressive, and/or original

Note: Earning a score of 4 points in each of the five categories will yield a total of 20 points (the maximum possible for a given Reflection Paper). See topics for Reflection Papers in file labeled: "Course Outline and Reflection Papers".

Participation points are based on time spent on the Canvas website, and time spent reviewing assigned materials, as well as the amount of effort allocated toward student-instructor interaction and community based discussions of the course material. Maximum of 60 points can be earned for the semester (4 points per week maximum, for each of the 15 weeks). Active review of Power-point presentations and posted viewing materials constitutes class participation. Students are also encouraged to post material, blogs and links for community discussion and viewing.

Grade Ranges: Points earned on each assignment and letter grades are based on the Grading Scheme outlined in this syllabus, and is consistent with UF policies as posted at: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/> (Links to an external site.).

Instructor Bio

Tim Fik is an Associate Professor in the Department of Geography, University of Florida (College of Liberal Arts and Sciences). After completing a joint B.A. degree in Economics and Geography (from S.U.N.Y. at Buffalo in 1980), he earned a Master of Arts in Geography (1986) and a Ph.D. in Geography & Regional Development from the University of Arizona (1989) with a minor in Agricultural Economics. Author of several books, approximately fifty journal articles, and co-author of roughly a dozen Sea Grant reports, his research interests include applied quantitative methods, regional science, real estate property valuation, market-area analysis, economic development, spatial interaction modeling, recreational and coastal resource management in the state of Florida, and musicology (with an emphasis on American Roots Music and "the Blues"). Dr. Timothy J. Fik was the 1st recipient of the Charles M. Tiebout Prize in Regional Science (1987), and the recipient of numerous teaching awards from both the University of Arizona and University of Florida. He was listed as one of the top-20 scholars of the 1990's in International Regional Science in terms of citations and journal productivity. He is currently Term Professor in the Department of Geography, University of Florida (1999-2021).

Dr. Fik is an accomplished musician, writer/arranger, producer, and guitarist with 35 years experience as a professional touring musician. He has opened concerts and shared the stage with numerous National Recording Artists/Acts (from 1975 through 2020) including Black Oak Arkansas, The Kentucky Headhunters, Blackfoot, The Oak Ridge Boys, Wade Hayes, Shenandoah, Mark Chestnut, Daryl Singletary, Ricky Van Shelton, Doug Stone, Gary Allan, Chad Brock, Steppenwolf, Blotto, The Romantics, Talk-Talk, Psychedelic Furs, Biscuit Miller Band, Victor Wainwright, the Claire Lynch Band, Alexis P. Suter, Annika Chambers, Bernard Allison, Mac Arnold & Plate Full of Blues, Danielle Nicole, Ghost Town Blues Band, Karen Lovely, Little Ed & the Blues Imperials, and many more.

Currently, Tim Fik can be seen performing occasionally on weekends and throughout the summer months with the Bridget Kelly Band (a group formed in 2012)... *not to be confused with the R&B artist under a similar name*). The group's fourth CD "Bone Rattler", released in May of 2017, was #1 on the Root Music Radio (RMR) "Electric Blues" album chart for 24 weeks (June-December, 2017) and was listed on the *Living Blues Chart* in June of 2017. The Bridget Kelly Band's fifth album "Blues Warrior" (released May of 2018) was #1 on the Florida RMR Music Album chart in June of 2018, and reached #3 on the Roots Music Radio *Blues Rock* album chart. The latest CD and digital release entitled "Dark Spaces" (released in 2020) also hit #3 on the RMR Blues-Rock chart in July of 2020, and was in the top-10 of the RMR Blues Rock album chart for numerous weeks. The latest album also charted in the top-20 of the International Blues Broadcaster Association (IBBA,UK) Radio Playlist and Australian Radio Airplay music chart (June-July 2020).

