



Course Syllabus for **GEO 2426 (section #1E49) -- Fall 2018**
Pop Music & Culture: A Geographic Perspective

Instructor: Dr. Timothy J. Fik, Associate Professor, *Dept. of Geography, University of Florida*
Lectures: Tuesdays—Period 5 and 6 (11:45AM to 1:40PM) CSE E220
 Thursdays—Period 6 (12:50PM to 1:40PM) CSE E220
 Instructor's e-mail: fik@ufl.edu

Course Description

GEO 2426 is a course that highlights the geographic origins and diffusion of “pop music”, focusing on the geo-historical underpinnings of American music in its various manifestations. The course will provide an overview of American roots music and survey various and important regional styles that had profound influences on the contemporary music scene. Emphasis is placed on analyzing music and technological innovations in relation to geographic location, the culture/counter-culture interface, and the social and geo-political climate. Also examined is the theory that 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, places, settings, and/or in economies that can best be described as “marginalized” (remote, isolated or removed) when viewed in a socio-spatial and/or contextual sense.

Power Point presentations will (a) trace the roots and lineage of various music styles or genres (geo-historically); (b) identify pioneering artists, trend-setting regions and cities; and (c) describe the diffusion of musical ideas across regions and social/geographic boundaries. Discussions will examine the importance of music and lyrics, modes of expression, the role of artists as agents of social and political change, as well as the broader social, economic and cultural implications of the evolution of popular music and counter-culture music scenes. Emphasis will also be placed on the evolution of pop music and the emergence and proliferation of various hybrid forms of music (e.g., the influence of folk, rockabilly, bluegrass, country and western swing, blues music, boogie-woogie, and R&B in the creation of what would become “rock ‘n roll”). The course will highlight the importance of the music of black Americans and the contribution of black artists with emphasis on early Delta and Chicago blues, Piedmont and country blues, gospel and soul, funk, jump, ska, reggae, etc). Discussions will also focus on the punk and post-punk movements, cross-over artists, folk-rock, corporate/classic rock, new wave, glam, shock-rock, goth, heavy metal, rap and hip-hop, techno and electronic music, and the birth of a global-wide “indie” (Independent) music scene.

This course will also examine the restructuring and organization of the music industry in spatial and economic terms. Discussions will include an analysis of the impact of technology, the effects of competition, the role of radio and television (and later video), Internet and digital music (file-sharing, digital music, MP3s), the rise of independent artists and “indie” labels, and the manufacturing and marketing of pop artists and music. Within this context, the course will explore the influence of demographics, the growth of niche markets, the birth and evolution of the performing artist, the overt and covert commercialization of pop music, the ever-important impact of underground music scenes, and the rise of artists to pop icon status. Artist profiles and music documentaries will be presented to supplement lecture material.

Office Hours for GEO 2426 (Fall 2018)

Tuesdays—9:00AM to 11:30AM

Thursdays—9:00AM to 12:00PM

Office Location: 3137 Turlington Hall (3rd floor, 2 doors down from Geography Dept. office)

Course Requirements:

(1) Proposal

(2) Final Term Paper/Project

Students are expected to submit a *term paper proposal* (of approximately 1-2 pages in length). The proposal will provide a brief outline and overview of a term paper/project they wish to pursue. Once the proposal is accepted (and permission is given by the instructor), students must complete a **final term paper/term project**. The term paper/project may take the form of an artist profile, overview of a music genre, book review, analysis of a cultural music scene, etc.

(3) Attendance. Students are expected to attend class on a regular basis and participate in classroom discussions. Attendance will be taken periodically and attendance points will be allocated at the end of the semester based on sign-up sheets.

Course grades are based on a **300-point system**:

| | |
|--|---|
| Proposal | 50 points (based on quality of proposal) |
| {Due dates: TBA} | |
| Classroom Participation/ <u>Attendance</u> | 50 points (based on attendance sheets) |
| Term Paper/Project | 200 points (based on quality, content, etc.) |

Note that “Poor Attendance” may result in 0 points for the classroom attendance/participation component! Attendance sheets will be circulated from time to time to officially monitor attendance. Again, points earned (out of 50 possible) will be based on attendance sign-up sheets.

No “Incompletes” (grades of I) will be given out for any reason. 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. Failure to turn in a final term paper/project “on time” (that is, by the due date/deadline) will result in the loss of 50 points per each day late. Plagiarism will not be tolerated. Please provide adequate citation of sources for your written work... and any of the commonly used referencing systems are acceptable... these include bibliographies, endnotes, 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 grade of “E”. Please recast the ideas in your own words... and make them your own. Please offer proper citations when and where applicable... again how you reference the material is up to you. Note that there are No Make-Up submissions or rewrites, No pre-reads, and no extra credit above and beyond possible (and optional) extra-credit assignments that might be given throughout the semester.

