ANGLO-AMERICAN BALLAD & FOLKSONG (FLR 491/591)

Dianne Dugaw, University of Oregon
PLC 458, 346-1496, dugaw@uoregon.edu

T 9:00-11:50, 253 PLC

Songs and music lie at a culture's center, and folksong scholarship has shaped the study of Anglo-American culture and literature since 1700. We will study popular music and songs in Anglo-American tradition, emphasizing narrative songs (traditional, journalistic, and blues ballads) as well as non-narrative songs and contextualizing instrumental music. We will look into song origins and styles, content (murder, disguise, outlawry, disaster, lament, &c.), their function in people’s lives, and their popularity and histories. We will consider the study of song and music traditions in general, especially with regard to song creation and dissemination, folk communities, media (print, recording, &c.), and collecting.


WORK: Undergraduates: Midterm Exam; Reading Journal; Presentation/Report; Final Paper (25% each).
Graduates: Midterm Exam (30%); Reading Journal (10%); Presentation/Report (20%); Final Project (40%).

WEEK 1 – 4/2: American Music and Song Traditions: Foregrounds & Backgrounds—Getting Started

Introduction—(1) Tunes, Songs & Singers, Places & Times: WHAT are folksongs & HOW have they been collected & studied? (2) Folk/Popular/Elite Cultures; (3) Songs in American Culture and History—An Early Boston Case Study

Reading: Kip Lornell, Ch.1 (pp.3-41); Dugaw, “Modes & Voices of Early American Song” (BBoard)

Terms: folksong, ballad, lyric, oral tradition, folk culture, popular culture, elite culture, convention/conventionality

WEEK 2 - 4/9: The Spread & Study of Music & Song Culture—Oral Tradition, Media, Revival, & Research

Origins & Media Dissemination; Fieldwork, Collecting, & Oral History; Modes of Study & Song Scholarship


Terms: comparative approach—text (as mentafact), diachronic study, synchronic study, divergence model of tradition, convergence model of tradition; contextual approach—contexts: human, social, cultural-psychological, physical, time;

WEEK 3 - 4/16: Anglo-American Traditions: Singers & Players, Origins, Features of Style & Content

Lornell, Ch.4, “Anglo-American Secular Folk Music” & Ch.5, “Anglo-American Sacred Music” (82-142); Grimes (65-151 plus CD and notes, 159ff.); Convictions—“Country Western Plot Formulator” (BBoard); “3 Ballad Types” (BBoard)

Terms: oral history, convention, ballad—traditional/Child ballad, journalistic/broadside ballad, blues ballad,

WEEK 4 - 4/23: British Ballad Types (I): English & Scottish Traditional Ballad & the Origins of Folksong Study

The Persistence & Revival of Traditions & the 18th-Century Beginnings of Song Scholarship: the ‘Medieval’ Ballad Style

Collection of Sung Ballads (mp3 Set 1, items 1-10 & 18-22 BBoard) w/ Variant Texts & Notes (through “2 Sisters” (BBoard); “Sir Patrick Spens Screen Play” (BBoard); Dugaw, “Ballad” (ency.def.)(BBoard); Lornell, Ch.10, “Folk Revivals”(281-322); Joseph Addison, “The Spectator Papers” (1711) (BBoard)
**Grads./Recommended:** “Twa Sisters” from F.J. Child (BBoard); F.J. Child, “Ballad Poetry” (BBoard); Bertrand Bronson, “Ballad Tunes & Texts” (BBoard)

**Terms:** ballad, continuity & variation, variant, traditional ballad style, leaping & lingering narrative style

**WEEK 5 – (4/30): British Ballad Types (II): Print Media & the Journalistic Broadside Ballad**

**MIDTERM**

Collection of Ballads (mp3 Set 1, items 11-14; BBoard) w/Variant Texts & Notes (through “Chas.Guiteau” (BBoard); Ballads of “Chevy Chase” & “Children in the Wood” (BBoard); Susan Porter, “ ‘Children in the Wood’: The Odyssey of an Anglo-American Ballad” (BBoard)

**Terms:** journalistic style, come-all-ye incipit, moralizing tone, topicality

**WEEK 6 – (5/7): The Journalistic Ballad & the Tenacities of Tradition: Early Modern Habits into Modernity**

Journalistic Songs, & Patterned Narratives of Social History:


**Grads./Recommended:** Hyder Rollins, “The Black-Letter Broadside Ballad” (BBoard)

**Terms:** black-letter broadside, white-letter broadside, chapbook, topicality, structural pattern

**WEEK 7 (5/14): Ballads & Songs in Socio-Historical Context—the Early-Modern Female Warrior Heroine**

Topicality & Tradition: The Female Warrior Ballad Mode: Dugaw (91-142 & CD) SEE also: cdbaby.com/dugaw User=dtu Passwd=222hijinx

**Terms:** structural pattern, topos, female warrior motif, “new hits”/ “old favorites”/”reliques”


The Female Warrior & the Early Modern World: *Warrior Women* (143-215)

**Grads./Recommended:** Dugaw, “Heroines Gritty & Tender, &c.” (BBoard)

**Terms:** *hic-mulier*, chapbook history, theatrical entertainment, ballad opera, tragedy, Herculean dilemma, parody


African-American & Euro-American Traditions: the Blues Ballad Type

Lornell, Ch.6, “African American Religious Folk Music” & Ch.7, “African American Secular Folk Music” (143-201); Collection of Ballads (mp3 Set 1, items 15-17; BBoard) w/Variant Texts & Notes (through “Stagolee” (BBoard)

**Grads./Recommended:** Paul Oliver, “Survivors &c.” (BBoard)

**Terms:** blues ballad, nodal/radial ballad style, anti-heroes, call-and-response singing

**WEEK 10 – (6/4): Blues Ballad Heroes & Anti-Heroes—Traditions & History**

The Blues Ballad & the Folk Roots of Contemporary Popular Music

***UNDERGRAD PAPERS DUE:***

***GRAD PAPERS DUE:***

Collection of Ballads (mp3 Set 3; BBoard) w/Variant Texts & Notes; Lornell, Ch.11, “Folk Roots &c.” & Ch.12, “Urban Folk Music” (323-378)

**Grads./Recommended:** D.K. Wilgus & Eleanor Long, “The Blues Ballad &c.” (BBoard)