The Bridget Kelly Band is currently on hiatus due to Covid-19 Pandemic. Historically, the group has performed at clubs, music halls, concerts, and festivals throughout the state of Florida and throughout the US, including appearances at the Will McLean Festival, the Florida Folk Festival, Riverfest, Simply Jazz & Blues Festival (Beckley, WV), Roberts Hall (Lynn Haven, FL), the Thomas Center, the Gainesville Downtown Arts Festival and the Friday Night Concert series on the Bo Diddley Stage, the Florida Blue Crab Festival, Northwoods Blues Festival (Chippewa Falls, WI), the Marquette Blues Festival (Marquette, MI), Lowertown Blues & Funk Festival (St. Paul, MN), the High Dive, Skipper's Smokehouse (Tampa, FL), Dunedin Wine and Blues Festival, the Bradfordville Blues Club (Tallahassee, FL), Hard Rock Cafe (Atlanta, GA), The Barrel Room (Fort Myers, FL), the Bradenton Blues Festival kick-off concert, Rum Boogie Café, Wet Willie's, Blues-City Cafe, and Mr. Handy's Blues Hall (Memphis, TN), Buddy Guy's Legends and the House of Blues (Chicago, IL), Infinity Hall (Hartford, CT), as well as music venues across the Northeast, Midwest, and Rocky mountain region.

The Bridget Kelly Band were International Blues Competition (IBC) Semi-Finalists in 2015 and 2016. Their music (co-written and produced by Tim Fik) has made the radio playlists of stations across the U.S. and Europe, with airplay on Sirius XM Satellite radio (BB King's Bluesville), and streamed on Spotify, Pandora, and Jango. The Bridget Kelly Band was voted #3 in a E-Blues Magazine "Women in Blues Music" poll in July of 2015. BKB continues to expand its national and international fan base with tracks spinning on terrestrial and Internet stations around the world.

Tim Fik is the founder of Alpha Sun Records, a current board member of the National Women in Blues (WIB) organization, a former voting member of the Producer's Wing of the Recording Academy --voting member for the Grammy Awards 2014-2018. Dr. Fik is completing a book entitled: *Wishing the Road Were Blue: A Geo-Historical Perspective on the Birth, Diffusion, and Meaning of Blues Music in America* (with editorial help for Rob Richardson, President of the North Central Blues Society).

In January of 2018, Tim Fik was a recipient of the prestigious "Keeping the Blues Alive" (KBA) Award from the Blues Foundation in Memphis, Tennessee (blues.org) -- a life-time achievement award for his contributions to Blues music education.

Note: No textbooks are required for this course.

Here's an [Archived Reading List](#) of various pop music related topics...feel free to add your own titles to the list. These are just some classics that might prove interesting to you. These are titles that survey various and selected music genres (from the early 1900's to the early 2000's):

"*The Sounds of People and Places*" (paperback edition), George C. Carney (editor), Rowman & Littlefield (1994);

"*Mapping the Beat: Popular Music and Contemporary Theory*" (paperback edition), Thomas Swiss (editor), Blackwell (1998);

"*What the Music Said: Black Popular Music and Black Public Culture*" (paperback edition), Mark Anthony Neal, Routledge (1998).

