

April 13, 2009

Christopher Highley, Faculty Chair  
Colleges of the Arts and Sciences  
Committee on Curriculum and Instruction  
4187 Smith Lab  
CAMPUS

Dear Chris,

The College of the Arts Curriculum Committee has reviewed and voted unanimously to support the School of Music's proposal to create a minor in Music, Media, and Enterprise. We worked with David Bruenger, Director of the Music, Media, and Enterprise Program and with Professor Marc Ainger, Chair of Undergraduate Studies and Associate Director of the program throughout the year. The committee discussed the proposal with Professor Ainger during several meetings providing feedback and suggestions. At our ARTS CC deliberations on February 27, 2009 we voted to put forward the minor. We are pleased to unanimously support the School of Music's proposal for a minor in Music, Media, and Enterprise.

The proposal was vetted and supported by the full faculty in the School of Music, designed in close consultation with the School of Communication, the Fisher College of Business, and the Moritz College of Law. The minor grew out of the Targeted Investment in Excellence (TIE) grant received from the Provost's Office and is the only non-STEM funded proposal. The TIE grant allowed the School of Music to create this curricular program that expands the enterprise side of music by addressing the social, business, and communication aspects of the music industry. With TIE funds, the School of Music was able to hire Professor Bruenger to direct and design the program. This year we are conducting a search for a staff position to support the MME program and conducting a search which will include another faculty member who will teach in the area of jazz theory and arrangement.

The MME Minor is distinct from the BA, BM, BME majors offered in the School of Music, which focus a student on a particular degree such as Voice Performance, or Music Education, or Orchestral Performance. We ask that CCI and CAA approve the minor so that School of Music Majors may take the minor which focuses on the commercial, social, and cultural institutions and practices of music. The MME complements the work of the musicology faculty, who address how we export our culture through music media and parallels the philosophical foundation of the Music faculty's work in cognition. It also correlates with the technical side of the music industry, which is part of the work of faculty members Marc Ainger, Tom Wells, and Jim Pyne.

As noted in the proposal, the minor consists of 22 credit hours. The primary design is described below:

- Three core classes: 14 credit hours made up of two School of Music courses and one College of Business course. None of the courses have pre-requisites.
- Elective course work to fill out the remaining 8 credit hours with one course outside the student's major.

We thank you in advance for moving this proposal through the next appropriate steps, and look forward to its ultimate approval and hopeful implementation for winter of 2009. If you have questions about the proposal please feel free to contact me at 292-5171 or through email, williams.1415.

Thank you,



Valarie Williams  
Associate Dean, College of the Arts

cc: John W. Roberts, Interim Dean, Colleges of Arts and Humanities  
Edward Adelson, Interim Director, School of Music  
Marc Ainger, Chair, School of Music Curriculum Committee  
David Bruenger, Director, Music, Media, and Enterprise Program  
Rebecca Harvey, Chair, ARTS CC

# Moritz

## College of Law

Donald B. Tobin  
Associate Dean for Faculty and  
Professor of Law

Direct Dial: 614-688-3539  
e-mail: tobin.46@osu.edu

February 27, 2009

David Bruenger  
Director, Music, Media and  
Enterprise Program  
School of Music 110 Weigel Hall  
1866 College Rd  
Columbus, OH 43210

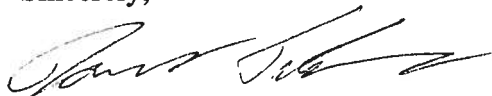
Dear David,

The law school has been asked to comment on the School of Music's Music, Media, and Enterprise Minor. The law school is supportive of the proposal and has no objection to its moving forward. As you are aware, at the moment, the law school does not provide instruction to undergraduate students. The Music, Media, and Enterprise Minor therefore does not conflict with any program at the law school. We have been asked specifically our views on Com 101, History of Human Communication and Com 666, Communication Perspective on Contemporary Cultural Products, and are supportive of these offerings.

We recognize that this program was chosen for a Targeted Investment in Excellence grant and applaud the creative nature of the Music, Media, and Enterprise Minor. I know that the School of Music has been in contact with one of our faculty members who is an expert in intellectual property and we believe that collaboration between faculty, if of intellectual interest to both faculty members, would be a real benefit. I can certainly see ways in which the law school community could interact with students in the new minor -- for example we have an entertainment law society that often brings in interesting speakers. Students in the minor might find those speakers interesting.

If I can be of further assistance, please do not hesitate to contact me.

Sincerely,



Donald B. Tobin  
Associate Dean for Faculty and  
Professor of Law

**Office of the Dean**

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Phone 614-292-2631 • Fax 614-292-1383 • [www.moritzlaw.osu.edu](http://www.moritzlaw.osu.edu)



**Office of the Dean**

College of Social and Behavioral Sciences  
1010 Derby Hall  
154 North Oval Mall  
Columbus, OH 43210-1321

Phone (614) 292-8448  
Fax (614) 292-9530

February 16, 2009

Professor David Bruenger  
Director, Music, Media, & Enterprise Program  
School of Music  
110 Weigel Hall  
1866 College Rd  
Campus

Dear Professor Bruenger:

On behalf of Social and Behavioral Sciences, I am pleased to support the proposed minor in Music, Media, and Enterprise. I am especially pleased with the role of the School of Communication in the minor. I think additional participation by SBS units may well be possible.

Social and Behavioral Sciences looks forward to working with you as this minor develops in the future.

Sincerely,

A handwritten signature in cursive script that reads 'Gifford Weary'.

Gifford Weary,  
Interim Dean  
Social and Behavioral Sciences

## **Music, Media, and Enterprise Minor**

**School of Music  
College of the Arts & Humanities  
The Ohio State University**

### **I. General Information**

New Degree Program

Name of Proposed Program: Music, Media, and Enterprise Minor

Degree Title: Minor

Proposed Implementation Date: Autumn 2009

Academic Units Represented: School of Music, Fisher College of Business, School of Communication

### **II. Development/Rationale/Goals/Objectives**

#### *Development and Rationale*

In the closing decades of the 20<sup>th</sup> century it became increasingly evident that the gap between the conception of music in the Academy and music as it was understood and utilized in society as a whole had widened dramatically. Additionally, diffusion of technological innovations in the first decade of the 21<sup>st</sup> century profoundly altered the institutions and processes that support production, distribution and consumption of music. Consequently, students who leave the university today are not prepared to participate effectively in the cultural, social, or commercial structures that frame music enterprise in the 21<sup>st</sup> century.

The proposed Music, Media, and Enterprise (MME) Minor will contribute to the development of students who seek to combine studies in music, business, and communication with the patterns and practices of the cultural and entertainment industries, as well as the policies, laws, and regulations that constrain them. Students are already pursuing such interests by taking courses loosely grouped in Personalized Study Programs (PSPs) across the College of the Arts, the Fisher School of Business, and, in some cases, beyond. The MME Minor will establish a logical, consistent, and congruent curriculum for these students.

The Music, Media, and Enterprise Minor, devised by faculty members with relevant expertise across several colleges and schools (see appendix I), will provide a systematic way of meeting the needs of students interested in music entrepreneurship. Through the MME Minor, students will be able to transcend disciplinary specialization and isolation to explore the heterogeneous complexity of music production and reception in contemporary society.

#### *Program Goals*

- Establish a critical framework to address musical and cultural value and systems of valuation, both in the United States and globally
- Develop basic understanding of cultural, economic, communication, and marketing/branding theories as they pertain to music
- Gain an understanding of both historic and current patterns and practices for music and entertainment business industry and entrepreneurs
- Explore interrelationships of music and musical practice, media, and commercial, social, and economic enterprise

*Program Objectives/Student Learning Outcomes:*

At the completion of the minor, students will have the following:

- Students develop a multidisciplinary perspective on the role of music in commerce, and society
- Students gain a theoretical foundation for continuing study and research in the interrelated areas of music, communication, business, society, and culture
- Students exhibit knowledge of fundamental principles relevant to professional education in business and the law
- Students understand the practical principles and skills of musical and creative entrepreneurship

There are significant educational and professional opportunities for students who complete this minor. Some may choose graduate study in music, communication, arts policy, culture, film, or the visual and/or performing arts. Others may pursue the professional education in law or business provided by a J.D. or an MBA. Some may choose to directly enter the workforce as creative entrepreneurs in the marketplace located in and across the social media of the Internet.

Expanding opportunities exist in the social and interactive media environments, including music and media production, online sales and marketing, event promotion, intellectual property and music licensing, wireless technologies, and the computer gaming industry. Internship opportunities exist at the Wexner Center for the Arts, OSU Urban Arts Space, WOSU Public Media, as well as almost innumerable regional, national, and international music/media/entertainment-oriented companies, organizations, and festivals.

### **III. Relationship to Other Programs**

The proposed Music, Media, and Enterprise Minor is complementary to but distinct from existing programs relating to music, the arts, and entrepreneurship at The Ohio State University. The Media Production and Analysis minor caters to students with commercial—primarily broadcast—interests. The Film Studies major meets the needs of students with theoretical and/or historical interests. The Entrepreneurship Minor at Fisher College focuses on the role and practice of the business entrepreneur generally rather than the entertainment industry specifically. The Master of Arts degree in Arts Policy and Administration is primarily concerned with the not for profit sector in the arts. Even though these various minors and majors are focused on different aspects of the history, practices, and theories of society and culture, the MME minor will serve as a complement to those programs with its specific focus on the commercial, social, and cultural institutions and practices of music and direct integration with Fisher College of Business and the School of Communication. Cross enrollment of students in the above programs in MME courses is anticipated and will be welcomed.

It is anticipated that current music, business, and communication majors will use this minor to complement and give added focus to their studies. Additional interest may come from students in the Colleges of Social and Behavioral Sciences and Humanities, as well as other majors in the Arts.

The relationship to the School of Music Musicology area is a critical one, with MME-specific courses representing a specifically economics-oriented extension of musicology and the social and historical perspectives on music and musical culture provided by the Musicology and Ethnomusicology curricula lays a solid introduction to American and World music traditions for the MME student.

#### **IV. Student Enrollment**

It is anticipated that approximately 25-35 students will come to the program each year from majors in music, business, communication, and other disciplines. Students are currently taking the courses, either as electives without a minor framework or through a variety of student-designed PSP programs. The students taking the courses now and those who have inquired about enrollment over the winter and spring quarters of 2009, are expected to form the first cohort of the minor program.

#### **V. Degree Requirements/Curriculum**

This 22 credit hour minor consists of courses from the School of Music, Fisher College of Business, and the School of Communication. The courses in these disciplines offer different theoretical and practical points of view; the minor requires taking courses in all of the disciplines in order to strengthen the student's ability to collaborate, transcend disciplinary limitations, and potentially find new synthesis.

#### **VI. The Music, Media, and Enterprise Minor Structure Overview**

1. Required foundational courses (three courses, listed below)
2. Required choices for non-music majors (one of two, listed below)
3. Electives chosen to complete the minimum requirement of 22 quarter hours (listed below)
4. In addition to the required courses in the School of Music and Fisher College of Business, students must enroll in classes in at least one additional course outside their major. A communication course is strongly recommended for everyone except communication majors
5. No courses may be taken for credit more than once and counted towards this minor.
6. Courses taken in the minor cannot count toward the major.

#### *Courses*

Students enrolled in this minor must take the following three foundational courses that blend analysis, theory, and practice of the historical and contemporary forms of enterprise in music. None of the foundation courses have prerequisites.

#### Required Courses

(14 hours)

- MUS 271 – Introduction to Music Enterprise (4)  
An introductory survey of the patterns and practices associated with the intersection of music, society, and commerce from the early 19<sup>th</sup> century to the present. Topics may include songwriting, publishing, performance, education, intellectual property law, music licensing, artist management, concert promotion, music products industry, arts administration, cultural policy, recording industry, music journalism, theatre, film, broadcast and digital media. Both for profit and nonprofit enterprise will be examined as well as the complex interrelationships between economic, social, and cultural forces that motivate them.  
Prerequisites: None
- MUS 330 – Music Production and Reception: Institutions, Patterns, Practices (5)  
A study of the various ways that musical art, commerce, and technology have intersected in society. Using specific case studies, explore how the mass media and entertainment industries of the 20<sup>th</sup> century both emerged from and then fundamentally reshaped music, media, commerce, social institutions, and cultural values. Further, students will consider how digital technologies and the Internet-based social media they support have deconstructed those industries and continue to transform the creation, interpretation, and consumption of music in the 21<sup>st</sup> century. Topics will include music creation, performance and reception: recording, production, and playback technologies; broadcast and digital media; remix and interactive media; intellectual property and contract law; and the myriad social, cultural, and commercial forms of music entrepreneurship.  
Prerequisites: None
- BUS MHR 290 – Entrepreneurship (5)

Focuses on the role of innovation and entrepreneurship in the historical evolution and the current understanding of business. Examines theoretical foundations, characteristics of entrepreneurs, and role of personal creativity in entrepreneurship.  
Prerequisites: None

### Elective Courses

(Minimum of 8 hours, including one courses outside the student's major)

#### *Communications*

- COM 101 – History of Human Communication (5)  
History of human communication from beginning of spoken and written communication to modern mediated and mass communication.  
Prerequisites: ENG 110 or equivalent
- COM 604 Media Ethics (5)  
Lectures, discussions, assimilations, and case studies focus on the nature, roles, and functions of ethics in communication in response to major topics and questions.  
Prerequisites: None
- COM 607 Mass Communication Law (5)  
Study of theory, history, and case law of freedom of expression.  
Prerequisites: Permission of Instructor
- COM 613 Media Entertainment: Theory and Research (5)  
This course explores speculation, theory and research regarding effects and appeal of media entertainment, emphasizing emotional reactions.  
Prerequisites: Permission of Instructor
- COM 642 Mass Communication and Society (5)  
Analysis of basic issues affecting media performance; especially social, cultural norms, organizational and occupational variables, and the assessment of the effects of the resulting performance.  
Prerequisites: None
- COM 646 Media Economics (5)  
Familiarizes the student with the basic concepts for understanding the economic operation of media organizations and industries.  
Prerequisites: Permission of Instructor
- COM 654 Social Implications of Communication Technology (5)  
Advanced study of a current topic in telecommunication and electronic media industry structures.  
Prerequisites: None
- COM 666 – Communication Perspectives on Contemporary Cultural Products (5)  
Communication causes and impacts of changing technological environment where traditional differences between cultural products – folk, mass, popular, low...elite, high...knowledge, journalistic, informational – are disappearing.  
Prerequisites: None

#### *Business*

- AMIS 211 – Introduction to Accounting (5)  
Preparation and use of accounting reports for business entities; focus on uses of accounting for external reporting, emphasizing accounting as a provider of financial information.  
Prerequisites: ECON 200 or equivalent
- BUS-MHR 390 - Personal Creativity and Innovation (4)  
Explores how people, places, and practices foster personal creativity. Develops student's ability to create innovative concepts for new products and services.  
Prerequisites: None
- BUS MHR 490 – Innovation and Entrepreneurship in Modern Business (5)  
Explores the process for creating new ventures, including ideation, evaluation of business opportunities, business planning, and assembling business resources  
Approved for GEC Credit (Social Sciences)  
Prerequisites: BUS MHR 290

#### *Music*

- MUSIC 250 Music Cultures of the World (5)  
A survey of musical cultures outside the Western European tradition of the fine arts.  
Prerequisites: None
- MUSIC 251 The World of Classical Music (5)  
A consideration of the materials of music and important styles, forms, and composers from the Baroque to the present.  
Prerequisites: None
- MUSIC 252 History of Rock and Roll (5)  
The history and culture of rock and roll.  
Prerequisites: None
- MUSIC 253 Introduction to Jazz (5)\*



- A study of the characteristics, styles, and structure of jazz; jazz performers.  
Prerequisites: None
  - MUSIC 348 Music on the Move in a Globalized World (5)\*  
Survey of globalization's effects on musical cultures around the world; explores both the role of diasporic migration and the use of recording and broadcasting technology.  
Prerequisites: None
- \*Note: Non-Music Majors must take either MUSIC 253 or 348 as an elective
- MUSIC 349 20<sup>th</sup> Century Music (3)  
The main trends in Western art music from Debussy to the avant garde.  
Prerequisites: None
  - MUSIC 431 – Protest in American Music (5)  
The interrelationship between and among music, media, commerce, political consent, and social dissent has both shaped and reflected the crucial social and political movements of American history and provided an economic foundation for a protest music industry. Using both topical and chronological frameworks, this course examines musical practice, evolving media technologies, as well as selected political, social, and commercial enterprises engaged in the creation and distribution of socio-political commentary and protest of which music is a central feature.  
Prerequisites: None
  - MUSIC 432 – Spectacle: Music and Public Amusements (5)  
Explores the historical relationship between public amusements, music, and their impact on the changing character of leisure, and the evolving American identity.  
Prerequisites: None

## VII. Administrating and Advising

The minor will be administered by the Director of the Music, Media and Enterprise program and the MME steering committee. The committee will meet as necessary to review curricular proposals, petitions for exceptions, review enrollment patterns for individual courses (number enrolled and originating major), and track the effectiveness of the minor (number of completions, assessment data collection, as well as student and partner program feedback).

There is no application process for the MME Minor and the MME program requires no approval for admission. Students need only to inform their college advisor of their intentions to complete the minor. A maximum of 10 transfer hours will be permitted and overlap with the GEC will be permitted. Variations in the program will generally not be permitted. Transfer hours and program variations must be submitted in writing and approved by the MME Program Director. Students may seek guidance from the MME Program Director and affiliated faculty.

In order to graduate with a MME Minor, students must successfully complete the required and elective coursework. Upon completing the requirements, the student need only file the Music, Media, and Enterprise Minor Program Form (see below) with their own college office.

Information about the minor will be disseminated via fact-sheets and handouts distributed to advisors, departmental chairs, and chairs of undergraduate committees throughout the Colleges of the Arts and Humanities, Fisher College of Business, School of Communication, and via websites.

## VIII. Arts and Sciences Minor Program guidelines

*Required for graduation:* No

*Minimum credit hours required:* 22

*Transfer credit hours permitted:* A maximum of 10

*Overlap with GEC:* Allowed

*Overlap with Major:* Not allowed, but:

- The required interdisciplinary component of the MME Minor will allow Music majors the opportunity to select this minor

- The same courses cannot count towards the minor and the major.

*Grades required:*

- Minimum C- for a course to be listed on the minor
- Minimum 2.0 cumulative point-hour ratio required for the minor
- Course work graded Pass/Non-pass cannot count on the minor

*Approval required:* No

*Filing the Minor Program Form:* The minor program form must be filed at least by the time the graduation application is submitted to a college/school counselor.

*Changing the Minor:* Any changes to the requirements must be approved by the Director of the Music, Media, and Enterprise Program and the MME Steering Committee.

## **IX. Program Description**

The Music, Media, and Enterprise minor requires a minimum of 22 credit hours of course work. Students are required to take courses in Music, Communication, and Business and to select at least one course from outside their major. No courses may be taken for credit more than once and counted toward this minor.

## **X. Program Costs and Funding**

All of the courses are currently being offered or are under development. Program costs are funded by the “Music Industry” Targeted Investment in Excellence grant awarded to the School of Music and College of the Arts. No new costs for the program are necessary.

## **XI. Facilities and Equipment Requirements**

There are currently open seats in all of the courses listed in the minor. For this minor there are no facilities or equipment requirements beyond those already incorporated into the “Music Industry” TIE grant budget.

## **XII. Assessment Plan**

Recently, the School of Music undertook a wide-ranging survey of students and faculty and staff, benchmarked its degrees, and after much discussion and reassessment, revised its core, elective, and major offerings, all of which were approved by CAA in May 2008. The MME will use the same indirect and direct measures employed in the School of Music for its major offerings. The School will use activities in support of assessment of the MME such as the following:

**ASC Electronic Survey:** The college curriculum committee currently reviews data produced from both the college survey questions and the major survey questions. Those answers will be made available to the MME Steering Committee for their review of the effectiveness of the offerings in the MME.

**Re-Accreditation Self-Study:** The School participated in an extensive self-study of all undergraduate and graduate majors in AY 2007-2008 for re-accreditation by National Association of the Schools of Music and External Program Review (see appendix “Reviews.xls”). Every ten years the School participates in self-study to review all course offerings, facilities, faculty, and its placement in the field. As a result, revision of majors usually occur.