Regarding attendance... If your name does not appear on an attendance sheet for a given day, you will be marked absent. Medical or personal absent excuses must be validated.

Students with Disabilities: Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.

Medical and Family Emergencies: Note that valid Medical or Family Emergency excuses are accepted, and students will not be marked absent for classes missed or late assignments associated with those events. The instructor will work with students to extend due dates accordingly.

Instructor Bio

Tim Fik is an Associate Professor in the Department of Geography, University of Florida (College of Liberal Arts and Sciences). He earned a Master of Arts in Economic Geography from the State University of New York at Buffalo (1986) and a Ph.D. in Geography & Regional Development from the University of Arizona (1989). Author of several books, approximately 50 journal articles, and co-author of roughly a dozen Sea Grant reports, his research interests include applied quantitative methods, regional science, real estate modeling, market-area analysis, economic development, spatial interaction modeling, recreational and coastal resource management in the state of Florida, and musicology (with emphasis on American Roots music).

Dr. Fik is an accomplished musician, writer/arranger, producer, and guitarist with 40 plus years experience as a professional musician. He has opened concerts and shared the stage with numerous National Recording/Touring Acts (from 1977 through 2017) including Black Oak Arkansas, The Kentucky Headhunters, Blackfoot, Confederate Railroad, The Oak Ridge Boys, Wade Hayes, Shenandoah, Mark Chestnut, Daryl Singletary, Ricky Van Shelton, Doug Stone, Gary Allan, Chad Brock, Steppenwolf, Platinum Blonde, Blotto, The Romantics, Talk-Talk, Psychedelic Furs, Albert Castiglia, Biscuit Miller, Victor Wainwright, the Claire Lynch Band, Alexis P. Suter, Annik Chambers, Bernard Allison, Mac Arnold & Plate Full of Blues, Selwyn Birchwood, and many more.

Currently, Tim Fik can be seen performing with the **Bridget Kelly Band**. *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 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 latest release "Blues Warrior" (May of 2018) was #1 on the Florida RMR chart in June (2018), and reached #3 on the *Blues Rock* album chart. The group performs at various venues, clubs, and music festivals throughout the state of Florida, the South, and the Midwest; including appearances at the Will McLean Festival, the Florida Folk Festival (White Springs), Riverfest (Ormond Beach), Simply Jazz & Blues Festival (Beckley, West Virginia), Roberts Hall (Lynn Haven, FL), the Thomas Center, the Gainesville Art Festival, Bo Diddley Stage (Downtown, Gainesville), the Florida Blue Crab Festival, the Northwoods Blues Festival (Chippewa Falls, WI), The High Dive, Skipper's Smokehouse (Tampa), the Bradfordville Blues Club (Tallahassee, FL), the Alley (Sanford, FL), Blue Rooster (Sarasota), The Barrel Room (Ft. Myers, FL), the Bradenton Blues Festival kick-off concert, the Rum Boogie Café, Wet Willie's, Blues-city Café, and Mr. Handy's Blues Hall (on Beale Street in Memphis, TN), Buddy Guy's Legends and the House of Blues (Chicago), Infinity Hall (Hartford, Connecticut), as well as Blues and Rock clubs across the Northeast and Midwest. **The Bridget Kelly Band were International Blues Competition (IBC) Semi-Finalists in 2015 and 2016. Their music has made the radio playlists of stations across the U.S. and U.K., and can be heard on Sirius XM Satellite radio (BB King's Bluesville), Spotify, Pandora, and Jango radio.**

The Bridget Kelly Band was voted #3 in a recent E-Blues Magazine "Women in Music" poll (July 2015), and the band continues to expand its national and international fan base with the addition of world-class drummer Tim Mulberry (former drummer for the Black Eyes Peas).

Dr. Tim Fik is founder of Alpha Sun Records, board member of the National Women in Blues organization, an active member of the Producer's Wing of the Recording Academy, and a voting member for the Grammy Awards. He is working on finishing a co-authored book entitled: ***Wishing the Road Were Blue: A Geo-Historical Perspective on the Birth, Diffusion, and Meaning of Blues Music in America*** (with 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).

Note: No textbooks are required for this course.

**Here's an Archived Reading List of various pop music related topics (for the curious)...
Feel Free to Add Your Own Titles!**

"*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);

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.

... the list goes on.

ADD YOUR Favorite POP Music & Culture Book Here!