- "*Global Pop: World Music, World Markets*" (paperback edition), Timothy Taylor, Routledge (1997);
- "*Popular Music of the Non-Western World*" (paperback edition), Peter Manuel, Oxford University Press (1990);
- "*Generation Ecstasy*" (paperback edition), Simon Reynolds, Routledge (1999);
- "*Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*" (paperback edition), Peter Guralnick, Back Bay Books (1999);
- "*Fast Food, Stock Cars, and Rock-n-Roll*" (paperback edition), George Carney (editor), Rowman & Littlefield (1995);
- "*Reggae Routes: The Story of Jamaican Music*" (paperback edition), Kevin O'Brien Chang and Wayne Chen, Temple (1998);
- "*Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place*" (paperback edition), George Lipsitz, Verso (1997);
- "*Interpreting Popular Music*" (paperback edition), David Brackett, Univ. of Calif. Press (2000);
- "*Lost Highways: Journeys and Arrivals of American Musicians*" (paperback edition), Peter Guralnick, Back Bay (1999);
- "*Hot Stuff: A Brief History of Disco*" (paperback edition), John-Manuel Andriote, Harper Collins (2001);
- "*Hip Hop America*" (paperback edition), Nelson George, Penguin (1998);
- "*The Music of Black Americans*" (3rd edition), Eileen Southern, Norton (1997);
- "*The Death of Rhythm & Blues*", Nelson George, Plume/Penguin (1988);
- "*The Devil's Music: A History of the Blues*", Giles Oakley, Da Capo Press (1997);
- "*The Power of Black Music*", Samuel A. Floyd, Jr., Oxford University Press (1995);

Some classic journal articles in the field...

- Kong, L. (1995) "Popular Music in Geographical Analysis," *Progress in Human Geography* 19 (2): 183-198.
- Leyshon, A. (2001) "Time-Space (and digital) Compression: Software Formats, Musical Networks, and the Reorganization of the Music Industry," *Environment & Planning A* 33 (1): 49-77.

Nash, P.H. and G.O. Carney (1996) "The Seven Themes of Music Geography," *Canadian Geography* 40 (1): 69-74.

Sadler, D. (1997) "The Global Music Business as an Information Industry: Reinterpreting Economies of Culture," *Environment & Planning A* 29 (11): 1919-1936.

Scott, A.J. (1999) "The US Recorded Music Industry: On the Relations Between Organization, Location, and Creativity in the Cultural Economy," *Environment & Planning A* 31 (4): 1965-1984.

Term Projects of the Past

Format: Term Paper and/or Power-Point presentation with music files, photos, hyperlinks, etc. to supplement text and discussions. Past examples of topics include...

Punk Music: "Counter-Culture" goes Mainstream

Revisiting Woodstock ('69, '94, and '99)

The Role of Technology in Music Distribution

Philadelphia Soul & the Neo-Soul Movement

MP3s, File sharing, and Copyrights

Explicit Lyrics: Artist Content and Freedom of Speech

Nirvana and 90's Grunge -- the Rebirth of Rock Music

Internet Radio and Streaming: So Many Titles, So Little Time (What's on your playlist?)

"Americana"... the Resurgence of a popular music genre

Pop Stars and Icons: Made, Bought, and Sold

American Idol, the Voice, and Popular Singing Shows – True Talent or Glorified Karaoke?

Lip-Syncing... Does anybody really?

Why did my favorite band Sell Out?

Millennials and Gen Z: Music Fads and Trends

Justin Bieber - Marketing the Bad Boy Image

Bob Dylan... in the footsteps of Woody Guthrie

King of Pop: Michael Jackson – from Motown to the World

The "Boy Band" Phenomenon – from N'Sync to One Direction and Beyond

Old Country/New Country: Evolution of Country Music

Bob Marley: First Global Pop Superstar?

John Lennon: Imagine

One Direction -- a New British Invasion?

Regional Music Scenes: Omaha, Austin, Gainesville, ...

Bruno Mars: Funk-Soul Resurgence

Indie Folk: The Do It Yourself Ethic

Blues Revisited: Regional Styles and Hybrids

The New Sounds of Nashville (Put Some Drive in Your Country)

R&B and Hip-hop: Blurred Divisions

Everyone's an Artist: America's Obsession with Talent Shows

The Ed Sheeran Phenomenon

Adele – Super Talent / Over-night Sensation

The Evolution of Techno and Electronic Dance Music (No Vocals Necessary)