Post-Internship Evaluations: All students who take an internship in the MME co-sponsored by the School will be required to complete a confidential evaluation of their program. The results are used to further improve the quality of our intern placement and also to strengthen the preparation of our students.

Student Evaluation of Teaching: Courses in the minor will be evaluated each quarter by the students enrolled in them. The courses use the University's SEI form and these forms are then used by the instructors to assess the effectiveness of the materials used in the course in question, as well as of the teaching in that course.

MME Director and Steering Committee: The Steering Committee will meet as necessary to review the assessment data and implement changes into the individual courses and the overall minor learning objectives.



MUSIC 431 Protest in American Music	5					
MUSIC 432 – Spectacle: Music and Public Amusements	5					

Total Hours Required (22): \_\_\_\_\_ Minor GPA (2.0 Minimum): \_\_\_\_\_

## **Appendix I. Faculty and Staff Involved in the Development of the Music, Media, and Enterprise Minor**

### *Planning Committee:*

- David Bruenger - Director, Music, Media, & Enterprise Program; Associate Professor, School of Music
- Marc Ainger – Associate Director, MME; Associate Professor, School of Music (S)M; Chair, SOM Curriculum Committee
- Rao Unnava – Associate Dean, Undergraduate Programs; Professor, Marketing and Logistics, Fisher College of Business
- Silvia Knobloch-Westerwick - Associate Professor, School of Communication, College of Social and Behavioral Sciences
- Valarie Williams – Associate Dean, College of the Arts

### *Concurrences solicited from the following:*

- School of Communications, College of Social and Behavioral Sciences
- Fisher College of Business
- Moritz College of Law

## **Appendix II. Syllabi (attached)**

### *Required:*

MUS 271 Introduction to Music Enterprise  
MUS 330 Music Production and Reception  
BUS MHR 290 Entrepreneurship

### *Electives:*

COM 101 History of Human Communication  
COM 604 Media Ethics  
COM 607 Mass Communication Law  
COM 613 Media Entertainment: Theory and Research  
COM 642 Mass Communication and Society  
COM 646 Media Economics  
COM 654 Social Implications of Communication Technology  
COM 666 Communication Perspectives on Contemporary Cultural Products  
AMIS 211 Introduction to Accounting  
BUS MHR 390 Personal Creativity and Innovation  
BUS MHR 490 New Venture Creation  
MUSIC 250 Music Cultures of the World  
MUSIC 251 The World of Classical Music  
MUSIC 252 History of Rock 'N' Roll  
MUSIC 253 Introduction to Jazz  
MUSIC 348 Music on the Move in a Globalized World  
MUSIC 349 20<sup>th</sup> Century Music  
MUSIC 431 Protest in American Music  
MUSIC 432 Spectacle: Music and Public Amusements

## **Appendix III. Reviews (attached)**

Timeline of NAS and PR and CIDA reviews for all Arts Units

**The Ohio State University  
Colleges of the Arts and Sciences  
College of the Arts**

**Music, Media, and Enterprise Minor (XXX, XXX)**

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Coordinating Advisor contact info: An Arts academic advisor or the Director of the Music, Media, and Enterprise Minor in the School of Music.

The Music, Media, and Enterprise minor requires a minimum of 22 credit hours of course work. Students are required to take courses in Music, Communication, and Business and to select at least one course from outside their major. No courses may be taken for credit more than once and counted toward this minor.

Through the MME minor, students will be able to develop a multidisciplinary perspective on the role of music in commerce, society, and society. Students gain a theoretical foundation for continuing study and research in the interrelated areas of music, communication, business, society, and culture. They will exhibit knowledge of fundamental principles relevant to professional education in business and the law and understand the practical principles and skills of musical and creative entrepreneurship. Through the MME Minor, students will be able to transcend disciplinary specialization and isolation to explore the heterogeneous complexity of music production and reception in contemporary society.

**Required Courses (14 credit hours):**

Students must take the following courses:

MUS 271 Introduction to Music Enterprise  
MUS 330 Music Production and Reception  
BUS MHR 290 Entrepreneurship

**Electives (8 credit hours):**

The recommendation is to choose at least two courses outside the student's major; however students must take one course outside their major.

Students should complete the remaining credit hours to total 22 hours for the minor. This may be from the courses listed below:

COM 101 History of Human Communication  
COM 604 Media Ethics  
COM 607 Mass Communication Law  
COM 613 Media Entertainment: Theory and Research  
COM 642 Mass Communication and Society  
COM 646 Media Economics  
COM 654 Social Implications of Communication Technology  
COM 666 Communication Perspectives on Contemporary Cultural Products  
AMIS 211 Introduction to Accounting  
BUS MHR 390 Personal Creativity and Innovation  
BUS MHR 490 New Venture Creation

MUSIC 250 Music Cultures of the World  
MUSIC 251 The World of Classical Music  
MUSIC 252 History of Rock 'N' Roll  
MUSIC 253 Introduction to Jazz  
MUSIC 348 Music on the Move in a Globalized World  
MUSIC 349 20<sup>th</sup> Century Music  
MUSIC 431 Protest in American Music  
MUSIC 432 Spectacle: Music and Public Amusements

**Music, Media, and Enterprise minor program guidelines**

The following guidelines govern this minor.

Required for graduation No

Credit hours required A minimum of 22

Transfer credit hours allowed A maximum of 10

Overlap with the GEC Permitted

Overlap with the major No courses may count on the minor and on the major.

Overlap between minors Each minor completed must contain 20 unique hours.

Grades required

- Minimum C- for a course to be counted on the minor.
- Minimum 2.00 cumulative point-hour ratio required for the minor.
- Course work graded Pass/Non-Pass cannot count on the minor.

Approval required No

Filing the minor program form The minor program form must be filed at least by the time the graduation application is submitted to a college/school counselor.

Changing the minor Any changes to the requirements must be approved by the Director of the Music, Media, and Enterprise Program and the MME Steering Committee.

Arts and Sciences Curriculum Office <http://artsandsciences.osu.edu>  
The Ohio State University  
4187 Smith Lab. VLW 4/13/09

as of  
7/10/2006

**NAS and Program Review (PR) Projections College of the Arts**

Note: Assessment of UG Majors annual

	<b>Art</b>	<b>History of Art</b>	<b>Art Ed</b>	<b>Design</b>	<b>Music</b>	<b>Dance</b>	<b>Theatre</b>
2006 Spring							
2006 Autumn							
2007 Winter		<i>PR</i>					
2007 Spring	<i>PR Visit</i>	<i>PR Visit</i>					
2007 Autumn					NASM Self		
2008 Winter					NASM Vis <i>PR</i>		
2008 Spring					NASM ref <i>PR Visit</i>		
2008 Autumn				CIDA self			
2009 Winter				CIDA visit			<i>PR</i>
2009 Spring				CIDA report			<i>PR Visit</i>
2009 Autumn							
2010 Winter						<i>PR</i>	
2010 Spring						<i>PR Visit</i>	
2010 Autumn						NASD Self	
2011 Winter						NASD Visit	
2011 Spring		<i>PR</i>		<i>PR Visit</i>		NASD Report	
2011 Autumn	NASAD self	NASAD self <i>PR Visit</i>	NASAD self	NASAD self			
2012 Winter	NASAD vi <i>PR</i>	NASAD visit	NASAD visit	NASAD visit			
2012 Spring	NASAD re <i>PR Visit</i>	NASAD report	NASAD report	NASAD report			
2012 Autumn							NAST Self
2013 Winter					<i>PR</i>		NAST Visit
2013 Spring					<i>PR Visit</i>		NAST Report
2013 Autumn							
2014 Winter							<i>PR</i>
2014 Spring							<i>PR Visit</i>
2014 Autumn							
2015 Winter							<i>PR</i>
2015 Spring							<i>PR Visit</i>
2015 Autumn							
2016 Winter							
2016 Spring		<i>PR</i>					
2016 Autumn		<i>PR Visit</i>					
2017 Winter	<i>PR</i>						
2017 Spring	<i>PR Visit</i>						
2017 Autumn					NASM Self		
2018 Winter					NASM Vis <i>PR</i>		
2018 Spring					NASM ref <i>PR Visit</i>		
2018 Autumn							
2019 Winter							<i>PR</i>
2019 Spring							<i>PR Visit</i>
2019 Autumn							
2020 Winter						<i>PR</i>	
2020 Spring						<i>PR Visit</i>	
2020 Autumn						NASD Self	
2021 Winter					<i>PR</i>	NASD Visit	
2021 Spring				<i>PR Visit</i>		NASD Report	
2021 Autumn	NASAD self	NASAD self	NASAD self	NASAD self			
2022 Winter	NASAD vi <i>PR</i>	NASAD visit	NASAD visit	NASAD visit			
2022 Spring	NASAD re <i>PR Visit</i>	NASAD report	NASAD report	NASAD report			
2022 Autumn							NAST Self
2023 Winter					<i>PR</i>		NAST Visit
2023 Spring					<i>PR Visit</i>		NAST Report



The Ohio State University  
School of Music

## ***Introduction to Music Enterprise***

MUSIC 271

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Two 75 minute meetings per week

### PROPOSAL SYLLABUS

**Dr. David Bruenger**

Weigel 301

614.247.6521

[bruenger.1@osu.edu](mailto:bruenger.1@osu.edu)

Office hours: TBA

Class meeting: TBA

### **Course Description:**

An introductory survey of the patterns and practices associated with the intersection of music, society, and commerce from the early 19<sup>th</sup> century to the present. Topics may include songwriting, publishing, performance, education, intellectual property law, music licensing, artist management, concert promotion, music products industry, arts administration, cultural policy, recording industry, music journalism, theatre, film, broadcast and digital media. Both for profit and nonprofit enterprise will be examined as well as the complex interrelationships between economic, social, and cultural forces that motivate them.

The methodology of the class will include lecture, multimedia presentation, in-class and online discussion, assigned reading, reading reviews, and both subjective and objective written examination. This course is a required component of the Music, Media, and Enterprise minor and may be chosen as an elective for the Bachelor of Arts in Music.

### **Selected Goals & Objectives:**

Students will have the opportunity:

- To study the history of cultural, social, and economic enterprise in music
- To increase awareness of the for-profit and nonprofit structures and institutions of music, including music marketplaces, cultural commons, and how they interconnect
- To explore available career options in music
- To demonstrate understanding of the materials presented by participating in class and online discussions, written reviews of assigned reading, and by written examination

## Texts:

Purchase in Bookstore or online (Amazon.com and the like):

- Fink, Michael. *Inside the Music Industry: Creativity, Process, and Business*
- Krasilovsky, M. William. *This Business of Music*, 10<sup>th</sup> Edition.

On reserve in Music Library:

- Karmen, Steve. *Who Killed the Jingle?*
- Schwatz, Evan and Jonathan Alderman. *Sonic Boom*.
- Other readings as assigned, in library, online, or via Carmen

## Online Resources via *Carmen*:

- This course will be managed using Carmen
- The syllabus, scheduling information, other study materials, assignments, email (to instructor and other students), and student grade information will be available via Carmen.
- It is every student's responsibility to check the Carmen page for this course regularly in order to stay informed about assignments, scheduling, and content changes.

## Grades:

- Four written examinations, including short essay questions, each worth 20% of the final grade
- Four written reviews of assigned readings, consisting of a one page annotated bibliography of the source and an assessment of its value to contemporary music enterprise. Worth a total of 10% of the final grade.
- Informed, prepared participation in class and online discussion, worth 10% of the final grade.
- The following grading scale is used for assigning grades in this course. Normal rounding rules apply and a grading curve is not used.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-60	59-

- Note: To protect student confidentiality grades will never be provided by phone or email. Grades will only be available via Carmen or during office hours.

## Attendance:

Attendance is highly recommended because:

- Tests will draw heavily on class lectures, presentations, and discussion. Reading alone will not be enough to be successful in this class.

## **Policies & Expectations:**

- Permission to make-up an examination is not automatic. Request permission, in writing (email is preferred), in advance. Makeup examinations will be scheduled only when the instructor approves your request.
- As a courtesy to fellow students, the subject matter, and the instructor, please turn off cell phones and pagers during class.
- Since coming in late or leaving early tends to be disruptive, please try to avoid doing so.

## **Code of Conduct**

The OSU Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)) provides specific expectations regarding scholastic dishonesty, which includes, but is not limited to, cheating and plagiarism. Under no circumstances will ignorance of OSU's academic dishonesty policies be considered an excuse for activities that violate those policies. If you have questions, visit the website above and see, "Sec. 203. Scholastic Dishonesty."

Students who violate this policy will receive a zero for the assignment in question. The decision to pursue academic dishonesty charges with the Office of Student Judicial Affairs will be decided on a case-by-case basis.

## **Classroom Etiquette**

Courteous behavior is the standard for this class. Debate is highly encouraged and opinions, statements, and questions should be expressed in a logical and reasonable manner.

As a courtesy, all electronic devices should be in the "off" position upon entering the classroom. Failure to do so interrupts the functioning of the faculty and fellow students.

## **Disabilities**

"Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>"

# Music 271 - Introduction to Music Enterprise

Dr. David Bruenger

## Schedule: Topics, Assignments, Tests

Week	Day	Reading	Topic
1	1	Carmen Course Page: Syllabus & Schedule	<b>Introduction:</b> Structure of the Course Music in the Marketplace: Art, Entertainment, Audiences, & Money
	2	Fink: Chapter 2, pp. 27-37	<b>Musical Values and Transactions</b> Service, Experience, and Product Songs & Songwriting
2	1	Fink: Chapter 2, pp. 38-56	<b>Music Publishing: From Sound to Paper</b> Music as Product Origins of Copyright Law Sheet Music Industry
	2	Fink: Chapter 1, pp. 3-26  Links: <b>Edison Historical Site</b> <a href="http://www.nps.gov/archive/edis/edisonia/sounds.html">http://www.nps.gov/archive/edis/edisonia/sounds.html</a>  <b>Early American Record Piracy</b> <a href="http://www.mainspringpress.com/pirates.html">http://www.mainspringpress.com/pirates.html</a>	<b>The Record Industry: History and Musical Trends</b> Origins of Recorded Sound Birth of the Record Industry Copyright Law in the Recording Era  <b>Review 1 Due: "Early American Record Piracy" (Carmen dropbox)</b>
3	1	Fink: Chapter 3, pp. 57-80  Krasilovsky: Chapter 2, pp. 14-28	<b>Records: Producing, Manufacturing, and Marketing</b> Recording Industry Patterns and Practices Recording Artist Contracts
	2		<b>EXAM 1</b>
4	1	Fink: Chapter 5, pp. 111-126	<b>Radio: History and Musical Trends</b>
	2	Fink: Chapter 6, pp. 127-140  Reading: <b>Morford, All Hail the Death of Radio</b> <a href="http://www.sfgate.com/cgi-bin/article.cgi?file=/gate/archive/2005/03/02/notes030205.DTL">http://www.sfgate.com/cgi-bin/article.cgi?file=/gate/archive/2005/03/02/notes030205.DTL</a>	<b>Music in Broadcasting: Rise and Fall of Radio</b>  <b>Review 2 Due: "All Hail the Death of Radio" (Carmen dropbox)</b>

5	1	<p>Fink: Chapter 6, pp. 141-154</p> <p>Reading: <b>American Bandstand</b> <a href="http://www.museum.tv/archives/etv/A/html/A/americanband/americanband.htm">http://www.museum.tv/archives/etv/A/html/A/americanband/americanband.htm</a></p> <p><b>Music Television</b> <a href="http://www.museum.tv/archives/etv/M/html/M/musictelevis/musictelevis.htm">http://www.museum.tv/archives/etv/M/html/M/musictelevis/musictelevis.htm</a></p>	<b>Music in Broadcasting: Television</b>
	2		<b>EXAM 2</b>
6	1	<p>Krasilovsky: Chapter 14 &amp; 15, pp. 133-161</p>	<b>Performing and Broadcast Rights</b>
	2	<p>Krasilovsky: Chapter 16 &amp; 17, pp. 161-181</p>	<b>Songwriter Contracts, Royalties, Works for Hire</b>
7	1	<p>Krasilovsky: Chapter 38, pp. 366-368</p> <p>Reading: Dannen, Hit Men, pp. 31-57, Lullaby of Gangland</p> <p><b>How Payola Went Corporate</b> <a href="http://www.nytimes.com/2005/07/31/weekinreview/31manly.html?_r=1&amp;oref=slogin">http://www.nytimes.com/2005/07/31/weekinreview/31manly.html?_r=1&amp;oref=slogin</a></p>	<b>Payola: Then and Now</b>
	2	<p>Fink: Chapter 7, pp. 155-182</p> <p>Krasilovsky: Chapter 23 &amp; 24, pp. 226-237</p>	<b>Dramatic Music: Film &amp; Television</b> Creativity, Technology, Rights
8	1	<p>Fink: Chapter 9, pp. 197-222</p> <p>Krasilovsky: Chapter 26, pp. 247-254</p>	<b>Advertising, Environmental, and Retailscape Music</b>
	2	<p>Reading: Karmen, Who Killed the Jingle?, pp. 19-32, There Used to Be a Business Here (Library reserve)</p>	<p><b>Advertising, Environmental, and Retailscape Music, cont.</b></p> <p><b>Review 3 Due: "Lullaby of Gangland" or "There Used to Be a Business Here" (Carmen dropbox)</b></p> <p><b>EXAM 3 (available online after class, due before next class)</b></p>
9	1	<p>Fink: Chapter 13, 295-324</p> <p>Reading: Tindall, Mozart in the Jungle, pp. 47-57, Chapter 4 (Library Reserve)</p>	<b>American Concert Life: History and Trends</b> European Tastes, American Patrons PT Barnum and the Swedish Nightingale From Aristocracy to the Ford Foundation



	2	<p>Fink: Chapter 12, pp. 281--294</p> <p>Reading: Graham, Bill Graham Presents, pp. 172-197, Doing Shows</p> <p>Goodman, The Mansion on the Hill, pp. 61-81, Riot on the Sunset Strip</p> <p>(Library reserve)</p>	<b>Concert Production and Venue Management</b>
10	1	<p>Krasilovsky: Chapter 42, pp. 398-414</p> <p>Reading: Schwartz &amp; Alderman, <i>Sonic Boom</i>, pp. 1-22, Introduction &amp; Chapter 1</p> <p>(Library reserve)</p>	<p><b>Sonic Boom: MP3s and P2Ps</b> Piracy or Power to the People RIAA, Metallica, and the FBI Napster and Its Successors</p>
	2	<p>Readings:</p> <p><b>The End of Big Music?</b> <a href="http://www.american.com/archive/2007/november-11-07/the-end-of-big-music">http://www.american.com/archive/2007/november-11-07/the-end-of-big-music</a></p> <p><b>McLaren/Peretti, Media Virus</b> <a href="http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html">http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html</a></p> <p><b>Future of Music Is Free</b> <a href="http://www.scena.org/columns/lebrecht/080123-NL-future.html">http://www.scena.org/columns/lebrecht/080123-NL-future.html</a></p> <p><b>Net Neutrality</b> <a href="http://www.futureofmusic.org/articles/NNfactsheet.cfm">http://www.futureofmusic.org/articles/NNfactsheet.cfm</a></p>	<p><b>Audience to Artist: Participatory Culture</b> The End of "Big Music?" The Role of iPods and iTunes New Business Models: Arctic Monkeys, OK Go, Tenman Records, and Radiohead Social Media</p> <p><b>Review 4 Due: Pick one of the four assigned readings for today (in Carmen Dropbox)</b></p>
Finals Week		Final scheduled according to University Academic Calendar	<b>EXAM 4</b>

The Ohio State University  
School of Music

## ***Music Production and Reception: Institutions, Patterns, Practices***

MUSIC 330

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Two 90 minute meetings per week

**Dr. David Bruenger**

Weigel 303

614.247.6521

[bruenger.1@osu.edu](mailto:bruenger.1@osu.edu)

Office hours: TBA

Class meeting: TBA

### **Course Description:**

Is music about making great art? Or is music about making money? Can music change the world? Or is music love songs and dancing all night long? The way that individuals and societies answer these questions both affects and is affected by technological innovation, social change, economic flux, and the web of values that defines who and what they are.