A Note on Courtesy-- Please refrain from engaging in the following activities while the class is in session: texting, cell-phone conversations, checking voice-mails, social networking, on-line surfing, website browsing, checking your e-mail, Facebooking, posting on Instagram, or using your Twitter account, etc. Talking to your fellow classmates during the regularly scheduled class period is also frowned upon. Students engaged in conversations or any of the above activities during the lecture will be asked to leave...and will be marked as "absent" for that day. Bottom line here: Let's respect one another, and show respect for your fellow classmates.

Term Projects

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

Punk Music: The “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 -- the Rebirth of Rock Music
Internet Radio and Streaming -- the Future is here!
“Americana”.. the what and why
Pop Stars and Icons: Made, Bought, and Sold
American Idol and other Singing Shows – True Talent or Glorified Karaoke?
Lip-Syncing... Does anybody really care?
Why did my band change? “Selling Out”
“The Voice” and other Prime-Time Addictions
Millennials and Gen Z: Music Fads and the Trends
Justin Bieber - Marketing the Bad Boy Image
Bob Dylan... in the footsteps of Woody Guthrie
Michael Jackson – from Motown to the World
The Boy Band Phenomenon – from N’Sync to One Direction
Dixie Chicks: Country-Fried Controversy
Bob Marley: First Global Pop Superstar?
John Lennon: Imagine
One Direction Craze -- the New British Invasion?
Regional Music Scenes: Omaha, Austin, ...
Bruno Mars: Funk-Soul Resurgence
Grunge: the Seattle Sound
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 a Singer: America's Obsession with Singing/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 (Old school/New school, East coast-West coast, Native Tongues, Bling-Bling, Dirty South, and the Underground).
The Gaga/Madonna Legacies – Revisiting Shock-Pop
Jam Bands... Alive and Well: Long Live “the Dead”
Dub Step—the Techno Dance Craze
Ryan Adams... the Journey Continues
Emo—Emotive Music for a Niche Market
Tween Music and Tween Idols
The Contemporary Christian Music Scene
Gospel Music is Alive and Well
The Many Faces of Heavy Metal
Pop Culture: the Obsession with Youth and Image
The Electric Circus -- EDM goes global!
American Pop Culture and the Latin Music Revolution
Kentucky Bluegrass to Modern Day “Newgrass”
History of R&B and the Southern Gospel Influence
Black & Death Metal Counter-Culture
Sweet Soul Music: R&B and the Southern Dream of Freedom (book review)

**Generation Ecstasy and the Origins of Techno (book review)
Hip Hop Culture.. moving beyond rap (book review of "Black Noise")**

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/term papers must be turned in by the due date (TBA). No exceptions.

Note: Students may choose 1 of 2 Term project options:

**Option 1. Complete a Power-point presentation (submitted on CD or flash-drive) –
Must be the content equivalent of a 25-to-30-page term paper
→ That is, approx. 60 to 70 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).**

**Option 2. Term Paper (25-30 pages of original text) with an attached bibliography or
reference list...submitted on CD or flash-drive—as a Word file or submitted
as hardcopy (i.e., a paper copy). If you choose the CD or flash-drive option,
make sure your file(s) are on the CD or flash-drive, and make sure that the files
can be opened using Microsoft Word or PowerPoint (please use .doc, docx, .ppt,
or .pptx file tags). Again, the bibliography and cover/title pages do not count as
pages of text. Apply standard 1-inch margin, double-spacing, w/12 point font
(Times Roman preferred). Flash-drives can be picked up at the end of Finals
Week or during the first week of the Spring 2019 semester).**

Bottom line on grades...

**It's all about content and effort – the more content and work that goes into the project, the
higher the grade! DO NOT WAIT UNTIL THE LAST MINUTE TO START YOUR
PROJECTS**

Again, list of Reference or the Bibliography do not count as pages of text or slides.

**Note: Term papers/term projects will not be accepted via e-mail. Also, proposals will not be
accepted via e-mail. There are NO Exceptions!**

Note: I do not want my e-mailbox to be tied up with papers/projects that need to be downloaded.
Any term project, paper, or proposal submitted via e-mail will be deleted and a score of "0"
(zero) will be assigned for that item.

GEO 2426: Pop Music & Culture – A Geographic Perspective

List of possible lecture topics... open for discussion (not necessarily in order):