Hip-Hop: The Message & the Messengers

Rap goes Regional: East- vs West-Coast, Dirty South, the Underground

The Lady Gaga/Madonna Legacies – Revisiting Shock-Pop
 Jam Bands... Alive and Well: Long Live “the Dead”
 Dub Step
 Emo—Emotive Music for a Niche Market
 Tween Music and Tween Idols
 The Christian Music Scene
 The Many Faces of Heavy Metal
 Pop Culture: the Obsession with Youth and Image
 The Electric Circus -- EDM goes Global!
 The K-Pop Phenomenon
 What is Trance?
 "House" (a Club Music Revolution)
 Hip-Hop Culture.. moving beyond Rap
 American Pop Culture and Latin Music Artists
 Kentucky Bluegrass to "Newgrass"
 History of R&B and the Southern Gospel Influence
 Black & Death Metal Counter-Culture
 Extreme/Hard-Core Punk
 Contemporary Gospel Music Stars
 Sweet Soul Music: R&B and the Southern Dream of Freedom (book review)
 Generation Ecstasy and the Origins of Techno (book review)
 Trisha Rose's "Black Noise" (book review)

These are just a few of the topics that have been adopted as term projects for this course. Feel free to borrow one or more of these ideas or create your own topic to research based on your interests.

Instructor's Power-point presentations / lectures will examine the following selected topics (in no particular order / subject to change)

- **Pop Culture – Definitions, Interpretations, Drivers**
- **Woodstock Generations** (1969, 1995, 1999)
- **The “1950’s Era”** and the birth of “**Rock ‘n Roll**” -- the Golden Age (overview)
- **The 1960’s (Music and Movements)**
- Jazz and the Music of New Orleans
- **Roots Country Music** / Nashville Sound / Honky Tonk (Outlaw Country) / Bluegrass
- **American Folk music and Americana**
- **The British Invasion**
- **Soul Music** (Motown, Memphis, Philadelphia/Neo-soul)
- **The 1970’s American Pop Culture**
- **Punk Rock**
- **Hip-Hop Culture**
- **The 1980’s**
- **Ska & Reggae**
- **Techno / Industrial / Electronic Music (Rave Culture)**

Normally, I offer an in-depth analysis of "the Blues" as an American Roots genre. This semester it will be de-emphasized as I will be teaching a course entirely on the Blues in the Spring of 2021 entitled "Blues Music and Culture".

NOTE: Power-point presentations, as well as recommended readings and viewing assignments will be posted on the Canvas website beginning the first week of classes, along with instructions on how to proceed. It may take some time to work out the kinks in the distance/e-learning version of this course.. as this is the first time it is being taught on-line.

CANVAS use requirement (UF guidelines):

All Fall 2020 courses delivered through any means (face-to-face, online, etc.) will be required to use the Canvas learning management system for at least the following purposes: Distributing and storing the course syllabus along with any syllabus updates, maintaining student grades, and regular communication with students. The only exceptions are courses set up as individual academic experiences such as directed independent study, supervised research, supervised teaching, and thesis or dissertation credits.

Instructors and/or course directors are also strongly encouraged to use Canvas for posting announcements, providing access to course materials, and scheduling Zoom meetings. These practices will help ensure that students who may be geographically dispersed and taking courses asynchronously have access to course content and provides an extra layer of security for Zoom sessions. Doing so will also allow for uniformity of the student course experience and will facilitate the process of making up of course work missed because of illness, periods of self-isolation, and other excused absences.

In accordance with Covid-19 concerns / UF Policies:

(1) Virtual classes in which class meetings are recorded should publish a statement informing students of privacy-related issues.

Note that Zoom meetings or chats for this course (GEO 2426) will not be recorded or shared.

(2) Face to face courses should include a statement informing students of COVID related practices.

Note that this course (GEO 2426) does not have a face-to-face / brick and mortar classroom setting. Face-to-face meetings may occur, however, during scheduled campus office hours. Students and the Instructor are required to following UF guidelines on social/physical distancing and wearing masks while in buildings.

COVID statement

If you are experiencing COVID-19 symptoms, please use the UF Health screening system and follow the instructions. Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.