In this course, we will survey the various ways that musical art, commerce, and utility have intersected in American society, emphasizing the enormous social, technological, and economic shifts of the late 19<sup>th</sup> and 20<sup>th</sup> centuries. Using this historical foundation, we will begin to develop a critical understanding of how the mass media and entertainment industries of the 20<sup>th</sup> century both emerged from and then fundamentally reshaped American music, media, commerce, and culture. Further, we will consider how digital technologies and the Internet-based social media they support have deconstructed those industries and continue to transform the creation, interpretation, and consumption of music in the 21<sup>st</sup> century.

Topics will include music creation, performance and reception: recording, production, and playback technologies; broadcast and digital media; remix and interactive media; intellectual property and contract law; and the myriad social, cultural, and commercial forms of music entrepreneurship. The methodology of the class will include lectures, multimedia presentations, assigned reading and research, class discussion, and written examinations. This course fulfills a requirement of the Music, Media, and Enterprise minor and may be chosen as an elective in the Bachelor of Arts in Music.

### **Selected Goals & Objectives:**

Students will have the opportunity:

- To study the history of music from multiple perspectives (art, entertainment, cultural heritage, communication, and commerce) and to develop a broader and more critical

understanding of the varied social functions of music

- To explore, on a basic level, perspectives drawn from economic, communication, and cultural theories that critically examine the roles of music in society and how society values music
- To demonstrate understanding of the materials presented by participating in both class and online discussion, by researching and writing a term paper, and by subjective and objective written examination

### **Texts:**

Purchase via bookstore or online (Amazon.com, etc):

- Mark Coleman, *Playback: From the Victrola to MP3, 100 Years of Music, Machines, and Money*, Da Capo Press, 2005, ISBN: 13 978-0-306-81390-0

On reserve in Music Library:

- Greil Marcus, *Mystery Train*
- \_\_\_\_\_, *Dead Elvis: A Chronicle of Cultural Obsession*
- Joel Dinerstein, *Swinging the Machine*
- Blair Tindall, *Mozart in the Jungle*
- Nelson George, *Hip Hop America*
- Evan Schwartz & Jonathan Alderman, *Sonic Boom*
- Paul Miller, *Sound Unbound*
- Other readings as assigned (via Carmen, online, or Library reserve)

### **Online Resources via Carmen:**

- This course will be managed using Carmen
- The syllabus, scheduling information, other study materials, assignments, email (to instructor and other students), and student grade information will be available via Carmen.
- It is every student's responsibility to check the Carmen page for this course regularly in order to stay informed about assignments, scheduling, and content changes.

### **Grades:**

- Four written examinations, including objective and subjective questions (15% of the final grade)
- Informed participation in five assigned online discussions (15% of the final grade)
- Research and write a six-eight page paper (1200-1500 words) in response to one of the subtopics or readings assigned in this class as approved by the instructor. You may incorporate your own opinion, but you must support it with at least one primary and multiple secondary sources of information (25% of the final grade)



- The following grading scale is used for assigning grades in this course. Normal rounding rules apply and a grading curve is not used.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-60	59-

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## **Policies & Expectations:**

- Permission to make-up an examination is not automatic. Request permission, in writing (email is preferred), in advance. Makeup examinations will be scheduled only when the instructor approves your request.
- As a courtesy to fellow students, the subject matter, and the instructor, please turn off cell phones and pagers during class.
- Since coming in late or leaving early tends to be disruptive, please try to avoid doing so.

## **Participation & Discussion**

Participation requires more than simple attendance. Participation includes giving your full attention during class, being prepared by reading assignments before class, asking questions, and making contributions to the class discussion. In this class, participation also includes writing posts to five assigned online discussion assignments (as noted on schedule below). In addition, students are required to respond to other student's posts. Both original posts and responses may include both fact and informed opinion (citing sources for facts), but must use appropriate language, demonstrate integrity, and express respect for diversity and difference. Failure to complete online discussion assignments or appropriately participate in classroom activities will negatively impact your grade.

## **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)) .

## **Disability Services**

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall,

1760 Neil Avenue; telephone 292-3307, TDD 292-0901;  
<http://www.ods.ohio-state.edu/>.

The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

## Schedule: Topics, Assignments, and Tests

<u>Week</u>	<u>Day</u>	<u>Reading</u>	<u>Topic</u>
1	1	Carmen Course Page: Syllabus & Schedule	<b>Introduction:</b> Structure of the Course The Musical Experience
	2	Links: <b>Future of Music Coalition</b> <a href="http://www.futureofmusic.org/index.cfm">http://www.futureofmusic.org/index.cfm</a> (read their Manifesto)	<b>Who Owns Music and Culture?</b> Marketplaces and Commons
2	1	Links: <b>NMPA</b> <a href="http://www.nmpa.org/music101/history.asp">http://www.nmpa.org/music101/history.asp</a>  <b>Sheet Music</b> <a href="http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrnd">http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrnd</a>  <b>Online Discussion: Who Owns Culture?</b> Discuss how Stephen Foster's experience creates cases for both private and public ownership of intellectual property.	<b>Music Publishing:</b> Birth of Mass-Produced Music From Beethoven to Stephen Foster  <b>Music Publishing Industry:</b> From Stephen Foster to Tin Pan Alley Origins of Copyright Law
	2	Links: <b>Music Products Industry</b> <a href="http://www.namm.com">http://www.namm.com</a>  <b>Musical Instrument Catalogs</b> <a href="http://www.encyclopedia.chicagohistory.org/pages/864.html">http://www.encyclopedia.chicagohistory.org/pages/864.html</a>  Carmen Readings: <b>From Parlor to Ragtime...</b> , Washington Post Article, Eberly, 1990	<b>Performing on the Porch and in the Parlor:</b> Sheet Music & Musical Instruments
3	1	Links: <b>Circus Music</b> <a href="http://www.circusinamerica.org/public/music">http://www.circusinamerica.org/public/music</a>  <b>American Popular Entertainments</b> <a href="http://memory.loc.gov/ammem/vshhtml/vshome.html">http://memory.loc.gov/ammem/vshhtml/vshome.html</a>  <b>Medicine Show Music</b> <a href="http://www.oldhatrecords.com/cd1005.html">http://www.oldhatrecords.com/cd1005.html</a>  Reading: Marcus, <i>Mystery Train</i> , pp. 1-18, Prologue & Harmonica Frank (Library reserve)  <b>Online Discussion: Harmonica Frank</b> What does Greil Marcus say about the meaning of Harmonica Frank in the History of American music and the American identity? Do you agree?	<b>Professionalization of Performance:</b> From Carnival Tent to Concert Hall - Minstrels, Medicine Shows & Vaudeville; Patrons and Entrepreneurs
	2		<b>EXAM 1 (Online)</b> <b>NO CLASS MEETING</b>  <b>Research Paper: Topic and one paragraph abstract due (in Carmen Dropbox)</b>

4	1	<p><b>Coleman:</b> <b>Introduction &amp; Chapter 1</b></p> <p><b>Links:</b> <b>Edison Historical Site</b> <a href="http://www.nps.gov/archive/edis/edisonia/sounds.html">http://www.nps.gov/archive/edis/edisonia/sounds.html</a></p>	<p><b>Recorded Sound:</b> Transforming Musical Services to Musical Products Recording Industry I: 1900 - 1920</p>
	2	<p><b>Coleman:</b> <b>Chapter 2</b></p> <p><b>Reading:</b> Dinerstein, <i>Swinging the Machine</i>, pp. 3-28, introduction (Library reserve)</p> <p><b>Online Discussion: Swinging the Machine</b> Do you believe that changing racial identity, social roles, and industrialization were an essential component of American music circa 1950? Why or why not? What forces led up to that influence? What results followed?</p>	<p><b>Race, Music, &amp; Machines - Recording &amp; Broadcasting: 1920 - 1949</b> Records, Radio, and the Railroad: American Music &amp; Life between the World Wars Copyright in the recording era</p>
5	1	<p><b>Coleman:</b> <b>Chapter 3</b></p>	<p><b>Recording Industry II: 1920 - 1949</b> New Technologies &amp; New Business Models</p>
	2		<p><b>EXAM 2 (In class)</b></p>
6	1	<p><b>Coleman:</b> <b>Chapter 4</b></p>	<p><b>Recording Industry III: 1950 - 1970s</b> Temples of Sound: Producers, Studios, and the Face of American Music and Music Industry</p>
	2	<p><b>Online Discussion: Elvis &amp; the Colonel</b> Who plays the role and fills the functions of Elvis and/or the Colonel today? What lessons, if any, seem to have been learned in terms of the relationship of brand management and art?</p>	<p><b>Broadcasting II: Radio, Film, Television</b> Elvis &amp; the Colonel: Celebrity and Multimedia Synergy</p>
7	1	<p><b>Coleman:</b> <b>Chapter 5</b></p>	<p><b>Dreaming in Stereo:</b> New Technologies Redefine Musical Creation &amp; Consumption Les Paul, Tom Dowd, Geoff Emerick</p>
	2	<p><b>Coleman:</b> <b>Chapter 6</b></p> <p><b>Reading:</b> Dannen, <i>Hit Men</i>, pp. 3-18, The Education of Dick Asher (Library reserve)</p>	<p><b>Recording Industry IV: 1970s - 1980s</b> <i>The Rise of "Big Music" - Majors, Moguls, Mass Marketing</i> <i>Copyright and Contracts in the "Modern" Recording Industry</i></p>
8	1		<p><b>EXAM 3 (In class)</b></p>
	2	<p><b>Reading:</b> Tindall, <i>Mozart in the Jungle</i>, pp. 47-57, Chapter 4 (Library Reserve)</p>	<p><b>Mozart in the Jungle</b> Funding Classical Music in the 20th Century</p> <p><b>Research Paper Revised Draft due if you want feedback and opportunity to rewrite (in Carmen Dropbox)</b></p>



9	1	<p><b>Coleman:</b> <b>Chapter 8</b></p> <p><b>Reading:</b> Marcus, <i>Dead Elvis</i>, pp. 47-59, The Myth Behind the Truth Behind the Legend (Library reserve)</p>	<p><b>Beyond Elvis: Postmodern Celebrity &amp; Entertainment</b> Music Video, MTV, and "Alternative" Music</p>
	2	<p><b>Coleman:</b> <b>Chapter 7</b></p> <p><b>Reading:</b> George, <i>Hip Hop America</i>, pp. 1-21, Post Soul (Library reserve)</p> <p><b>Online Discussion: Sampling/Production</b> Is sampling/producing/remixing existing sounds an art form? Why or why not?</p>	<p><b>Hip Hop and the Culture of Production &amp; Sampling</b></p>
10	1	<p><b>Coleman:</b> <b>Chapter 9 &amp; Aftermath</b></p> <p><b>Reading:</b> Schwartz &amp; Alderman, <i>Sonic Boom</i>, pp. 1-22, Introduction &amp; Chapter 1 (Library reserve)</p>	<p><b>MP3s, P2Ps and the Napster Revolution</b></p>
	2	<p><b>Readings:</b> Miller, <i>Sound Unbound</i>, pp. 1-12, Introduction (Library reserve)</p> <p><b>Links:</b> McLaren/Peretti, <i>Media Virus</i> <a href="http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html">http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html</a></p> <p>Koman/Lessig, <i>Remixing Culture</i> <a href="http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html">http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html</a></p>	<p><b>Remix Culture:</b> DIY, Social Media, and YouTube</p> <p><b>Research Paper Final Version due (in Carmen Dropbox)</b></p>
Finals Week	Final scheduled according to University Academic Calendar		<b>EXAM 4</b>



**FISHER**  
COLLEGE OF BUSINESS

## **Management & Human Resources**

### **BUS-MHR 290** *Entrepreneurship*

#### **Instructor**

Dr. Sharon Alvarez  
Office: 850 Fisher Hall  
Phone: (614)688-8289  
Email: [alvarez.42@osu.edu](mailto:alvarez.42@osu.edu)  
Office Hours: 1 hour before class periods.

Course Location: SCH 320  
Time: 1:30-3:18 p.m.  
Call Number: TBD

#### **Course Description and Objectives**

*Entrepreneurship* is a foundations course. This course will examine the foundations of entrepreneurship from historical, philosophical, economic, and sociological lenses. The course seeks to give students and understanding of the origins of the field as it relates to modern day application of entrepreneurship. The course finishes by examining how different entrepreneurship opportunities result in different organizational structures and requirements. After taking this course, students will be ready for follow on courses in organizational creation and design, industry evolution, and wealth creation.

**This course meets the GEC requirements for a social science course.**

#### **Social Science Goals**

Courses in social science facilitate student understanding of human behavior and cognition, in addition to the structures of human societies, cultures, and institutions.

#### ***Social Science Learning Objectives***

1. Students understand the theories and methods of scientific inquiry as they are applied to the studies of individuals, groups, organizations, and societies.
2. Students comprehend human differences and similarities in various psychological, social, cultural, economic, geographic, and political contexts.

3. Students develop abilities to comprehend and assess individual and social values, and recognize their importance in social problem solving and policy making.

***Specific Course Learning Objectives***

1. Students understand the history and evolution of entrepreneurship thought.
2. Students develop an understanding of the theoretical basis for innovation and entrepreneurship including sociological and economic foundations.
3. Students understand and develop a typology of entrepreneurial opportunity formation.
4. Students are able to understand and implement organization based on entrepreneurial opportunities.

**Prerequisites**

There are no prerequisites for this course.

**Required Text and Materials**

The required texts for this course are:

Kirby, David A. (2002). Entrepreneurship. Berkshire, England: McGraw-Hill.

Herbert, R., & Link, A. Forthcoming. *Historical Perspectives on the Entrepreneur*. Hanover, MA: now Publishers Inc

In addition, several readings will come from a variety of sources, including textbooks, research papers, book chapters, journal articles, and newspapers. Students will focus more on understanding the process and theoretical foundations of entrepreneurship than on memorizing specific details. Entrepreneurship is like dancing: *you learn it by doing it*. Books are essential for teaching you the theory, but book knowledge is nothing without an appreciation for and understanding of its application. All readings listed on the syllabus must be completed before the class session in which they are assigned.

**Evaluation**

Final grades for this course will be based on:

Class Contribution .....	20.0%
(Attendance and Discussion)	
Written Papers (4) .....	40.0%
Midterm Exam .....	15.0%
Final Exam .....	25.0%

### Grading Scale

A	93-100%	C	73-76%
A-	90-92%	C-	70-72%
B+	87-89%	D+	67-69%
B	83-86%	D	60-66%
C+	77-79%	E	Below 60%

### Format for Written Paper Assignments

There will be four written research papers due throughout the quarter. For each paper, students will evaluate a current article about entrepreneurship and consider arguments from one particular school of thought, its historical and current implications, and how the particular school of thought influences the contribution of each article. The article must have been published in 2007 from one of the following periodicals.

- *The Wall Street Journal*
- *The New York Times*
- *Harvard Business Review*
- *Fortune*
- *Inc. 500*
- *Entrepreneurship Magazine*
- *Business First*
- *Columbus Dispatch*

With this many different publications, there is little chance that students will choose the same article. However, **students cannot plan to work on the same article.** Your write up must contain a theory that you can easily identify. For the evaluation section, your paper should include at least the following items:

1. a description of the concepts/variables at issue and the relationships between them;
2. the theoretical relationship between concepts relevant to the article; and
3. a general reaction to the article - why is this an important and issue about entrepreneurship?

Your paper should address the following topics.

1. To what paradigm or historical tradition does the entrepreneurial project belong?
2. How does the article relate to the historical tradition that you are describing?

A satisfactory paper (i.e., a 'C' paper) will:

1. cover each evaluative component in a satisfactory manner;
2. correctly identify and classify the research paradigm/program/tradition under consideration;
3. give support for those arguments from the article itself and from other class readings;
4. cite sources properly;
5. be virtually free of spelling, grammar, and punctuation errors; and
6. have satisfactory transitions and logic flow.

An excellent paper (i.e., an 'A' paper) will:

1. cover each evaluative component above in an excellent manner;
2. give special attention to the *theoretical relationship* component of the paper;



3. correctly identify the paradigm/program/tradition and support the relationship between the article and the historical tradition with effective reference to course readings (be sure again of proper citation);
4. discuss the ontological and epistemological assumptions of the authors and/or paradigm/etc;
5. be able to distinguish between a viewpoint of the article and the student's personal viewpoint;
6. cite sources properly;
7. be virtually free of spelling, grammar, and punctuation errors; and
8. have excellent transitions and logic flow.

The writing assignments have two main components. First, the (relatively) easy component is analytic: you must take your article apart (critically review) and apply the readings. In doing so, you will be able to show strengths and weaknesses of a specific theory. Do not spend all of your space/time summarizing the article. You must also analyze the article. Second, the (relatively) difficult component is synthetic: you must bring together the authors' ideas and your own, while applying a theoretical framework. A 'C' paper merely has the analytic component. An 'A' paper has both, and does them both well.

Choose your article wisely so that you can show me your erudition in understanding the components of the theories and the different approaches to explanation and progress. The essay has a limit of 1,500 words (not counting the title page and works cited page). Double-space the paper. (I suggest using 1-inch margins and Times Roman 12pt. font.) Use the APA in-text citation style, those with questions can get help from our outstanding library staff. Include a works cited page and a title page, with the word count noted on the title page.

### **Absences and Make Up**

Students are expected to attend class, arrive on time, be prepared, and participate. In general, recruiting/work related conflicts or overlapping requirements due in other classes are NOT valid excuses for missing class or assignments. In cases of valid family, health, or safety emergencies, students must contact the instructor PRIOR to the class or assignment deadline. No assignments will be accepted late if the absence was unexcused. Five percent (5%) will be deducted off the final grade for the first two unexcused absences and for every unexcused absence thereafter. To a significant extent, the value in this course depends on your presence in order for your classmates to learn from your insights and unique perspectives.

Five percent of the final grade for written assignments will be deducted for each day the assignment is late up to two days. No assignments will be accepted beyond two days from the original due date. Assignments due on the scheduled date of the final exam will not be accepted late.

It is the sole responsibility of absent students to obtain any missed class notes, handouts, etc. In general, the instructor will not provide missed handouts to absent students during subsequent class periods. In addition, the instructor will generally not discuss missed material with an absent student until the student can provide evidence that he or she has worked diligently at understanding the material missed.

### **Contribution Participation Evaluation**

In order to emphasize the necessity to be prepared for and to contribute to each class, class contribution will comprise a significant portion of your grade (20%). As is the case with real world work environments, you are judged not by what you know but by what you **contribute**. Even if you feel that you know the material, unless you share your insights with the class, I cannot adequately evaluate your preparedness and contribution. At the end of the quarter – I will ask the entire class to assign participation points to their team members. While that evaluation will not be the one that is used for the grade – I do take it into strong consideration when I assign a participation grade.

- Is there a willingness to take intellectual risks and test new ideas or are all comments “safe”?
  - Repeating case facts without analysis or conclusions or repeating comments already made by someone else do not represent intellectual risk-taking nor do they earn credit towards your class contribution evaluation.
  - An example of a potentially risky contribution that will be positively viewed is providing an insight about a firm’s operations that was not provided in the case discussion but was gleaned from the data. This can also apply to questions you ask guest speakers.
- Is the contributor a good listener?
  - An illustration of good listening is acknowledging previous contributions from others upon which your contribution builds.
- Do the comments and questions add to our understanding of the situation? Are they incisive? Do they cut to the core of the problem?
  - An example of a contribution that will be positively viewed is carefully explaining the major factors affecting a decision, how they were evaluated and how the different factors were weighed.
- Are the points made relevant to the discussion? Are they linked to the comments of others and to the themes that the class is exploring together?
  - An example of a contribution that will be positively viewed is describing a situation you have experienced or read about that bears on the discussion.
- Is there a willingness to challenge the ideas that are being expressed, by classmates or the instructor?
  - An example of a contribution that will be positively viewed is pointing out an error or weakness in someone’s argument/decision, providing an alternative approach, and explaining why the alternative should be preferred.

- Does the contributor integrate material from past classes or the readings where appropriate? Do the comments reflect cumulative learning over the course or does the contributor merely consider each case in isolation?
  - An example of a contribution that will be positively viewed is exploring an issue that arises naturally from the case but was not raised in the case itself or in the study questions.

Finally, I understand that participating in class can be an intimidating experience initially, and I will try to help you in any way that I can.

### **Administrative Issues**

**Notification of Scores and Final Grades:** The results of any graded materials, including final grades, WILL NOT be given by the instructor to individual students via phone, US post, e-mail, or verbally in person. Grades will be posted on Carmen. Students may obtain their final grades online by accessing the University Registrar link.