- Course overview and “Pop” – Definitions and Interpretations
- **Woodstock Generations** (1969, 1995, 1999)
- Rap Music: The Origins
- **Hip Hop Culture**
- The “50’s Era” and the birth of “**Rock ‘n Roll**” -- the Golden Age (overview); 50’s rock ‘n roll documentary (video);
- “**Blues**” and Rhythm & Blues (roots and evolution) - regional styles and pioneering artists: **Delta Blues**, boogie-woogie and barrel-house piano, **Piedmont and country blues**, electric and urban blues, Texas blues, the music of Chicago, Kansas City, and St. Louis (link to Ragtime, swing, jazz).
- “Blues-Land” music documentary (video)
- The music of New Orleans and southern Louisiana
- **Western Swing** (Texas-Oklahoma origins)
- Kentucky **Bluegrass** (east and central Kentucky) and “Newgrass”
- **Tejano, Cajun/Acadian, and Native American Roots Music**
- Country Music (overview): roots country – hillbilly, mountain, and “Old-time” music; Nashville vs. Honky Tonk (Outlaw Country); and “New Country”
- **American Folk** music, from the Dust Bowl to New York City
- **British Invasion**, blues revival, and 60’s psychedelic rock; “Britain Invades America, America Strikes Back” (video); Waves of British Invasion
- “Doo-wop” and the early Gospel vocal groups
- **Soul Music** (Motown, Memphis, the Sound of Philadelphia, etc) - “Soul Music” (video); its southern Gospel connection; Neo-soul
- The 1970’s: American music: West coast, Midwest, and New York; FM radio; corporate and arena rock; easy-listening/soft rock; disco; bubble-gum and 70’s teen idols; early heavy metal...
- **Punk rock** and Post-Punk (from America to London... and back again)
- The 80’s Recap... Hair Bands to New Wave
- **Ska, Rock Steady, Reggae and beyond**
- Bob Marley: A Musical Documentary
- **The Rise and Evolution of Heavy Metal Music**
- **Techno and Electronica-- Rave Culture**

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?* Ans. 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.

Attendance

Attendance sheets will be circulated from time to time... at the beginning, middle, and/or end of the class period on selected days... and sometimes twice in the same day. Students not signed in (or not signed in on both sheets) will be marked absent. Numerous attendance sheets will be distributed over the course of the semester (typically on either randomly selected or low-attendance days). Attendance points will be assigned accordingly. A total of 50 points can be earned by having a good attendance record.

Students who leave class after signing an attendance sheet, without proper justification, will be marked absent (and an additional 10 points will be deducted from their attendance points). Students engaged in surfing the Internet or caught on sites unrelated to the course... or students engaged in social networking during lecture (and that includes writing or checking e-mails, Facebooking, tweeting, Instagraming, accessing any of the various social-networking websites/portals, taking/making phone calls, etc.) will be marked absent for that day and will be asked to leave the class as they pose a distraction to others in the class and the Instructor. Students should also refrain from talking while the Instructor is lecturing... as that is rude and unacceptable behavior...and will not be tolerated.

In short, I have **zero tolerance** for people disrupting / disrespecting my class by engaging in chatting, computer-based web-surfing, smart-phone/I-pod/and/or I-pad use, social networking, texting, etc. Do these things on your own time. Take a break from smart phones while attending my class.

Out of courtesy to the instructor and other students, cell phones/smart phone/I-pads/I-pods, should be turned off or silenced by the start of class, and remain so until the end of the class period. Your cooperation is greatly appreciated. If we work together, we can make this course a pleasurable experience for one and all.

It would behoove you to come to class to check in with announcements concerning due dates of the proposal and the final terms project. I encourage students to get started early on honing in on a topic for their term projects. Do not procrastinate. Waiting until the last week or so will reduce the overall quality of your project... and result in a lower grade than you would like to receive for this course. Put the time in, come to class, put forth the effort on your project... and earn your A.

Due dates (subject to change):

Term project/paper Proposal:

Thursday, September 20th (at the start of class)

Final Term Project/Paper:

Thursday, November 29th (tentative)

Grades & Final Grade Determination

Students can earn as much as 50 points for their term paper/project proposals and as much as 200 points for their final term project. The allocation of points for the final term projects is based on the performance of your peers (subject to the instructor's expectations as to what constitutes an acceptable versus an unacceptable presentation or term paper in terms of content, length, quality, etc). Clear distinctions exist between papers or presentations that are marginally acceptable versus those that are stellar or outstanding based on submissions from past semesters.

Remember that content is everything. The more work you put into your project, the higher the point total – the higher the grade. All Final Letter Grades are Final! There is no negotiation. There is no extra credit or re-dos and re-submissions to boost your grade. hand in your best work the first time.

Your term project topic should be cleared by the instructor before you begin working on it. In short, if your proposal is accepted... you can go ahead and work on the project. Note that you should not wait until the last minute to begin your research. No late term projects will be accepted for any reason. Failure to turn in a project by the deadline (TBA) will result in zero points and a final course grade of E. Also, no "Incompletes" will be given out for this course. The determination of a final course grade will be based on the percentages shown (points earned out of a possible 300 points):

| | |
|------------|------|
| 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 | | |

Good Luck and Good Journey!



Go Gators!!!