Materials submitted for grading throughout the quarter will be returned to students generally within one week after submission. Students with invalid absences on the return date must retrieve their materials at the instructor's office.

**Other Policies Accommodation:** Students with disabilities who request help will be given reasonable accommodation through the advice and assistance of the University Office of Disability Services.

**Appeals:** Grading errors should be corrected. Appeals must be in writing within two weeks after the graded work is made generally available – not the date you first looked at it. If the end of term is within the two-week period, the two weeks will start at the beginning of the next quarter. In general, the entire document will be checked for grading errors, and correcting these could either raise or lower the overall score.

**Academic Misconduct:** Cheating is ground for failing the course and additional sanctions. In accordance with Faculty Rule 3335-5-487, all instances of alleged academic misconduct will be reported to the Committee on Academic Misconduct, which recommends appropriate sanctions to the Office of Academic Affairs.

### **Course Schedule**

**Week 1:** Introduction to the Theoretical Foundations of Entrepreneurial Thought

**Lecture 1: Course Introduction**

Readings: Chapter 2: The Role of Entrepreneurship in the Economy and Society

**Lecture 2: Overview of the Realist Perspective, Social Constructionist Perspective, and Evolutionary Perspective**

Readings: Alvarez & Barney: “Epistemological Foundations of Entrepreneurial Opportunity Formation”

## **Week 2: The Realist Perspective**

### **Lecture 1: Discussion of Underlying Concepts of the Realist Perspective**

Readings: Babbie, Earl. 1973. “The Logic of Science.” Chapter 1 from Survey Research Methods. Belmont, CA: Wadsworth Publishing (pp. 1-22).  
Babbie, Earl. 1973. “Science and Social Science.” Chapter 2 from Survey Research Methods. Belmont, CA: Wadsworth Publishing (pp. 23-30).

### **Lecture 2: Application of the Realist Perspective to Entrepreneurship**

Readings: Kirzner: “Entrepreneurial discovery and the competitive market process: an Austrian approach:

## **Week 3: The Constructionist Perspective**

### **Lecture 1: Discussion of Constructionist Concepts**

Readings: Chell, Elizabeth. “Towards researching the ‘opportunistic entrepreneur’: A social constructionist approach and research agenda”

Video: Jones, Dewitt. “Everyday Creativity”. Star Thrower Distribution: St. Paul, MN

### **Lecture 2: Application of the Constructionist Perspective**

Readings: Baker and Nelson: “Creating something from nothing: Resource construction through entrepreneurial bricolage.”

**Assignment: Paper 1 Due: *Realistic Perspective***

## **Week 4: The History and Evolution of Entrepreneurial Thought**

### **Lecture 1: Evolution of Entrepreneurial Thought from an Economical Perspective**

Readings: Historical Perspectives on the Entrepreneur (Herbert & Link, Forthcoming)

### **Lecture 2: Evolution of Entrepreneurial Thought from a Sociological Perspective**

Readings: Aldrich and Ruef: “Organizations Evolving”

## **Week 5: The History and Evolution of Entrepreneurial Thought (cont’d)**

**Lecture 1: Evolution of Entrepreneurial Thought from a Psychological Perspective**

Readings: Ch 5: The Nature, Characteristics, and Behavior of the Entrepreneur

**Assignment: Paper 2 Due: *Economics, Sociology, Entrepreneurship Origins***

**Lecture 2: Evolution of Entrepreneurial Thought, Policy and Institutions**

Readings: Ch 3: Influences on Entrepreneur Development; Aldrich and Foil, "Fools rush in? The institutional context of industry creation"

**Week 6: Review Week**

**Lecture 1: Midterm Review**

**Lecture 2: Midterm Exam**

**Week 7: The Evolutionary Perspective**

**Lecture 1: Discussion of the Evolutionary Perspective**

Readings: Romanelli: "The evolution of new organizational forms"

**Lecture 2: Application of the Evolutionary Perspective**

Readings: Alvarez and Barney: "Toward a creation theory of entrepreneurial opportunity formation"

**Assignment: Paper 3 Due: *Constructionist Perspective***

**Week 8: Wealth Creation**

**Lecture 1: The Resource Based Theory**

Readings: Barney: "Firm Resources and Sustained Competitive Advantage"

**Lecture 2: Where do Heterogeneous Resources Come From?**

Readings: Barney & Alvarez (2007)

**Week 9: Industry and Entrepreneurship**

**Lecture 1: Industry Evolution**

Readings: Nelson and Winter: "An Evolutionary Theory of Economic Change"

**Lecture 2: Incremental and Disruptive Technology Influences on Industry**

Readings: Christensen, Anthony and Roth: "Seeing What's Next": Introduction, Chapter 1 and 2

**Assignment: Paper 4 Due: *Evolutionary Perspective, Wealth Creation***

**Week 10: Implications for Organizations – Where Firms Come From**

**Lecture 1: Linking Organizations to Opportunities**

Readings: TBD

**Lecture 2: Opportunities in Organizations Wrap-Up**

Final Exam Review

**Final: Paper and Presentation**

# Music 348: Music on the Move in a Globalized World

Dr. Danielle Fosler-Lussier

204B Hughes Hall

[fosler-lussier.2@osu.edu](mailto:fosler-lussier.2@osu.edu)

office hours: Th 9:30-10:20 or by appt.

5 credit hours

Prerequisite: English 110

T Th 10:30-12:18

By what means does music travel? Does the medium make a difference in the way we listen?

To what extent is cultural globalization a new phenomenon, and to what extent an old one?

To what extent are cultural globalization's effects salutary, and to what extent destructive? By what ethical standards can we judge these effects?

## Description:

This course examines a variety of situations in which music “moves”— that is, musicians or music travel away from their points of origin into politically and culturally distant places. This process is commonly known as “cultural globalization.” We will consider how music is transmitted from one place to another and how its styles and meanings can change in a new geographical context. We will think about the processes by which hybrid styles are created, and we will consider the human aspirations involved in assimilating to a new culture or preserving one’s heritage. We will also examine the impact of technology on musical globalization, considering the similarities and differences between situations in which music moves with its makers and situations in which it is “sent” via recordings or broadcast media. Our topics of study will include the music of the Roma (Gypsies), the African diaspora in the Americas, American popular musics in Eastern Europe and East Asia, the use of music as a propaganda tool and vehicle of protest during the cold war, and the interaction of European classical music with musics of other lands.

## GEC Statement:

In meeting the objectives of this course, students will satisfy the GEC requirements in Category 5: Arts and Humanities, Part B: Analysis of Texts and Works of Art, Section 2 (Visual and Performing Arts); and Category 6: Diversity Experiences, Part B: International Issues.

## Goals/Rationale, Category 5, Arts and Humanities, Part B: Analysis of Texts and Works of Art

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

## Category 5 Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

In this course, we will meet these goals in the following ways:

1. Students will develop basic skills for thinking and writing about music both as sound and as a revealing part of the web of culture.
2. Students will gain aural and conceptual familiarity with a variety of music cultures from around the world, and they will come to recognize how artists make meaningful musical connections across social and political boundaries.
3. Students will become acquainted with several current theories of globalization and evaluate them critically in light of specific evidence from the musical cultures under discussion.

**Goals/Rationale, Category 6: Diversity Experiences, Part B: International Issues**

Students become educated, productive, and principled citizens of their nation and the world.

**Category 6 Learning Objective:**

Students exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world, including a specific examination of non-Western culture.

In this course, we will meet this goal in the following way:

Through a study of music as a global phenomenon, including music from Africa, Asia, and Eastern Europe, students will understand the various means by which culture is transmitted across borders. They will evaluate the “global” aspects of their personal and local musical environments, and they will develop an awareness of the dynamics of immigration, social class, and group identity.

**Texts:**

Course readings will be available in a photocopied course pack at COP-EZ (<http://www.copez.org>); supplementary readings will be posted on our course web site. Listening assignments will be on reserve CDs in the Audio-Visual Department of the Music and Dance Library in Sullivant Hall. Some listening tutorials will also be available online, subject to limits of copyright.

**Requirements:**

Regular attendance in class and participation in discussions 15%  
 Assignments 10%  
 Quizzes 10%  
 Midterm exam 15%  
 Final exam 25%  
 Term paper 25%

**Late assignments** will lose one letter grade per two days of lateness, unless documentation of medical or family emergency is provided. After two unexcused absences, failure to attend class will affect your participation grade.

**Quizzes** will take place online, at a time you choose, and can be re-taken multiple times to improve your score. If you want to take them at home, you will need a computer that has audio output (to headphones or speakers) and RealPlayer software (free download: <http://telr.osu.edu/plugin-ins/> ). You can also use an on-campus computer lab.

**Grading scale:**

93-100:	A	73-77:	C
90-92:	A-	70-72:	C-
88-89:	B+	68-69:	D+
83-87:	B	63-67:	D
80-82:	B-	below 63	E
78-79:	C+		



**Participation:**

Participation requires the following elements: attending class; paying attention at all times; and avoiding distracting or distracted behavior (such as using electronic devices for non-course-related activities, reading or conversing about non-course-related material, or acting inappropriately toward others). You are encouraged to ask relevant questions and respond to the instructor's questions. Attendance, active engagement with the course materials, and appropriateness of behavior will be assessed at each class meeting. If there is any reason you cannot participate fully, inform the instructor as soon as possible so that we may discuss your options.

**Grading criteria:****Work earning an A:**

- Exceeds the requirements stated in the assignment
- Demonstrates mastery of the course concepts along with substantial creative thought and engagement with the ideas of the course
- Organizes ideas into a coherent argument and provides examples to support the argument as appropriate
- Cites the sources of ideas that come from someone other than the author accurately and completely

**Work earning a B:**

- Meets all the requirements stated in the assignment
- Demonstrates mastery of the course concepts along with some creative thought and engagement with the ideas of the course
- Organizes ideas into a somewhat coherent argument and sometimes provides examples to support the argument if needed
- Cites the sources of ideas that come from someone other than the author accurately but not completely

**Work earning a C:**

- Fails to meet one or more of the requirements stated in the assignment
- Demonstrates imperfect mastery of the course concepts with little or no substantial creative thought and engagement with the ideas of the course
- May demonstrate flaws in organization or coherence; argument is inadequately supported
- Cites the sources of ideas that come from someone other than the author inaccurately and incompletely, or does not cite sources

**Work earning a D:**

- Fails to meet several of the requirements stated in the assignment
- Demonstrates little or no mastery of the course concepts and little or no creative thought and engagement with the ideas of the course
- Demonstrates little effort toward organization or coherence; argument is unsupported by or contradicts evidence
- Does not cite sources of ideas that come from someone other than the author
- May wander off-topic or show faulty reasoning or carelessness

**Work earning an E:**

- Fails to meet most or all of the requirements stated in the assignment
- Demonstrates no mastery or even interest in the ideas of the course
- Demonstrates no effort toward organization or coherence
- Does not cite sources of ideas that come from someone other than the author
- Is off-topic and demonstrates faulty reasoning or carelessness

I reserve the right to curve grades upwards only—never downwards!—at the end of the quarter if I feel in retrospect that I have been too hard on everyone. My experience shows that if I don't leave any room at the "top" of the scale, you won't know when you have really done something outstanding. I will make every effort to be fair in grading your work.

### **Student Academic Conduct:**

Students are expected to do their own work with integrity and to appropriately acknowledge the work of others. The papers, quizzes, and exams you submit must be your own work, and you should take care to avoid plagiarism. For a detailed explanation of what plagiarism is, please see David J. Birnbaum's "Avoiding Plagiarism," available online at <http://clover.slavic.pitt.edu/~tales/plagiarism.html>.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). It is the student's responsibility to be familiar with University policies and the Code of Student Conduct: ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

**Disability Services:** Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

### **Introduction**

**3 January (T).** How long has the process of globalization been going on? Why are we talking about it now? Studying globalization in the sphere of culture: what is culture?

**5 January (Th).** How global is our musical world? Is globalization cause for worry or celebration?

**Assignment 1 (Personal Music World) due** (described below)

Waters, *Globalization*, pp. 4-10, 13-16 (reader or Web e-book)

Jameson, Fredric. "Notes on Globalization as a Philosophical Issue" (excerpt)

### **Part I: Diaspora: music moving when people move**

**10 January (T).** Diaspora, Case 1: Rom music

Silverman, "Rom (Gypsy) Music"

Mills and Chase, "Spain," excerpt

recordings TBA

make arrangements for your interview for Assignment 2

**12 January (Th).** Rom music continued

**17 January (T).** Personal identity and musical style; ethnography and values

**Take Quiz 1 online before January 17 (may be repeated)**

**19 January (Th).** Diaspora, Case 2: African music in the Americas

**24 January (T).** Race Relations and Musical Identity

**Assignment 2 (Listeners in Diaspora) due** (described below)

submit your plan for the term paper via email

**27 January (Th).** Jazz as “America’s Classical Music”? The cultural status of poly-cultural music

**31 January (T).** No class meeting. Take-home midterm exam due.  
Take Quiz 2 online before February 3 (may be repeated)

## **Part II: Music moving without its makers**

**3 February (Th).** Popular music as cold war propaganda

**7 February (T).** Art music approaches to the East/West boundary (Was the cold war a globalizing or anti-globalizing tendency?)

**9 February (Th).** The case of Paul Robeson: crossing borders without a passport

**14 February (T).** Global influences and the fashioning of borderless art music:  
Take Quiz 3 online before February 21 (may be repeated)

## **Part III: Listening in a Globalized World**

**16 February (Th).** The *Graceland* debate

**21 February (T).** Distribution or appropriation? Two case studies (Peter Gabriel’s “WOMAD” and Bulgarian folk music in the world-music market)

**23 February (Th).** Distribution technologies and the global music marketplace: Does it matter how we obtain our artistic experiences?

**28 February (T) and 2 March.** Copyright in the global context

**2 March (Th) and 7 March (T).** Project presentations and discussion  
Term papers must be posted in the Term Paper Forum by 7 March.

**9 March (Th)** Globalization, terrorism, and the “postmodern condition”: wrapup

**Take-Home Written Final Exam: due Tuesday, 14 March, 11:18 am**

### **Assignment 1: Personal Music World**

Before our second class meeting, prepare this exercise carefully. Make a list of the music you hear during one day. If you don’t know what the music is, describe it as best you can; in any case, try to identify where in the world the music comes from. At the end of your day, look at the list, and consider: how “global” is your personal music world? Be prepared to answer this question in class and back it up with examples from your list.

### **Assignment 2: Listeners in Diaspora**

Find someone who was not born in the United States, preferably someone who spent their formative years in another country. (This could be a family member, a fellow student, or someone you know from any other context.) Ask this person if they are willing to spend a few hours discussing their musical experiences with you. Conduct an in-depth interview in which you learn about the effects of their migration on their musical experience. What kinds of music-making do they participate in? What did they listen to before they moved here? What do they listen to now? If there was a change, to what do they attribute the change? What live music do they listen to, where, and with whom? What recordings do they listen to most often, and from what sources do they obtain them? Please do not turn in a transcript of the interview. Instead, compose a paper of about 750-800 words in your best prose that **summarizes** the person's experience as accurately as you can, and then **analyzes** it in terms of the issues of diaspora and globalization we have been studying. See if what you learn can be made relevant to the "big questions" of this course. Post your completed paper to the discussion forum called "Listeners in Diaspora" on our course web site.

### **Term paper: choose either option one or option two (not both).**

The purpose of this writing assignment is to gather data that we all can use toward the analysis of musical globalization in the written final exam. The term paper will be posted on our course web site so that others can use your findings in composing their final exams.

#### **OPTION ONE:**

Find a musician or group of musicians who perform in a musical tradition that did not originate in the United States. (This project will actually be easier in some ways if you choose a tradition unfamiliar to you; I will provide a list of opportunities.) Attend at least one performance or event in this tradition either as an observer or as a participant-observer. If it is possible and appropriate, ask questions of the participants about what they are doing and why.

You should then compose a paper comprising not more than 2000 words of your best prose style. The paper should consist of two sections: the first a vivid and accurate **description** of what you observed, and the second an **analysis** of the observations in terms of what you have learned in this course. Questions you might address include the following: How do you think this performance tradition got here, and when? How do the performers relate to the tradition, and how do you think it is passed on from person to person? Do you think the performing style or content has changed much since its arrival in Columbus? What have you learned that can help us answer the central questions of our course? You should do some supplementary research in the library to familiarize yourself with the tradition so that your analysis will be accurate; but this research should act as supporting material, not as the core of your paper. Remember to cite your sources (both interviewees and written materials) accurately and thoroughly.

#### **OPTION TWO:**

Using the list of library resources I have provided as a starting point, do some research and listening on a topic that involves some form of musical globalization. Marshal several resources (audio, video, or textual) that provide a variety of perspectives on this topic.

You should then compose a paper comprising not more than 2000 words of your best prose style. The paper should consist of two sections: the first a vivid and accurate **description** of the facts of the situation (musical style, means of transmission, social and cultural factors), and the second an **analysis** of the observations in terms of what you have learned in this course. Questions you might address include the following: How do you think this performance tradition traveled, and when? How do the performers relate to the tradition, and how do you think it is passed on from person to person? Do you think the performing style or content has changed much since its movement through time or space? What interesting practical or theoretical questions are raised by the re-location of this music, and what have you learned that can help us answer the central questions of our course? Remember to cite your sources accurately and thoroughly.

**Music 253: Introduction to Jazz**  
**The Ohio State University School of Music**  
**Spring quarter**

**Course and Instructor Information**

Prof. Graeme M. Boone (boone.44@osu.edu; 688-4724; Office hours Tuesday, 2 - 4, Hughes Hall 101-H)

TA TBA

5 credit hours; no prerequisites

lectures MW 9:30-11:18; recitation sections R

**Course Description**

Music 253 is a listener's historical introduction to jazz music. It aims to illuminate the origins, development, and character of jazz through reading, lectures and discussion, and above all through direct, critical listening. The course has no prerequisites: it is intended for musical "beginners" or anyone else interested in a basic introduction to the subject. As one of the great manifestations of American genius in the past century, jazz is well worth learning about for its own sake. At the same time, jazz provides an ideal introduction to the art of listening, with its mixture of oral and written traditions, ethnic, popular, and learned musical styles, improvisational and structural features, and stylistic patterns and influences. After a brief introductory survey of listening skills, the course follows the progression of jazz history, from its African precursors up to the present day, and touching on styles ranging from spirituals and early blues to hip hop and world music. Through listenings, readings, and discussion, we shall give significant attention to issues of race and ethnicity, high vs. low culture, and gender as they play out in the historical and social evolution of the music. By the end of the term, students should be able to recognize and name a number of specific pieces and styles upon hearing; describe analytically the techniques of diverse schools and individual players; discuss basic issues in jazz history and its social context; and reflect knowledgeably on the nature of improvisation and structure, oral and written tradition, and the historical process in music.

All lectures, plus review sheets and other items, will be available on the course website, "Music 253" at <http://class.osu.edu>.

**Exams and Writing Assignments**

All exams will be in the same format, involving multiple-choice questions, listening questions, and a few other questions and/or essay. Each will draw on knowledge of individual pieces, on style, and on historical context. In addition, there will be "field reports" (for concert attendance or other musical observation), an informal "listening journal," a final paper of c. 5 pages' length, in which you reflect on the current state of jazz, and occasional quizzes in section.

**Grading**

The breakdown of the various assignments, as regards the final grade, is as follows:

two midterms, each .....	15%	final paper.....	10%	class participation .....	20%
final exam.....	20%	other assignments .....	20%		

Please note that attendance is essential for a good grade! If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let us know. Please note also that all assignments must be turned in to complete the course. Grading scale:

A	94-100	B+	87-89	C+	77-79	D+	67-69	E	0-59
A-	90-93	B	84-86	C	74-76	D	60-66		
		B-	80-83	C-	70-73				

**Readings and Listenings**

There are five items you should know about in order to study effectively for this course, described one by one here. (1) The course is based on the lectures, which are placed on the class website at Carmen each day after they are presented. These lectures constitute the essential 'textbook' for the class. The lectures are complemented by (2) the *Music 253 CD Set*, whose 22 CDs cover the entire history of jazz in depth. For copyright reasons, this set cannot be sold; it is on reserve as indicated at the end of this paragraph. The *Music 253 CD Set* is explained by (3) the 90-page *Music 253 CD Guide*, which is available for purchase at Cop-Ez (Tuttle); this is a required text, and it costs c. \$7. (4) For those of you who would like to have a full, published textbook, I have ordered Henry Martin and Keith Waters, *Jazz: The First 100 Years* (1st ed., Schirmer, 2002), costing c. \$57. It is an in-depth introduction to jazz and jazz history, with close analysis of many musical examples. It comes bound with an "Audio Primer" CD, illustrating different instruments and aspects of jazz, which you may find useful. (5) The Martin/Waters textbook is complemented by a

separate *Two-CD Set*, costing c. \$33, which provides a sample of major jazz recordings of different periods. Almost all of the selections on the *Two-CD Set* have been incorporated into the *Music 253 CD Set* discussed above. Items 1-5 are on reserve for you in the Music/Dance Library (in Sullivant Hall, at the corner of High St. and 15th Ave.). The Music/Dance Library has listening labs for your studying needs. Items 4 and 5 should be available for purchase at the OSU Bookstore, as well as SBX.

### **Music 253 and GEC requirements**

In following the course description given on p. 1 above, Music 253 meets GEC requirements in the category of 'Arts and Humanities: Visual and Performing Arts.' The goals of the Arts and Humanities Analysis category are, as stated in the ASC guidelines, to 'enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.' The learning objectives are to 'develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts'; to 'describe and interpret achievement in the arts and literature'; and to 'explain how works of art and literature express social and cultural issues'

(<http://ascadvising.osu.edu/gec/artshumanities.cfm>).

### **Participation**

Participation requires the following elements: attending class; paying attention at all times; and avoiding distracting or distracted behavior (such as using electronic devices for non-course-related activities, reading or conversing about non-course-related material, or acting inappropriately toward others). You are encouraged to ask relevant questions and respond to the instructor's questions. Attendance, active engagement with the course materials, and appropriateness of behavior will be assessed at each class meeting. If there is any reason you cannot participate fully, inform the instructor as soon as possible so that we may discuss your options.

### **Academic misconduct**

The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution, or to subvert the educational process. Examples of academic misconduct include (but are not limited to) providing or receiving information for quizzes or examinations and submitting plagiarized work (source: Office of Academic Affairs). Students are expected to do their own work and to acknowledge appropriately the work of others. It is the student's responsibility to be familiar with University policies and Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

## **Students with disabilities**

If you have a disability that has been certified by the Office of Disability Services, you will be accommodated appropriately; please inform the instructor as soon as possible of your needs. The ODS is located in 150 Pomerane Hall, 1760 Neil Ave. (telephone 292-3307; TDD 292-0901; <http://www.ods.ohio-state.edu>).

## Schedule of Lectures, Sections, and Assignments

<b>WEEK 1</b>	March 28-30  March 31	INTRODUCTION LISTENING SKILLS: Rhythm and texture LISTENING SKILLS: Melody and form Section 1: Skills	Reading ..... (JF100Y, Chap. 1) Listening ..... Music 253 CD 1 ..... JF100Y "Audio Primer"
<b>WEEK 2</b>	April 4-6  April 7	AFRICA TO AMERICA, 1600-1900 EARLY BLUES RAGTIME Section 2: Roots of jazz	Reading ..... JF100Y, Chap. 1 Listening ..... Music 253 CD 2 ..... JF100Y CD 1:1-2
<b>WEEK 3</b>	April 11-13  April 14	JAZZ: THE FIRST RECORDED PLAYERS VOCAL BLUES AND JAZZ IN THE 1920'S BEYOND NEW ORLEANS Section 3: Early jazz	Reading ..... JF100Y, Chaps. 2 - 4 Listening ..... Music 253 CD 3 ..... JF100Y CD 1:3-9
<b>WEEK 4</b>	April 18-20  April 21	GROWTH OF THE BIG BAND MASTER SOLOISTS OF THE SWING ERA ELLINGTON; <b>Midterm 1</b> Section 4: Jazz in New York	Reading ..... JF100Y, Chaps. 3 - 6 Listening ..... Music 253 CD 4-6 ..... JF100Y CD 1:5-16
<b>WEEK 5</b>	April 25-27  April 28	SWINGING TOWARD THE FORTIES THE BOP EXPLOSION EXPLORING THE BOP LANGUAGE Section 5: Bop	Reading ..... JF100Y, Chaps. 6 - 7 Listening ..... Music 253 CD 6 - 8 ..... JF100Y CD 1:15-19
<b>WEEK 6</b>	May 2-4  May 5	COOL: RELAXED INTENSITY BEYOND COOL: THE MJQ AND MILES MILES: TOWARD MODALITY Section 6: Cool	Reading ..... JF100Y, Chap. 8 Listening ..... Music 253 CD 8 - 10 ..... JF100Y CD 1:20-22, 2:1
<b>WEEK 7</b>	May 9-11  May 12	SOULFUL JAZZ: ROOTS AND FLOWERS BEYOND ENTERTAINMENT: FREE JAZZ COLTRANE; <b>Midterm 2</b> Section 7: Hard bop, free jazz, Coltrane	Reading ..... JF100Y, Chaps. 8 - 9 Listening ..... Music 253 CD 10 - 13 ..... JF100Y CD 1:21-22, 2:1-4
<b>WEEK 8</b>	May 16-18  May 19	1960S: AROUND MILES FUSION: AROUND MILES RE FUSION: OTHER DIRECTIONS Section 8: Miles, fusion	Reading ..... JF100Y, Chaps. 10 - 11 Listening ..... Music 253 CD 14 - 17 ..... JF100Y CD 2:5-9
<b>WEEK 9</b>	May 23-25  May 26	JAZZ INTO HIP HOP JAZZ IN THE WORLD NEO / CONSERVATISM: BACK TO THE FUTURE? Section 9: Jazz since 1980	Reading ..... JF100Y, Chap. 12 Listening ..... Music 253 CD 18 - 20 ..... JF100Y CD 2:10-13
<b>WEEK 10</b>	May 30 June 1  June 2	<i>holiday</i> (Memorial Day) BEYOND FREE JAZZ? JAZZ IN A POST-MODERN WORLD Section 10: Jazz today	Reading ..... JF100Y, Chap. 12 Listening ..... Music 253 CD 21 - 22 ..... JF100Y CD 2:10-13

Final paper due: Friday, June 3, by 4 p.m., in your T.A.'s mailbox (Hughes 101).

Final examination: Monday, June 6, 9:30 - 11:18 a.m.

**COMM 101**  
**The History of Human Communication**  
**Winter, 2009**  
**M, W 2:30-4:18 HI 0131**

**Instructor:**

Dr. Daniel G. McDonald  
mcdonald.221@osu.edu  
3108 Derby Hall M,W 10-11  
292-5811

**TAs:**

Greg Hoplamazian (hoplamazian.1@osu.edu)  
Chelsie Lisko (lisko.8@osu.edu)  
Seong-Jae Min (min.66@osu.edu)

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This syllabus is available in alternative formats upon request. Students with disabilities are responsible for making their needs known to the instructor and seeking assistance in a timely manner. Any student who feels he/she may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs, or contact the office for disability services at 292-3307 in Room 150 Pomerene Hall to coordinate your documented disabilities.

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**Overview:**

This course provides a brief overview of the history of human communication. We'll focus primarily on more recent history (the last couple of hundred years), but will begin with the earliest known communication artifacts and progress rapidly from there. Most of what we'll cover is in the realm of mass communication. We'll explore how communication changed as society changed, and also the role of communication in producing social changes of various sorts. The text also covers quite a bit related to current industry practice. I'll cover some of this in lecture, and let you know which areas you will need to have read for the exams.

You'll be responsible for material covered in the lecture or in assigned readings from the text (see below). Lecture material will include aural and visual material (movies, radio programs, etc.). When a video or sound clip is presented in class, you should understand how that clip is related to the lecture and what it adds to or exemplifies within the discussion.

**Course Objectives:**

1. To provide you with an introduction to the history of communication.
  - Via lecture materials tracing the known history
  - Through reading materials focusing on human communication history
  - Through examination of each major mass communication medium and how they interrelate
2. To introduce you to the theory and methods of understanding history.
  - Through a lecture covering some of the important theories and methods of how we can understand what has happened before
  - Through practice in doing your own historical research
  - Through writing summaries of the results of your own research
  - Through providing illustrative examples of these approaches throughout our examination of media history



3. To explore the ways in which media presentations may have different impacts for differing ethnic or racial groups and the interplay between societal/cultural values and media content.
  - By examining historical media content within the social norm context in which it evolved
  - Through an example overview of the early African-American cinema and ideas of in-group and out-group behavior
  - By examining the relationship between African-American portrayals in media content, producers' goals, and audience members' reactions
4. To develop your ability to comprehend and assess individual and group values as reflected in media content history, and to recognize their importance in social problem solving and policy making.
  - By examining the development and differences in media regulation and policy
  - By exploring the relationship between violent behavior and media content
  - By studying the role of free speech in relation to media effects

**Required Text:**

Rodman, G. (2009). *Mass Media in a Changing World*. McGraw-Hill.

If you have a used copy of this text, it will be fine. Occasional additional source readings and materials for content interactions or links to those materials will be provided on the class website.

**Course Requirements:**

We will have 1000 points possible in the class. Your grade will be based on three examinations that employ multiple-choice and true/false questions (The exams have 250 points each); three content interactions (worth 50, 50, and 75 points respectively), and one historical research interview paper (worth 75 points). The exams will not be cumulative. You may also obtain extra credit points at various times during the quarter. The maximum amount of extra credit is capped at 4% of your course grade, or 40 points. I use the standard OSU grading scheme:

Letter Grade	Points	Percent of 1000
A	930-1000	93-100
A-	900-929	90-92.9
B+	870-899	87-89.9
B	830-869	83-86.9
B-	800-829	80-82.9
C+	770-799	77-79.9
C	730-769	73-76.9
C-	700-729	70-72.9
D+	670-699	67-69.9
D	600-669	60-66.9
Failing	0-599	Below 60

**Please note:** Carmen, OSU's grading and class management software, does not round fractions up. Please take that into account in computing grades. I have to make a cut at some point, so I just use Carmen to do that, and I won't round up individual grades, no matter how

close you may be, because it's not fair to other students. I use the extra credit opportunities as a way to help even out things for those who are close to a grade they'd like and are willing to put in the extra effort to work for it.

***A note about Extra Credit:*** There are typically a number of extra credit opportunities offered to students in 101. These are run by other faculty members and graduate students in Communication, not by me or by the TAs. We can only credit you for participation if they say you have participated. For this reason, I will announce as a "news" item on the home page whenever credit for an extra credit opportunity has been posted. At that point, you need to check to make certain that you were credited if you participated. If you did the study but haven't been credited, *you have one week from the posting to let the TA know that you haven't been credited*, and you need to get in touch with the person doing the research as soon as possible so that it can be corrected. As long as you have let our TA know that you have a problem, we will make sure you are credited when it is straightened out. *If you don't let us know within the week of the posting*, that extra credit opportunity is closed and you won't receive extra credit.

#### ***Exams:***

The three exams will all be true/false and multiple-choice. Each quarter, I make the questions up a few days before each exam. You can have input into which questions end up on the test by making up your own questions (using the notes or the book) and either posting them on the website, giving them to me in class, or emailing them to me or your TA. If they're good questions, I will use them on the tests (usually after a bit of editing). You may submit up to 15 questions per exam. *I strongly recommend that you do this if you are concerned about getting a good grade in class.*

#### ***Writing Assignments:***

All writing assignments must be submitted to the Carmen dropbox so that they can be accessed by the professor. The assignments will be graded based on completion of the task, grammar, and punctuation, so please take them seriously.

**Turnitin.com.** Students agree that in taking this course, all required papers will be subject to submission for textual similarity review to Turnitin.com for the detection of plagiarism. Any submitted papers may be included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Terms and Conditions of Use posted on the Turnitin.com website.

#### ***How to do well in this class:***

***Pay Attention*** during lecture. Because I provide notes ahead of time, I am able to cover quite a bit of material fairly quickly, but that means you can miss things if you're not paying attention.

***Read*** the notes before class. It doesn't take very long, but if you read through the notes, you'll know where we're going in lecture and can follow things more easily. The best way to use the notes is to print them out, read through them, and bring them with you. During lecture, make additional notes beside the notes that you printed, so that you can remember how various things interconnect, or understand something that is described briefly in the notes. Some things do not show up in the notes but are described in class. When people come to see me because they are having problems, I always ask to see their notes. Usually, I find that people with the most difficulty have just the notes I provided, with nothing added. Those who add their own

notes but are having some sort of difficulty are typically able to turn things around very quickly.

*Study* for the tests ahead of time. You can study in groups or alone, depending on which you prefer, but the key thing is not to wait until the last minute. You'll actually spend less time studying if you review the notes soon after lecture – even if it's just five minutes. What you should find is that the class fits together like a story that is fairly easy to remember. If you wait until the night before the exam, you'll be swimming in unrelated facts and ideas, trying to make sense of too much material, and probably not do as well.

*Use* the website and the online discussion board. Ask questions, coordinate a study group, get to know your classmates, or whatever you want to do there. I read through the posts, and try to answer any questions directed toward me, but I try not to interfere with it, as I think it's good to let that discussion evolve on its own. All I ask is that you try to control your use of foul language and to be courteous to other people in your posts. If I find a post that I think is offensive or hurtful, I'll delete it.

*Submit Questions* for the test. I'll take questions you submit (in class, via email or the online discussion board) and use them on the test if they're good questions. This is another way to do well on the exams. I will take the best submitted questions and use them. Experience with this has shown that students who submit questions perform better on the exam. You are limited to submitting 15 questions per exam.

*Participate* in class through "Ask the Professor" and the online discussion. At the beginning of a number of classes, we will have a short "Ask the Professor" segment where I'll read interesting things or questions that have been emailed or given to me during the past week. I'll also remind you of deadlines, upcoming tests, etc.

*Keep Track* of your grades. If you want to do the extra credit, do it when it's offered, as it will only be offered for a limited time. I won't have much sympathy if you come to me just before (or just after) the final exam and ask if you can do extra credit.

*Stay on Top of Things* and it will all work out best for everyone. I almost always announce things several times, so if you ask questions about things that have been announced multiple times, you're telling me that you don't bother going to class.

### ***Academic Misconduct:***

Academic misconduct is any activity that compromises the academic integrity of the institution or subverts the educational process. Examples of academic misconduct include, but are not limited to:

- Violation of course rules as contained in this course syllabus or other information provided.
- Providing or receiving information during examinations, or providing or using unauthorized assistance on individual assignments.
- Fabricating research data.
- Plagiarism, including the use of information from any uncredited source.
- Alteration of grades or marks in an effort to change the earned grade or credit.
- Failure to report others' incidents of academic misconduct.

Also, please note that fabricating research data is considered a breach of the student conduct code. This includes participation in extra credit opportunities, so please do not "blow off" any research opportunities in which you participate. Writing down random answers to research questions or completing a survey without reading the questions would be considered an instance of fabrication. Please don't participate if you don't want to contribute your time and/or opinions. There will always be alternatives available to you.

If I find an instance of academic misconduct in this class, the University Committee on Academic Misconduct will be notified in accordance with The Ohio State University Code of Student Conduct.

### Course Calendar

Date	Notes	Chapters	Scheduled Lecture Topic
1/5	None		Intro to Class; Syllabus Overview
1/7	1	Intro	Communication and Society: Understanding Communication History
1/12	2	Books	Literacy
1/14	3	Newspapers	Printing and the Public
1/19			<i>Martin Luther King Day</i> (no class)
1/21	4		Printing and the U.S. <b>Content Interaction #1 due by 11:00 p.m.</b> <i>Ye Newes Afsignmente, In General, Et&amp;c. – A Different World</i> <b>Exam Question Deadline: 1/21 at 11:00 p.m.</b>
1/26			<b>First Exam (through 1/21 material) Don't be late. No one will be admitted to take the exam after the first person has completed it.</b>
1/28	5	Recordings	The 19 <sup>th</sup> Century – A Century of Invention
2/2	6	Movies	The Mass Audience
2/4	7		The Early 20 <sup>th</sup> Century <b>Content Interaction #2 posts due by 11:00 p.m.</b> <i>Themes in Popular Music Content</i>
2/9	8		Motion Pictures
2/11	9		Black Shadows on a Silver Screen <b>Exam Question Deadline 10/31 at 3:00 p.m.</b>
2/16	10	Radio	Radio Development
2/18			<b>Second Exam (through 2/16 material) Don't be late. No one will be admitted to take the exam after the first person has completed it.</b>
2/23	11	Television	Development of Television
2/25	12	The Internet	Television and New Media
3/2	13	Media Impact	Understanding Communication through Research: Content, Audiences, Regulation, Effects <b>Content Interaction #3 due at 11:00 p.m.</b> <i>What Are You Watching? – A Content Analysis</i>
3/4	14		Media and Diversity "Color Adjustment"
3/9	15		Media and Violence <b>Interview Assignment – Lived History - due by 11:00 p.m.</b>
3/11	17	Media Ethics	Freedom of Expression and Media Effects <b>*Early Final for Conflicts</b>
3/19			<b>Final Exam is at 1:30 on Thursday, March 19 in our regular classroom (HI 131). Don't be late. No one will be admitted to take the exam after the first person has completed it.</b>

COMM604/Media ethics  
Winter 2009  
M/W 11:30-1:18

Professor Sharon West  
292-1857  
[west.9@osu.edu](mailto:west.9@osu.edu)  
Derby 3145  
Office hours:  
Thursday, 2-3:30 or by appointment

Decision making in the media is fraught with ethical dilemmas. If a political reporter learns something personally damaging about an officeholder, is she ethically obligated to report it? When a pharmaceutical company is marketing a new drug, how and to whom should it be advertised? When a rapist terrifies a college campus, should a student newspaper interview one of the victims and use her name in the story? Should video games promote anti-social behavior like killing police officers?

Everyone has opinions, some of them quite strong, about these and other issues in media ethics. But they are not always carefully considered, reasoned responses. During this quarter, we'll work to improve the quality of discussion of these issues.

At the end of the quarter, students enrolled in this course should be able to:

- Recognize an ethical issue involving media
- Know how to systematically evaluate the issue
- Arrive at a decision and defend it using appropriate models and theories

It should go without saying in an ethics class that academic misconduct, such as plagiarism or fabrication, will not be tolerated. Suspected cases of such unethical behavior will be referred to the university Committee on Academic Misconduct (COAM).

**Required text:** Ethics in Media Communication: Cases and Controversies, by Louis Alvin Day, 5<sup>th</sup> edition (2005).

**Grade distribution:**

Homework	20 percent
Midterm	25 percent
Clip	15 percent
Media interview	20 percent
Final exam	20 percent

<p><b>COMM604/Media ethics</b> <b>Winter 2009</b></p>	
<p><b>Jan. 5</b> <b>No class</b></p>	<p><b>Jan. 7</b> Reading: Preface, introduction; Chapter 1, Ethics and Moral Development, p. 2-21; Epilogue, p. 449-453. <b>For discussion today:</b> Consider how and where you developed your own ethical (moral) framework. Think of family, school, religious institutions, organizations; mottoes, honors codes, rules. <b>Homework #1:</b> Write 3-5 paragraphs describing and reflecting on those ethical origins and considering how they might be expanded and even challenged in a media ethics class, <u>based on the assigned reading</u></p>
<p><b>Jan. 12</b> Reading: Chapter 2, Ethics and Society, p. 23-53; Chapter 3, Ethics and Moral Reasoning, p. 54-75. <b>Bring textbook to class.</b> <b>Homework #1 due</b></p>	<p><b>Jan. 14</b> Discussion of SAD model in Chapter 3; <b>Bring textbook to class.</b>  <b>HW #2 assigned</b></p>
<p><b>Jan. 19</b> <b>OSU closed for Martin Luther King Day</b></p>	<p><b>Jan. 21</b> <b>Class numbers assigned</b> Discussion of clip assignments (model clip presentation and report)</p>
<p><b>Jan. 26</b> Reading: Chapter 4, Truth and Honesty in Media Communications, p. 76-128; Chapter 7, Conflicts of Interest, p. 208-244. Clips on truth and honesty, #1-5</p>	<p><b>Jan. 28</b> Guest speaker—Colleen Marshall, news anchor for WCMH-TV (Channel 4)</p>
<p><b>Feb. 2</b> Reading: Chapter 5, The Media and Privacy: A Delicate Balance, p. 132-177. Clips on privacy and media, #6-10 <b>HW# 2 due</b></p>	<p><b>Feb. 4</b> <b>Part 1 of midterm</b> distributed and discussed (a take-home case study)</p>
<p><b>Feb. 9</b> Reading: Chapter 6, Confidentiality and the Public Interest Clips on confidentiality, #11-15</p>	<p><b>Feb. 11</b> <b>Midterm:</b> <b>Part 1 due at beginning of class</b> <b>Part 2 (in-class objective exam)</b></p>

<p><b>Feb. 16</b>  Reading: Chapter 9, The Media and Antisocial Behavior, p. 278-313.  *Clips on antisocial behavior, #16-20</p>	<p><b>Feb. 18</b>  Guest speaker—Tom Katzenmeyer, OSU senior vice president for communication</p>
<p><b>Feb. 23</b>  Reading: Chapter 10, Morally Offensive Content: Freedom and Responsibility, p. 314-345.  *Clips on morally offensive content #21-25  <b>Homework #3 assigned</b></p>	<p><b>Feb. 25</b>  Reading: Chapter 11: Media Content and Juveniles: Special Ethical Concerns, p. 346-371.  *Clips on media and juveniles, #26-30  Writing the media interview report</p>
<p><b>March 2</b>  Reading: Chapter 12, Media Practitioners and Social Justice, p. 372-407  *Clips on media practitioners and social justice #31-35</p>	<p><b>March 4</b>  Reading: Chapter 13, Stereotypes in Media Communications  Clips on stereotypes, #36-40  <b>Homework #3 due</b></p>
<p><b>March 9</b>  <b>Media analysis reports due</b>  Recognition of graduating seniors  Course evaluations (SEIs)</p>	<p><b>March 11</b>  Take-home final exam distributed and discussed.</p>
<p><b>Finals week</b>  Final exam due by 1:18 p.m. Monday, <b>March 16</b> in my office (Derby 3145) or my mailbox (Derby 3016)  <b>No emailed or faxed exams will be accepted.</b></p>	

***Any student who feels she or he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities.***

### **Class numbers**

In an attempt to be fair in setting deadlines throughout the quarter (and to avoid the tyranny of alphabetical order!), each student will be assigned a number. **Write your number here:** \_\_\_\_\_

### **Homework**

Homework assignments will include:

1. A personal essay and a response to the first reading
2. A formal analysis a a media ethics case.
3. Observation/analysis of an example of an entertainment medium.

***The first and third homework assignments will each count 5 percent of your grade; the second homework assignment will count 10 percent.***

### **Clip presentation**

- The case studies in your textbook are hypothetical, but there are real life examples in the media every day. Once we begin discussing topical chapters, students will be responsible for finding some of those examples.
- For most chapters of the text, students (by class numbers) will bring to class examples of media products which illustrate the topic of the chapter and class discussion. The examples may come from newspapers, magazines, on-line publications o other electronic sources.
- The examples don't have to be local or current. But they should be fresh and relevant. Do not use well-known examples like media coverage of the Columbine shootings, the Kobe Bryant rape allegation, or the Janet Jackson Super Bowl incident.
- Students are to bring **25** copies of their example to class on the assigned day..
- If the clip is a long article, the first two pages (or the two most important pages) will suffice for class distribution.
- **Make two copies of your written report. Before making your presentation, give me a copy of your "clip" and your one-page written report, with your name and class number at the top. Staple the pages; do not use a folder or binder.**

Both the written and oral report should

- Briefly describe the example and explain how the example relates to the textbook chapter being discussed
- Offer an analysis of the issue raised: why is it an issue of media ethics? what theory(ies) from the textbook apply? how would you resolve this ethical issue and why?
- Specifically connect your clip to **both** the assigned chapter **and** the ethical models and theories presented in the early chapters of your textbook.
- **You must attend class the day your clip is due; there will be no makeup presentations. If you miss your presentation, you may submit the written report for no more than 50% credit.**



### **Media analysis assignment**

Each student will choose one of the guest speakers from class *or* interview a media practitioner about an ethical issue which the practitioner has confronted.

If you choose to interview someone, the interviewee may work in advertising, public relations or strategic communications; he/she may be a newspaper reporter, photojournalist or editor; an electronic (TV or radio) reporter, a sports columnist, camera person, anchor or editor. The person must have at least two years of professional experience.

The purpose of the assignment is for you to have a conversation about professional ethics with someone who has professional experience. And the interview serves the additional purpose of providing an opportunity for you to make a professional contact who may be helpful for you in the future!

You may not interview anyone employed by The Ohio State University. You may not interview a colleague or supervisor where you work.

Look for an interviewee in the field of communication or journalism you intend to pursue. Everyone has had to resolve an ethical dilemma at some point in her/his career; the point of the assignment is not so much what the dilemma might have been, but how the person resolved it and what ethical framework she/he had or didn't have as the issue was addressed.

Whether you report on a guest speaker or conduct a separate interview:

- Get information about the person: education, professional background, media and related experience.
- Ask how the person developed his/her ethical framework. Did he/she take a class in ethics? Receive a copy of the organization's code/policy?
- Get details on the ethical dilemma:
  - What ethical problem arose and how?
  - How was it handled?
  - Who made the decision about how it would be handled?
  - Was it the right decision? Why or why not?
  - If it was not the best decision, what could/should have been done and why?

### **The written report:**

- At the top of the first page, under your name, list the name and full title of the person about whom you are writing
- Part 1: Describe the interview in some detail. Describe the person's professional and educational background, the nature of his/her ethical framework, and the ethical dilemma the person faced.
- Part 2: Analyze the situation. This portion of the report should consider and discuss the ethical standards developed in the textbook and discussed in class. Which theories or principles apply to this situation? Were they applied in this case? Given your knowledge of media ethics, how would you evaluate this resolution?

**Communication 607H**  
**Mass Communication Law**  
**Winter 2009**

**Instructor** – Thomas A. Schwartz, Derby 3074

**Phone; e-mail** – 292-1006 (office), 263-8838 (home), schwartz.13@osu.edu

**Class Meetings** – 9:30 a.m.-10:18 a.m., Tuesdays and Thursdays, Jennings Hall 160

**Office hours** – 11:30 a.m.-1:18 p.m., Tuesdays and Thursdays, Derby Hall 3074

**Course Purpose** – The purpose of this class is to provide students with an understanding of the theory and law of freedom of expression. Course content will address the history and state of freedom of expression through case law and commentary.

**Text** – Required text is W. Wat Hopkins, ed., *Communication and the Law* (2009 edition).

**Class Procedure** – Class meetings will consist of lecture and discussion of topics on the class schedule. Participation in all discussions is important to the student's understanding of the issues presented. Students should be prepared for class by reading the assignments.

**Grading** – This course will be graded on a 100-point basis, including a paper (20 points), two midterm exams (20 points each) and a final exam (40 points). Attendance points can be only lost, not gained. A student will lose one point for each of up to five unexcused absences.

**Policies** – Work cannot be made up. This policy is modified to the extent the instructor determines that a student has a valid reason for missing a course requirement. Students must – before the dates established for the requirement – request permission to adjust deadlines and administrations of examinations. Late work will be penalized. Cases of cheating, plagiarism, duplication and fabrication will be referred to the appropriate university authority.

**Any student needing an accommodation based on the impact of a disability should contact the instructor privately to discuss specific needs. Please contact the Office of Disability Services at (614) 292-3307 in Pomerene Hall 150 to coordinate any accommodations needed.**

**Notes on the project:**

1. The paper is worth 20 points of the possible 100 points in the course.
2. The paper will be 10-12 pages (typed, double-spaced, stapled in the upper left corner, no report covers please), including supporting material. The grade will be based on the quality of the thought put into the paper, as well as the quality of the writing and organization.
3. The project is due Thursday, March 12, the last regular class meeting of the quarter.
4. This traditional paper, including bibliography and footnotes, can address almost any subfield of communication law, but the trick will be to have a concrete focus that neither over-reaches nor under-reaches. Ideas include writing a paper analyzing (1) a chapter in each of 3-5 biographies of communication professionals discussing communication legal issues, (2) 3-5 articles in traditional law reviews or journals, (3) a book (not a textbook) addressing communication law and 2-3 reviews of the book (see the course bibliography), or (4) another idea that you propose for my approval.
5. You must obtain approval from me for the paper idea. Send me an e-mail message proposing a paper. Don't start the project without obtaining approval from me. The project proposal is due by noon, Friday, Feb. 6. The proposal should be detailed, e.g., listing full bibliographical information of each of the materials, including the textbook. It's a good idea to talk with me about the idea before sending a proposal; this can save us both a lot of time.

**Winter 2008 Comm 607H Schedule**

<b>Date</b>	<b>Topic</b>	<b>Hopkins Chapters</b>	<b>Notes</b>
Jan. 6-15	Law in Modern Society	1	
Jan. 20-29	Free Expression History & Theory	2-5	
Tuesday, Feb. 3	Midterm No. 1	1-5	First hour
Feb. 3-12	Defamation	6	
Friday, Feb. 6, noon			Project proposal due
Feb. 17-19	Privacy	7	
Tuesday, Feb. 24	Midterm No. 2	6-7	First hour
Feb. 24-26	Information Gathering	15-18	
March 3-5	Commercial Speech	8	
March 10-12	Intellectual Property	7	
Thursday, March 12			Project due
9:30-11:18 a.m., Monday, March 16	Final Exam	6-8, 15-18	

COMM 613, WINTER 2009

## Media Entertainment: Theory and Research



### INSTRUCTOR

Dr. Silvia Knobloch-Westerwick

Office: 3036 Derby Hall Phone: 247-6801

Email: [knobloch-westerwick.1@osu.edu](mailto:knobloch-westerwick.1@osu.edu)

Office Hours: Wednesday, 2:00-3:00 pm  
(please give me notice by email) and by appt.

### LOCATION AND SESSIONS

Cunz Hall 168, Monday & Wednesday, 11:30am -1:18am

### COURSE DESCRIPTION

Entertainment is a huge business in America and abroad. It has also become an important interest area within the field of communication. Scientific examination of entertainment is long overdue, given the overwhelming portion of Americans' leisure time dedicated to entertainment consumption. In this course we will explore speculation, theory, and research regarding why we enjoy reading, listening to, and watching all sorts of entertainment fare.

Readings and lectures will consider work on effects and appeal of media entertainment, emphasizing emotional reactions. Topics include key concepts of entertainment research such as mood management, and the respective features and emotional/social-psychological effects of genres such as comedy, mystery, thriller, sports, music, horror, and erotica.

### COURSE OBJECTIVES

The purpose of this course is to introduce students to theory and research on media entertainment—more specifically, (1) to help the student develop an understanding of what entertainment is, how it works, and what it does for people; (2) to examine and grapple with a number of perplexing theoretical and practical issues involved in developing useful theories of entertainment. The course is designed to advance the following skills: understanding and applying entertainment phenomena as a fundamental approach to appeal to diverse audiences and to involve them strongly with messages, which can be fictional or within news coverage, health or political campaigns, and even organizational and interpersonal strategic communication; analyzing complex messages and phenomena to identify overarching patterns.

Professional skills relating to the creation of compelling dramaturgy and appealing characters in order to appeal to emotions are most prominent in the entertainment context but, in our entertainment age, have become an important skill in almost every communication context.

### READINGS

Readings will consist of book chapters from edited volumes and original research reports, compiled in an online reader, accessible through the password-protected course website.

## EVALUATION

Your grade will be determined according to your performance on the following:

- Each exam 30 points, 90 total
- Attendance: 10 points (based on submitted “1-min papers”)
- Possibly bonus points/extra credit as offered to everyone in the class—no individual arrangements!

Total: 100 points Grading key for final grades

<u>Grade</u>	<u>Points</u>
E	0-65
D	60-66
D+	67-69
C-	70-72
C	73-76
C+	77-79
B-	80-82
B	83-86
B+	87-89
A-	90-92
A	93-100

Exams. The exams will cover the material discussed in class and the readings and will consist of multiple choice and short answer questions. Examinations are not cumulative. It is important to note that lecture will include information that is not contained in the readings and not all of the readings will be discussed in class. As a result, to do well on the exams, students must attend each class and do all of the readings. The questions will be designed to test not only your recall of information, but also your ability to apply the information to real-world situations and specific media content. In addition, questions will be designed to tap your ability to compare theories and critically evaluate their relative strengths and weaknesses.

It is important to be on time for the exams. As soon as the first student hands in his/her exam, your instructor cannot allow additional students to begin taking the exam.

Attendance. Occasionally, either at the beginning or the end of a session, you will be asked to write a “1-min paper.” This consists of a few sentences about the session’s topic and readings based on a question provided by your instructor. This is to track attendance, but also to help students to actively think about the class content and to provide feedback to your instructor about your progress.

You will receive full “points” for this grading component by submitting a 1-min paper at all occasions but one. In other words, if you miss just one class session with a “1-min paper” opportunity for whatever reason, you will still receive full 10%. This also means that **you need TWO excusable absences with documentation to compensate for one 1-min paper.**

## STUDY GUIDANCE

You will find study questions on the Course Website that reflect the course material and that should be a great help for you to work on the content, either individually or together with classmates. You can answer these questions, discuss them in a group, and send me your carefully written responses in case you are uncertain or desire feedback. Your instructor can provide individual feedback or use responses to clarify questions in class.

## POLICIES

Exams: Exams are to be taken on the designated exam dates. It is your responsibility to note the day/time of exams/assignments NOW and make sure you will be able to attend all the exams and complete the assignments. If you have any schedule conflicts, you should either rearrange your schedule so that you can complete all of the work or drop the class. No make-ups are allowed except in the case of an extreme emergency. Having more than one exam on a particular date does not qualify as an extreme emergency. In the rare event that an emergency arises, it is the student's responsibility to 1) inform the instructor prior to the exam time, and 2) provide the instructor with written documentation of the emergency (e.g., medical note from certified physician).

"1-min papers" can only be submitted at the end of the session where the opportunity for this paper was offered.

Readings & Participation: All readings should be done prior to the assigned class period. Students are expected to participate fully and positively in class discussions and activities.

Course Communication: Some course materials will be presented online, and some course communication will use online channels. Hence, it is absolutely essential that you have access to the Internet and a working OSU e-mail address. Online discussions, chat and other forms of online interaction may be conducted through CARMEN.

Academic Misconduct: It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/info\\_for\\_students/csc.asp](http://studentaffairs.osu.edu/info_for_students/csc.asp)).

Disability Services: Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Prof. Silvia Knobloch-Westerwick - Knobloch-westerwick.1@osu.edu  
**Syllabus COMM 613 Winter 2009- Media Entertainment: Theory and Research**

Session	Date	Topic	Reading
1.	Jan 5 (M)	<b>Introduction</b>	Syllabus, Course policies
<b>PART I – Basics of Entertainment Research</b>			
2.	Jan 7 (W)	History of Entertainment	Zillmann, 2000a*
3.	Jan 12 (M)	What is Entertainment? Use Motivations	Vorderer, 2001
4.	Jan 14 (W)	Perceiving and Responding to Media Characters	Hoffner & Cantor, 1991
	Jan 19 (M)	<b>Martin Luther King Day – No Classes</b>	
5.	Jan 21 (W)	Parasocial Interactions/Relationships	Horton & Wohl, 1956, pp. 215-223
6.	Jan 26 (M)	Mood Management Through Media Choices	Zillmann, 1988
7.	Jan (28)	Drama	Vorderer & Knobloch, 2000*
8.	Feb 2 (M)	<b>EXAM 1</b>	
<b>PART II – Appeal of Entertainment Genres</b>			
9.	Feb 4 (W)	Suspense / Excitation Transfer Theory	Zillmann, 1996
10.	Feb 9 (M)	Humor and Comedy	Zillmann, 2000b*
11.	Feb 11 (W)	Mystery, Horror, Tragedy	Knobloch-Westerwick & Keplinger, 2006; Sparks & Sparks, 2000*; Zillmann 1998
12.	Feb 16 (M)	Sports / Reality-TV / News as Entertainment	Aust 2003; Bryant & Raney, 2000*
13.	Feb 18 (W)	Music Enjoyment / Erotica	Knobloch & Mundorf 2003; Brown 2003
14.	Feb 23 (M)	Video Games	Vorderer & Bryant 2006
15.	Feb 25 (W)	<b>EXAM 2</b>	
<b>PART III – Impacts of Entertainment</b>			
16.	Mar 2 (M)	Priming through Entertainment	Carpentier et al. 2007
17.	Mar 4 (W)	Cultivation as Media Effect	Gerbner et al. 2002
18.	Mar 9 (M)	Political Entertainment	Holbert 2005
19.	Mar 11 (W)	Health Education through Entertainment	Moyer-Guse 2008
20.	Mar 16 (M)	<b>FINAL EXAM</b>	
	11:30 am		

Readings are available as online resources through CARMEN/library links to online resources. Readings marked with an asterisk are chapters from the book “Media Entertainment”, available as eBook through netlibrary (permanent link: <http://library.ohio-state.edu.proxy.lib.ohio-state.edu/record=b5428794~S7>)

## COMM 642: Mass Communication & Society

Winter 2009, Credits: 5  
School of Communication, the OSU  
Tue. & Thur.: 1:30-3:18am  
Parks Hall 111 (500 W. 12th Ave.)

### Professor: Dr. Zheng Joyce Wang

Office: 3149 Derby Hall

Office Hours: Tue. 4-5pm, Fri. 11:30-12:30pm, & by appointment.

Email: [wang.1243@osu.edu](mailto:wang.1243@osu.edu); office phone: (614)247-8031.

### Teaching Assistant: Michael Vander Vort

Office Hours: Tue. & Wed. 11am-noon, & by appointment.

Email: [vandervort.11@osu.edu](mailto:vandervort.11@osu.edu); office phone: (614) 247-6837.

### Course Description

During this course, we will analyze various uses and effects of mass media in our society. We will trace the development of mass communication, survey major mass communication theories and empirical findings, and explore the impact of mass communication on individuals and social systems.

### Three Basic Objectives

- (1) To increase your theoretical understanding of media phenomena based on empirical research evidences or self experiences.
- (2) To encourage critical thinking about "mass communication" and enhance your ability to be a critical consumer of mass media.
- (3) To promote theoretical and evidence based media applications (e.g., creative media message design, and communication campaign design).

### Required Readings

- (1) Harris, R. J. (2004). *A cognitive psychology of mass communication* (4th ed.). Mahwah, NJ: Lawrence Erlbaum Associates.
- (2) Occasionally, extra class readings will be accessible from the class website (available through Carmen at <http://carmen.osu.edu>) or class handouts.

### Assignments & Grading

<u>Assignments</u>	<u>Percent of Grade</u>	<u>Due Date</u>
Unit Exam 1	25%	Feb.10
Unit Exam 2	30%	March 12
Media Diary Paper	20%	Feb. 3
Media Message Design Project	16%	Feb. 26
18 Daily Responses	9%	each lecture

- Two Unit Exams (25%, 30%). Review sheets will be disseminated in class one week before each exam. Exams will comprise of multiple-choice questions, true/false judgments, and/or short answer questions.



- **Media Diary Paper (20%).** In this assignment, you will record and reflect on your personal media consumption for a total of five consecutive days. For two of those days, you are required to give up your favorite entertainment media technology. Based on this experience and theories learned in the class, you will write a 5-6 page (double-space) thoughtful analysis of your use of media. Detailed instructions will be disseminated in class.
- **Media Message Design Project (16%).** This 4-6 page assignment requires that you use theories and empirical studies learned in class to design a public service announcement (PSA). You will use the paper to describe and justify your design. Detailed instructions will be distributed in class.
- **Daily Responses (9%)** are short answers to a question (50 words or so), which I will ask at the beginning, middle, *or* end of each lecture beginning the second class. The questions will be related to our lecture topics. Some of them are short and simple surveys of “public opinion” to certain media phenomena, and I will summarize the class’s opinion to share with you in the next class meeting. In addition, daily responses are a way to track attendance. Each daily response counts 0.5% of the final grade unless the response is nonsense which results in zero point.
- **Extra Credit:** To promote class participation, there will be opportunities during classes to earn up to 3 points (i.e., 3% of the final grade) of extra credit. One of the opportunities to earn one point is to volunteer to give a 5-min well structured presentation of your homework assignment or the field trip (the Warhol gallery) in class.

The grading scale will be as follows:

A 94-100; A- 90-93; B+ 87-89; B 84-86; B- 80-83;

C+ 77-79; C 74-76; C- 70-73; D+ 67-69; D 64-66; D- 60-63; F 59 & lower.

### **Late Assignments**

Late assignments will lose 5 points (on the 0-100 point scale) for each day they are late, including weekends. No late work will be accepted after *one week* from the due date. Exceptions may be made for serious illness or other well-documented emergencies.

### **Revisions of Assignments**

I will be happy to give you feedback on your work *before* the assignment is due. Once the assignment is due, no revision is allowed.

### **Office Hours & E-Mail**

Office hours are the best place to ask in-depth questions about course readings, lectures, assignments, as well as any question about grades. E-mails should be used to schedule an appointment outside of office hours or for *short* questions clarifying class assignments or specific items from lectures.

### **Laptop Computer Policy**

In my class, you may use a laptop computer to take notes—but not for any other reason. If you use a laptop, however, you must sit in the first three rows of the class so that a professional working environment can be maintained. No exceptions.

## Academic Misconduct

Information regarding academic dishonesty can be found in the *Code of Student Conduct* ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)). Academic dishonesty can result in anything from an F on an assignment to expulsion from the university. Instructors shall report all instances of alleged academic misconduct to the Committee on Academic Misconduct (Faculty Rule 3335-5-487). If you are ever in doubt about what constitutes academic misconduct, please come and talk to me.

## Students with Special Needs

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall as that office coordinates accommodations for students with documented disabilities.

## Schedule

Please note changes may be made due to class progress or other circumstances. Readings should be completed *before* the class for which they are assigned.

### Part 1. What is mass communication?

<i>Week 1</i>	<i>What is mass communication?</i>
Jan. 6	Hello, the syllabus, and an overview
Jan. 8	The use of media; what is mass communication? (Chapter 1)
<i>Week 2</i>	<i>Overview some theories of mass communication</i>
Jan. 13	Social Cognitive; Cultivation; Socialization (pp.27-31)
Jan. 15	Uses & Gratifications; Agenda Setting; Limited Capacity(pp.31-39)
<i>Week 3</i>	<i>The media experience</i>
Jan. 20	Cognitive components of the media experience (pp.39-52) <u>Media Diary Paper guidelines distributed</u>

### Part 2. Media Content, Exposure, and Effects

<i>Weeks 3-4</i>	<i>Sports, Music and Media Entertainment</i>
Jan. 22	Mediated sports and fandom (pp.151-178; Carmen)
Jan. 27	<u>Andy Warhol: Other Voices, Other Rooms</u> (a gallery tour in groups of 40-45; details TBA in class)
Jan. 29	The use of music (pp.178-186)
<i>Week 5</i>	<i>News and Politics</i>
Feb. 3	News and agenda setting (Chapter 7) <u>Review for Unit Exam I</u> <u>Media Diary Paper due at 1:30pm in class</u>
Feb. 5	Political news and advertising (Chapter 8)

<i>Week 6</i>	<i>Education and Public Health</i>
Feb. 10	<u>Unit Exam 1</u>
Feb. 12	Health content, social marketing, and E-E (pp.335-348, Carmen) <u>Media Design project guidelines distributed</u>
<i>Week 7</i>	<i>Sex, Romance, and Violence</i>
Feb. 17	Sex and romance in media (Chapter 10)
Feb. 19	Violence in media (Chapter 9)
<i>Week 8</i>	<i>Advertising and Marketing</i>
Feb. 24	The old and the new (pp.92-94; pp.118-122)
Feb. 26	The appeals and the deception (pp.95-118) <u>Media Design project due at 1:30pm in class</u>
<i>Week 9</i>	<i>Media Portrayals of Groups and Stereotypes</i>
March. 3	Portrayals of the sexes and minority groups (pp.53-78)
March. 5	Portrayals of gay and lesbian people, older adults, persons with disabilities and disorders, and occupations (pp.78-90) <u>Review for Unit Exam 2</u>

Part 3. Revisit: What is mass communication?

<i>Week 10</i>	<i>Evolving Mass Media and Society</i>
March 10	New technologies and their influences; What is mass communication? (Revisited) (Chapter. 12)
March 12	<u>Unit Exam 2</u>

Classmates from COMM 642:

Name: _____	Phone: _____	E-mail: _____
Name: _____	Phone: _____	E-mail: _____
Name: _____	Phone: _____	E-mail: _____
Name: _____	Phone: _____	E-mail: _____

JCOMM 646  
Media Economics  
Spring, 2007

**Dr. John Dimmick**  
TA: Karishma Chatterjee  
3072 Derby Hall  
Phone: 2920168  
Email: Dimmick.1@osu.edu

**Office hours:** TBA and by  
appointment

***Course description***

This course seeks to familiarize the student with the basic concepts and issues for understanding the economic operation of the major media industries, such as newspapers and the other print media, broadcasting, cable and motion pictures.

***Academic misconduct***

All students at Ohio State University are bound by the Code of Student Conduct (see://www.osu.edu/units/stuaff/csc.php). Violations of this code in this class, especially pertaining to 335-23-04 Section A on Academic Misconduct, will be aggressively prosecuted through the procedures the university has set up to deal with violations of the Code. In short, don't cheat on exams and don't plagiarize. Possible penalties for academic misconduct include, among other things, failure in this course, revocation of funding, and even expulsion from the university.

***Tentative nature of this syllabus***

This syllabus represents a contract in the works. Events that transpire over the quarter may, in rare circumstances, require me to modify the administration of this course and therefore the syllabus. In the event I need to modify the syllabus, I will announce the modification in class. Ultimately, it is your responsibility to keep up with any such modifications and beware of current policies, deadlines, etc.

***Students with special needs***

If you need an accommodation based on the impact of a disability, you should contact me to arrange an appointment as soon as possible. At the appointment, we can discuss the course format, anticipate your needs and explore potential accommodations. I rely on the Office for Disability Services for assistance in verifying the need for accommodations and developing accommodation strategies. If you have not previously the Office for Disability Services, I encourage you to do so.

**Course outline:**

Week	Assigned Reading or Activity	Lecture Topic
1	DeLong and Froomkin, Background, Questions and Speculations for Tomorrow's Economy*	The Information Economy and media economics
2		Industrial organization economics
3		Industrial organization economics, continued
4	Group Industry Report	Print media
5	Group Industry Report	Radio
6	Group Industry Report	Music
7	Group Industry Report	Film
8	Group Industry Report	Internet
9	Final Papers Presentation	
10	Final Papers Presentation	

\* in Dal Zotto, Growth and Dynamics of Maturing New Media Companies. Under "Publications" for Media Transformation Center at Jonkoping International Business School website.

**Undergraduate Group Papers and Industry Reports:**

Every person who studies the media in the contemporary world, including managers and employees of media companies, must develop the skills necessary to track the fast-changing evolution of media industries and firms. The course develops these skills in a group context by requiring that each student participate in a group project to assess the changes taking place in media industries and to attempt to predict the likely course of these changes with regular input from the professor. This group project has two components: 1) and industry report which surveys the changes in a particular industry(e.g., music) in its technology and business models, and 2) which results in a term paper presenting an overview of the contemporary industry and the current changes and attempts to predict the probable future form of the industry. The project will be accomplished by groups assigned to an industry and guided by the professor. The second hour of each class will be devoted to work on the industry report and the final paper.

**Graduate Student Papers:**

In consultation with the instructor, graduate students will choose a topic for a term paper in media economic research and theory within the students area of interest. It is expected that the student will schedule several consultation with the instructor throughout the quarter to discuss the development of the paper. The first meeting with the instructor to discuss the topic of the paper should occur in the second or third week of the quarter. The paper should be approximately 20 pages in length and conform to APA style requirements.

***Evaluation:***

All students will be evaluated on the basis of two exams (a mid-term and a final) as well as their performance on the term paper.

In addition, all students will be expected to have completed the reading for any given week by the first class meeting of that week and will be expected to know and apply concepts from the readings in classroom discussion.

<b>Grade Weights</b>	<b>Grad Students</b>	<b>Undergrad Students</b>
Mid-term exam	30%	30%
Final exam	30%	30%
Class participation	10%	15%
Term Paper	30%	25%

***Attendance Policy***

Students are expected to attend class and participate in class discussion. Absences in excess of two will be penalized by loss of one-half of discussion and attendance credit. Absences in excess of four will result in zero credit for attendance and discussion

***Final Exam:*** Per University Final Schedule.

The Ohio State University

**COM 654**  
**SOCIAL IMPLICATIONS OF COMMUNICATION TECHNOLOGY**  
Winter 2009

Young Mie Kim, Ph.D.

Assistant Professor

3127 Derby Hall

[kim.1996@osu.edu](mailto:kim.1996@osu.edu)

Phone: 614-247-8120 (office)

Office hours: Mondays and Wednesdays 5:30-6:30 pm and by appointment

Time: Mondays and Wednesdays 3:30-5:18 pm

Location: AP 0388

Course website: [www.carmen.osu.edu](http://www.carmen.osu.edu)

*Note.* This syllabus is available in alternative formats upon request. Students with disabilities are responsible for making their needs known to the instructor and seeking assistance in a timely manner. Any student who feels s/he may need an accommodations based on disability should contact the instructor to discuss your specific needs, or contact the Office for Disabilities at 292-3307 in Room 150 of Pomerene Hall to coordinate your documented disabilities.

#### **COURSE OVERVIEW**

This course is an upper-level undergraduate/graduate introduction to the study of social effects of new communication technologies and their implications for our society. The course is designed to examine the current and potential effects of widespread use of new communication technologies and issues involving with new communication technologies. This discussion includes the roles and models of communication technologies in a society; the nature of new communication technologies; adoption and use of new communication technologies; societal level effects of news communication technologies. The course illuminates psychological, social, industrial, and policy implications of the use of new communication technologies.

#### **REQUIRED READINGS**

Students can purchase the required course packet at SBX. The course packet can be also purchased online through the publisher website, [www.zippublishing.com](http://www.zippublishing.com).

#### **SUPPLEMENTAL ACTIVE LEARNING AIDS**

The course will run a discussion board and a question & answer section online to encourage active learning in and out of the class. The lecture slides and assignment

guidelines will be also provided in the same site. Students are strongly encouraged to take an advantage of this supplemental venue for their active learning.

### SOME SUGGESTION FOR EFFECTIVE LEARNING

The main focus of this course will be the lecture and in-class discussion. To best understand the lecture and to actively participate in discussion, students should read the required readings *before* each class. It is fun, easy, and serves well for a preview of the lecture. When necessary, the instructor will provide supplemental materials through the class website. Students may read the supplemental materials *after* class to grasp the details of the lecture.

### COURSE REQUIREMENTS

The course will be conducted in a lecture and discussion format. Attendance (short impromptu thought papers), in-class participation, three group assignments, and two exams (mid-term and final exams) are required to receive course credit. Graduate students are required to submit a research paper in addition to all the requirements above.

#### Attendance and Class Participation

A portion of the final course grade will be assigned on the basis of attendance and the frequency and quality of participation in class participation (see **Grading**).

Students should be prepared in advance to participate in discussion of key topics from the required readings. Students are required to actively engage in each class. There will be various types of in-class activities including impromptu thought papers, small and large group discussions, analysis and application exercises, and the like. The class activities are designed to improve students' analytical and application skills and critical and creative perspectives. The mix of various class activities will encourage students' independent thinking as well as collaborative learning.

To encourage independent thinking and facilitate attendance and participation, about 10 impromptu in-class thought-papers and response papers will be collected during the class throughout the quarter.

To encourage interactive class participation and collaborative learning, small group discussions and activities will be utilized throughout the quarter. Students will be assigned to small groups (about 5 students per group) and need to work with one another to participate in in-class activities. Students will need to sit closely to their group members.



### Group Assignments

Small groups will complete three small group assignments: a) *hyperbole detection (paper only)* b) *assessments of social effects of a technology presentation (paper and presentation)* and c) *presenting a new technology (presentation only)*.

To facilitate effective collaboration in completing the assignments, a small portion of each class (10 minutes at the end) will be assigned for groups' planning and evaluation of their own collaboration. Online discussion rooms will be created on Carmen as well.

To ensure fair discretion of individuals' contributions to group assignments, students need to have at least one individual meeting with the instructor and submit weekly self-group evaluations. Students also need to submit peer group member evaluations for each assignment

*Group Assignment 1: Hyperbole Detection (2 page paper only)*. The course will cover the proliferation of predictions and observations about the social impacts of new communication technologies. Choose a media message presenting observations or predictions about the role of communication technology in society (e.g., advertisement, news article, speech) and identify what perspectives the message takes on the role of new communication technologies in a society. A detailed guideline for this assignment will be provided in the class.

*Group Assignment 2: Assessment of Social Effects of A New Technology (6-page paper and in-class presentation)*. Students will use a new medium throughout this quarter in their choice and analyze the psychological, social or political effects of the use of the new media. Student, for example, can join in a virtual community (e.g., Facebook), read an online newspaper, write on a blog, play a video game regularly (once a week) and observe and experience the use of the new medium. A detailed guideline for this assignment will be provided in the class.

*Group Assignment 3: Presenting a New Technology (In-class presentation only)*. Suppose members of marketing teams, students introduce a new cutting-edge technology that is not covered in the class. Through a short presentation and Q&A, the class discusses a team discusses why it will be widely adopted and diffused. A detailed guideline for this assignment will be provided in the class.

### Exams

There will be two exams, a mid-term exam and a final exam. Detailed information about the exams (e.g., format, etc.) will be provided in the class. The review sessions and extended special office hours will be provided before each exam to help students prepare for the exam.

## GRADING

Course grades will be determined on the basis of attendance and in-class participation, group assignments, and two examinations. *Late assignments or missed examinations will receive reduced grades (a letter grade drop for every day of delay). Students should notify the instructor about any problems as soon as they occur.* Below is the detailed grading allocation.

Attendance and in-class participation 15 %  
 Assignment 35 % (5% for Assignment 1; 20% for Assignment 2; 10% for Assignment 3)  
 2 Exams (Mid-term and final exams) 50 % (25% for each)

## ACADEMIC INTEGRITY

All students at the Ohio State University are bound by the Code of Student Conduct (see <http://www.osu.edu/units/staff/csc/php>). Violations of the code in this class, especially pertaining to 3335-23-04 Section A on Academic Misconduct, will be taken through the procedures the university has set up to deal with violations of the Code. Academic misconduct is any activity that compromises the academic integrity of the institution or subverts the educational process. Examples of academic misconduct include, but are not limited to:

- a) Violation of course rules as contained in this course syllabus or other information provided
- b) Providing or receiving information during examinations or providing or using unauthorized assistance on individual assignments.
- c) Plagiarism, including the use of information from any uncredited source.
- d) Alteration of grades or marks in an effort to change the earned grade or credit.
- e) Failure to report incidents of academic misconduct.

Any evidence of academic misconduct will be reported to the Committee on Academic Misconduct in accordance with the Ohio State University Code of Student Conduct and the rules of faculty governance.

## COURSE SCHEDULE AND READINGS

### Introduction

January 5 (M)      Course instruction  
                          No reading

### Part I: Technology and Society

January 7 (W)      Definitions of technology

McOmber, J. B. (1999). Technological autonomy and three definitions of technology. *Journal of Communication*, 49. 137-153.

January 12 (M)      The role of communication technology in society

Williams, R. (1974). The technology and society in *Television: Technology and cultural form* (pp. 9-31). New York: Schocken Books.

Winner, L. (1985). Do artifacts have politics? In D. MacKenzie & Wajcman (Eds.). *The social shaping of technology* (pp.26-38). Milton Keynes, England: Open University.

January 14 (W)      The role of communication technology in society (continued)

January 19 (M)      Martin Luther King's Day: No Class

January 21 (W)      Technology hyperbole detection  
\*Group Assignment 1 paper due

January 26 (M)      Course conclusion 1; Exam review

January 28 (W)      **Mid-Term Exam**

**Part II: Social Effects of New Technology**

February 2 (M)      New technology, Social Presence, and Self-presentation

Kunkel, T. (January, 2007). Express yourself: The Internet as world-class megaphone. *American Journalism Review*. p. 4.

Cassidy, J. (May, 2006). Me media: How hanging out on the Internet became big business. *New Yorker*.

Gottlieb, L. (March, 2006). How do I love thee? *The Atlantic Monthly*.

Ellison, N., Heino, R., & Gibbs, J. (2006). Managing impressions online: Self-presentation processes on the online dating environment. *Journal of Computer-Mediated Communication*, 11, 415-411.

February 4 (W)      New technology, identity and identity construction

Postume, T., Spears, R., & Lea, M. (1998). Breaching or building social boundaries? SIDE effects of computer-mediated communication. *Communication Research*, 25, 689-715.

Turkle, S. (1997). Constructions and reconstructions of self in virtual reality: Playing in the MUDs. In S. Kiesler (Ed). *Culture of the Internet*. Mahawah, NJ: Erlbaum.

February 9 (M)      Group presentation II: Self-presentation  
 \*Group assignment 2 paper due (Self-presentation Groups)

February 11 (W)      New technology and Community

Galston, W. A. (1999). (How) Does the Internet affect community? Some speculation in search of evidence. In E. C. Kamarck, & J. S. Nye, Jr. (eds.), *Democracy.com? Governance in a networked world* (pp. 45-61). Hollis, NH: Hollis.

Ellison, N.B., Steinfield, C., & Lampe, C. (2007). The benefits of Facebook "friends": Social capital and college students' use of online social network sites. *Journal of Computer-Mediated Communication*, 12, 1143-1168.

Williams, D., Dutcheneaut, N., Xiong, L., Yee, N., & Nickell, E. (2006). From tree house to barracks: The social life of guilds in world of Warcraft. *Games and Culture*, 1, 338-361. (\*supplemental)

February 16 (M)      Computers and human mind

Nass, C., Steuer, J., & Tauber, E. R. (1994). Computers are social actors. *Human Factors in Computing Systems, CHI Proceedings*, 4, 72-78.

Nass, C., & Moon, Y. (2000). Machines and mindlessness: Social responses to computers. *Journal of Social Issues*, 56, 81-103.

February 18 (W)      Group presentation I: Identity  
 \*Group assignment 2 paper due (Identity Groups)

February 23 (M)      Group presentation I: Community  
 \*Group assignment 2 paper due (Community Groups)

### Part III: Prediction for Success and Failure of New Technology

February 25 (W)      Forecasting adoption of technology

Williams, F., Rice, R. E., & Rogers, E. M. (1988). Adoption of new media. *Research methods and the new media* (pp. 70-90). NY: Free Press.

March 2 (M)          Success and failure of technology: Videophone and Webcam

Dickson, E. M., & Bowers, R. (1973). Technology assessment. *The video telephone: Impact of new era in telecommunications* (pp.1-8). NY: Praeger.

Noll, A. M. (1992). Anatomy of failure: Picturephone revisited. *Telecommunications Policy*, 16, 307-316.

<b>March 4 (W)</b>	<b>Course conclusion</b>
<b>March 9 (M)</b>	<b>Group presentation II: Presenting a new technology</b>
<b>March 11 (W)</b>	<b>Final Exam Review</b>
<b>March 16 (M)</b>	<b>Final Exam 3:30 pm - 5:18 pm</b>

**COMMUNICATION 666**

**WINTER 2008, THURSDAYS, 3:30 - 7:18 pm, Derby 80**

**DR. DERVIN**

3020 Derby Hall

OFFICE PHONE: 292-3192

OFFICE HOURS: 9:00-11:00 am, Thursdays

Because of demand, appointments wise. Ample time allowed in class to handle individual student concerns.

**URGENT MESSAGE - THIS IS NOT AN ONLINE COURSE:**

All class business is conducted in class. Dr D. is unable to accept assignments or discuss class by email as she is already drowning in more email than she can possibly handle without being committed to an asylum. Once a week, each student may send a roster of questions, concerns, and comments to Dr D. with the subject line "666". Issues raised will be discussed in class. In addition, class is structured around small group discussions and class interactions, so virtually any concern you may have can be handled there. All assignments are to be handed in during class except for assignments that you choose to hand in during finals week. See class calendar.

Because Dr. D's schedule is tight, one good time to reach her so as to make an appointment if one is needed is during her Thursday office hours at 292-3192. Dr. D also will see students who need extra input during class breaks and after class. Please do not call Dr. D at home.

**COURSE FOCUS:**

As listed in the OSU Master Bulletin, this course focuses on: Communication causes and impacts of changing technological environments where traditional differences between cultural products -- folk, mass, popular, low...elite, high...knowledge, journalistic, informational -- are disappearing. This quarter we will be focusing primarily on what is called "popular culture" although each student will be selecting a "cultural product/genre I love and want you to love" for his/her own emphasis. These selections may focus on so-called "elite culture." In addition, the readings necessarily make many references to the dichotomy that has traditionally been made between popular and elite.

Our particular focus this term will be on how ordinary people (just like all of us) experience cultural products in their lives. We will be the fodder for our own examinations and discussions and will apply readings to these. There will be lots of participation asked of you both in the larger class and in small groups. No student is ever required to answer any question publicly if she/he does not wish to. Private CLASS SELF JOURNALING forms are available for communications that will be read only by the instructor. In addition, all class assignments are read only by the instructor or her assistant and all material is treated with complete confidentiality.

**REQUIRED TEXTS:**

1. Jenkins, Henry (2006). The wow climax: Tracing the emotional impact of popular culture. New York University Press. \$22
2. Storey, John (2006). Cultural theory and popular culture: An introduction, 4th edition. University of Georgia Press. \$22

**RECOMMENDED TEXTS: (one or more, especially for graduate students)**

3. Hermes, Joke (2005). Re-reading popular culture. Blackwell Publishing. \$28
4. McKee, Alan, ed. (2006). Beautiful things in popular culture. Blackwell Publishing. \$25

5. Storey, John (2003). Inventing popular culture. Blackwell Publishing. \$25

**CLASS TOOLS ONLINE: WEB ACCESS LIST**

This web access list is available online at:

<http://communication.sbs.ohio-state.edu/sense-making/zennetz666/666webaccess.pdf>

You will find there links to the following

1. CLASS SYLLABUS
  - \* paper copy given out in class
2. ORAL REPORT TICKET form
  - \* forms available in every class, printed on white paper
3. CLASS SELF-JOURNALING form
  - \* forms available in every class, printed on blue paper
4. EXTRA-CREDIT ASSIGNMENT INFORMATION
  - \* THE SELF-INTERVIEW, with EXAMPLE
  - \* THE PHONE/IN-PERSON INTERVIEW

PLEASE NOTE ALL URLS ON THE WEB ACCESS LIST HAVE BEEN TESTED ON MULTIPLE COMPUTERS AND WORK If you can not get access:

- a) try again later because servers do malfunction sometimes
- b) try another browser
- c) try another computer

**CLASS PHILOSOPHY:**

The instructor utilizes experiential inductive learning processes in which both students and instructor are involved in a quest of discovery. See, if you are interested, Neil Postman's *Teaching as a subversive activity*, and *Teaching as conserving activity*; or Paolo Freire's *Pedagogy of hope*, *Pedagogy in process*, *Pedagogy of the oppressed*, *Pedagogy of the city*, and *Learning to question*. While the instructor is not shy about displaying her knowledge and loves to hear herself talk, the design of the class is one where a substantial portion of class time is devoted to rounds of dialogue with Instructor mini-lectures in response to these.

**CLASS ASSIGNMENT #1; READING PAPERS:**

There are 5 required READING PAPERS.

\*Each is to be 3 double spaced pages in length.

\*Each is to answer the following questions about one particular chapter in one of the class required or recommended texts.

- a) AUTHOR'S NAME:
- b) TITLE OF CHAPTER:
- c) TITLE OF BOOK CHAPTER IS IN, AND CHAPTER'S PAGE #s:
- d) WHAT I SEE AS AUTHOR'S IMPORTANT POINTS:
- e) HOW DID THE CHAPTER RELATE TO MY LIFE AND EXPERIENCES?
- f) HOW DID THE CHAPTER RELATE TO MY UNDERSTANDINGS OF SOCIETY?
- g) WHAT DID I AGREE WITH?
- h) WHAT DID I DISAGREE WITH:
- i) WHAT CONFUSED OR BEFUDDLED ME; WHAT DID I STRUGGLE WITH?

\*Even though the syllabus lists specific readings for special focus in weeks 2-7, students may do their READING PAPERS on any chapters in the book.

\*READING PAPERS may be handed in during any class session during the term. Any READING PAPERS not in by the last day of class may be handed in during final's week. While it is not recommended, a procrastinating student may hand in all 5 READING PAPERS by the last turn-in date during finals week. See class calendar.

\*READING PAPERS will be graded on the traditional letter grading scale: A down to E. All 5 READING PAPERS together count for 40% of your grade.

TO GET A C or better: students need to

- \*follow instructions and complete the assignment as described
- \*use proper spelling and grammar
- \*submit paper without a cover or cover sheet, following instructions for submitting papers at end of this syllabus
- \*show an earnest effort

TO GET A B or better: students need to

- \*insert accurate citations in their papers to location(s) in the chapter that inform your discussion
- \*use a standardized citation and reference listing system (i.e. APA, Chicago-school)
- \*insert quotable quotes from the chapter as appropriate
- \*do the above in a way that convinces the reader that the student did not randomly grab paragraphs and quotes (PLEASE)

TO GET AN A: students need to

- \*show depth of thinking and application

### **CLASS ASSIGNMENT #2: ORAL REPORT TICKETS**

There are 5 required ORAL REPORTS, one per READING PAPER that the student plans to hand in by the end of the term.

\*ORAL REPORTS are not graded. They are tickets for admission. Each oral report allows the student to eventually hand in one READING PAPER.

\*ORAL REPORTS are brief reports to the group or the class on the student's reading activities for the class. An ORAL REPORT reports **VERY** briefly on the most important highlights of the guiding questions for the READING PAPERS, particularly those highlighted in bold below.

- a) AUTHOR'S NAME:
- b) TITLE OF CHAPTER:
- c) TITLE OF BOOK CHAPTER IS IN:
- d) WHAT I SEE AS AUTHOR'S IMPORTANT POINTS:
- e) HOW DID THE CHAPTER RELATE TO MY LIFE AND EXPERIENCES?**
- f) HOW DID THE CHAPTER RELATE TO MY UNDERSTANDINGS OF SOCIETY AND ITS POWER HIERARCHIES AND ARRANGEMENTS?**
- g) WHAT DID I AGREE WITH?**
- h) WHAT DID I DISAGREE WITH?**
- i) WHAT CONFUSED OR BEFUDDLED ME; WHAT DID I STRUGGLE WITH?**

\*ORAL REPORTS are to be initialed by the small group participants when given in small groups. During some class sessions, Dr D will ask students to do oral reports to the class as a whole.

\*An ORAL REPORT can only be handed in on the date the student gave it in class.



\*An ORAL REPORT need not focus on the chapters marked for primary class attention that week unless the student wishes to do so. It is recommended that small groups start with reports from those who have focused on the same reading, and then move to unique offerings for that week.

\*CAUTION: Any student caught attempting to cajole a group of students to initial their ORAL REPORT form even though the student was not in the small group discussion will be considered to be cheating. This is seriously frowned on.

\*ORAL REPORT forms will be available in class for students to fill in at each class session. They are white. An example is included at the end of the print version of this syllabus. The form is also available online and students may print it out and fill it in prior to class if they wish.

\*AN ORAL REPORT on a particular reading need not wait until the student has the READING PAPER done. The ORAL REPORT can focus on reading/thinking in process and not realized on paper.

### **CLASS ASSIGNMENT #3: CLASS SELF-JOURNALINGS**

There are 5 required CLASS SELF-JOURNALINGS.

\*A SELF-JOURNALING is a running account that the student fills in during the class reacting to what is said and happens in class, after the small group discussions. The form asks for this information:

STUDENT LAST NAME: \_\_\_\_\_ FIRST NAME: \_\_\_\_\_

DATE OF CLASS:

IN CLASS TODAY ....

....things I heard that were like my experience:

....things I heard that were different from my experience:

....things I heard that I agreed with:

....things I heard that I disagreed with:

....things that confused or challenged me:

....things that helped me:

\*A SELF-JOURNALING may cover all aspects of class activities on a given day after the group discussions.

\*A SELF-JOURNALING must be handed in on the day of the class at the end of the class.

\*SELF-JOURNALINGS will be graded on the traditional letter grading scale: A down to E. All 5 SELF-JOURNALINGS together count for 10% of your grade. Grading will be based entirely on the extent to which students follow instructions, show an earnest effort, and attends thoroughly to the class components for a given day. Students can be working on their journalings as class progress. Time will be given at the end of each class as well.

TO GET A C or better: students need to

\*follow instructions and complete the assignment as described

\*write so the instructors can read your writing

\*use proper spelling and grammar (as much as possible)

\*use the appropriate class form (it is the blue form)

\*show an earnest effort

TO GET A B or better: students need to

\*show thorough coverage of the class

\*exhibit depth of attention

**CLASS ASSIGNMENT #4: FINAL CLASS PAPER**

Each student is to complete a final class paper with the following title:  
A CULTURAL PRODUCT/GENRE I LOVE AND I WANT YOU TO LOVE TOO.

\*This paper is to be about 15 double spaced pages in length.

\*The student's cultural product/genre can be anything the student selects

- a particular song, program, performer, celebrity, e-game, movie, book, magazine, web site, etc;
- a group of such items such as all TV shows with a particular name, or a series of movies, all the books by a particular author, etc.;
- a genre of cultural products such as a kind of music, kind of book, etc.

\*The cultural product/genre can be either what is commonly considered "popular"; or what is commonly consider "elite"; or what was once "elite" and is now "popular"; or what was once "popular" and is now "elite."

\*Students may work in teams of 2-4 on the same cultural product/genre for purposes of CLASS ASSIGNMENT #5 (see below). However, FINAL PAPERS (CLASS ASSIGNMENT #4) must be the work of each individual student.

\*The paper the student writes needs to address these questions

1. The cultural product/genre I have selected is: [give complete name and description]
2. I love this cultural product/genre because:
3. It's relevance to my life is:
4. The reasons why some other ordinary people love this cultural product/genre are:
5. The reasons why some critics (media and/or academic) love this cultural product/genre are:
6. The reasons why some other ordinary people hate this cultural product/genre are:
7. The reasons why some critics (media and/or academic) hate this cultural product/genre are:
8. As I understand things, the differences between those who love this cultural product/genre can be explained by:
9. ....the differences between those who hate this cultural product/genre can be explained by:
10. And, the differences between the "lovers" and the "haters" can be explained by:

\*IN ADDRESSING 4,5,6,and 7 above, students are encouraged to turn to resources outside the class texts by:

\*interviewing friends, relatives etc. (see the EXTRA CREDIT interviewing approach for some ideas about how to do this)

\*do web searches on GOOGLE etc. for commentaries -- i.e. AMAZON reviews, celebrity web sites, etc.

\*turn to data bases at OSU etc. that index movie critic columns, book reviews, etc. so as to identify where and how to find commentaries

\*search in the relevant OSU data bases using key words relevant to your cultural product/genre for academic commentaries

\*THE FINAL PAPER may be handed in during any class session during the term or it may be handed in by the last turn-in date during finals week. See class calendar.

\*FINAL PAPERS will be graded on the traditional letter grading scale: A down to E. It counts for 40% of the grade.

TO GET A C or better: students need to

- \*follow instructions and complete the assignment as described
- \*use proper spelling and grammar
- \*submit paper without a cover or cover sheet, following instructions for submitting papers at end of this syllabus
- \*show an earnest effort

TO GET A B or better: students need to

- \*insert accurate citations in their papers to location(s) in class readings that inform your discussion
- \*use a standardized citation and reference listing system (i.e. APA, Chicago-school)
- \*insert quotable quotes from readings as appropriate
- \*reach beyond the class texts to other sources of inputs
- \*do the above in a way that convinces the reader that the student did not randomly grab paragraphs and quotes (PLEASE)

TO GET AN A: students need to

- \*show depth of thinking and application

#### **CLASS ASSIGNMENT #5: SHARING YOUR CULTURAL PRODUCT/GENRE WITH THE CLASS -- CLASS PRESENTATION**

During the last 4 weeks of class the entire class will be turned over to student presentations either solo or in teams. Purpose of the presentation will be to share what you have learned about your cultural product/genre (as far as you have been able to go by the time class presentation is "on"). Students can sign up for their preference for times -- first, second, third choices etc. In cases of difficulty getting the schedule filled, random numbers will be used.

Focus of these presentations is to be on the questions that are the focus of the FINAL PAPER. The central aim is for you to convince others that your cultural product/genre is worthy of their attention and at the same time to give an even-handed report of why not everyone agrees with you.

Your presentation should start with:

- \*a brief description of the cultural product/genre
- \*a carefully selected sharing of "bits" or "portions" of the cultural product/genre
  - e.g.
  - \*a particular song
  - \*readings from a book
  - \*a 5 minute section from a TV show or movie
  - \*a demonstration of an e-game

THESE MAY BE SHARED with CDs, DVDs, handouts, power points, etc. as tools for enhancing presentation.

EACH student will be given a 15 minute time slot. If 2 or more students work together, they will each get 15 minutes. The 15 minutes includes set-up time.

CLASS PRESENTATIONS will count for 10% of your grade. They will be graded on the traditional letter grading scale: A down to E. Each student in a team will get whatever grade the team gets.

TO GET A C or better: students need to

- \*follow instructions and complete the assignment as described
- \*be organized and interesting
- \*show an earnest effort

TO GET A B or better: students need to

- \*prepare a handout of sources used in the presentation
- \*use accurate citations and references on this handout
- \*insert quotable quotes from sources as appropriate
- \*do the above in a way that convinces the reader that the student(s) did not randomly grab paragraphs and quotes (PLEASE)

TO GET AN A: students need to

- \*show depth of thinking, preparation, and application

#### **CLASS ASSIGNMENT #6: EXTRA CREDIT ASSIGNMENT**

Students who wish to may earn extra credit by participating in CarrieLynn Reinhard's doctoral dissertation study. To get the extra credit, you would agree to complete either a self-interview or an in-person/phone interview (your choice) that will take from 1.5 to 3.0 hours maximum. The interview asks you to describe your experiences with

- media you see as intended
- ...for men and boys that you have used only once
- ...for men and boys that you have used multiple times
- ...for women and girls that you have used only once
- ...for women and girls that you have used multiple times

As with all OSU research projects, your participation is voluntary and your responses will be anonymous. CarrieLynn will simply report to me that you have participated.

On week #2 CarrieLynn will describe the project and give you a sign-up sheet. In addition, we will have posted to the class web-site the following to help you in your decision making:

- \*a copy of the phone/in-person interviewing instrument
- \*a copy of the self-interviewing instrument
- \*a copy of a completed self-interview

To access these documents simply go to the class web site URL named above.

Participating in extra credit will raise your grade by one letter step. A C- would go to a C+; a C+ to a B-, etc.

### ASSIGNMENT DUE DATES AND OVERVIEW OF GRADING STRUCTURE:

ASSIGNMENT	# due	% grade	DEADLINE
#1: READING PAPERS	5, 3 pages each	40%	None other than final hand-in date. See class calendar.
#2: ORAL REPORT TICKETS	5, use white form	Not graded. Each is a ticket Entitling you to hand in a READING PAPER.	None, except can only do one per class. CAN BE FILLED IN PRIOR TO CLASS but must be Presented at the class session and handed in at the end of that class.
#3: CLASS SELF-JOURNALINGS	5, use blue form	10%	None, except can only do one Per class and must be handed in at the end of the class. MUST BE FILLED IN IN CLASS.
#4: FINAL CLASS PAPER	1, max 15 pages	40%	None other than final hand-in date. See class calendar.
#5: CLASS PRESENTATIONS	1, max 15 min	10%	In slots auctioned off (or Assigned randomly) for weeks #7 through #10, see class calendar
#6: EXTRA CREDIT	1	Participation raises grade one letter step, e.g. C- to C.	Arranged with CarrieLynn Reinhard

### USUAL CLASS SCHEDULE:

- \*You may bring snacks, supper, dinner to class. Be kind, keep the smelly stuff down.
- \*You may exit and re-enter class at any time without permission
- \*You are, we assume, AN ADULT OF YOUR SPECIES.

	<b>WEEKS #2 THROUGH #6</b>
3:30-4:00	Getting started, question and answer, class planning
4:00-4:30	Small groups for oral reports
4:30-5:15	Debriefing in larger class
5:15-5:30	Break
5:30-6:30	Media event (maximum time)
6:30-7:15	Self-journaling entries; closing class rounds
7:15	Meetings with Dr D. and/or Carrie as needed
	<b>WEEKS #7 THROUGH #10</b>
3:30-3:45	Getting started, question and answer, class planning
3:45-4:15	Small groups for oral reports
4:15-4:30	Break
4:30-4:45	Class presentation #1 for the day
4:45-5:00	Class presentation #2 for the day
5:00-5:15	Class presentation #3 for the day
5:15-5:30	Class presentation #4 for the day
5:30-5:45	Class presentation #5 for the day
5:45-6:00	Class presentation #6 for the day
6:00-6:15	Class presentation #7 for the day
6:15-6:30	Class presentation #8 for the day
6:30-7:15	Self-journaling entries; closing class rounds
7:15	Meetings with Dr D. and/or Carrie as needed

**CLASS CALENDAR:**

wk	DATE: Thurs except ***	SUGGESTED READINGS (students may read Whatever interests them at any time)  <b>CLASS EVENTS (see usual schedules above) &amp; DEADLINES</b>
1	Jan 3	Introduction, planning Mystery media event, closing class rounds
2	Jan 10	Class planning, small groups, reading debrief, mystery media event, journal entries, closing rounds  Suggestion readings: Jenkins, THE WOW CLIMAX, Introduction Storey, CULTURAL THEORY, ch 1
3	Jan 17	Class planning, small groups, reading debrief, selected media event, journal entries, closing rounds  Jenkins, THE WOW CLIMAX, ch 1 Storey, CULTURAL THEORY, ch 2
4	Jan 24	Same  Jenkins, THE WOW CLIMAX, ch 2,3 Storey, CULTURAL THEORY, ch 3
5	Jan 31	Same  Jenkins, THE WOW CLIMAX, ch 4 Storey, CULTURAL THEORY, ch 4
6	Feb 7	Same  Jenkins, THE WOW CLIMAX, ch 5 Storey, CULTURAL THEORY, ch 5
7	Feb 14	Small groups, class presentations, journal entries, closing rounds  Jenkins, THE WOW CLIMAX, ch 6 Storey, CULTURAL THEORY, ch 6
8	Feb 21	Same  Jenkins, THE WOW CLIMAX, ch 7 Storey, CULTURAL THEORY, ch 7
9	Feb 28	Same  Jenkins, THE WOW CLIMAX, ch 8 Storey, CULTURAL THEORY, ch 8
10	Mar 6	Same  Jenkins, THE WOW CLIMAX, ch 9 Storey, CULTURAL THEORY, ch 9
EX	**** <b>WED,</b> <b>Mar 12</b> <b>9 am</b>	<b>FINAL DUE DATE FOR ALL PAPERS.</b> PAPERS MAY BE HANDED IN IN CLASS DURING WEEKS 2-10. DURING FINAL WEEKS, HANDED INTO DR D OFFICE, 3020 Derby, or to the WONDROUS JUNGLE BOX OUTSIDE HER OFFICE

**THE UNIVERSITY REQUIRES THAT INSTRUCTORS ADD THESE STATEMENTS TO SYLLABI IN 14-16 PT. TYPE: THIS SYLLABUS CAN BE MADE AVAILABLE UPON REQUEST TO STUDENTS WHO NEED IT IN ALTERNATIVE FORMATS. STUDENTS WITH DISABILITIES ARE RESPONSIBLE FOR MAKING THEIR NEEDS KNOWN TO THE INSTRUCTOR, AND FOR SEEKING AVAILABLE ASSISTANCE IN A TIMELY MANNER.**

**The Ohio State University**  
**Max M. Fisher College of Business**

**Accounting 211: Introduction to Financial Accounting**  
**Course Syllabus - Winter Quarter, 2009**

**Welcome to Accounting 211:** Accounting 211 is the core course in financial accounting that is required of all students in the Fisher College of Business. Accounting 211 is also a great introduction to the world of business. In fact, accounting is sometimes referred to as the *language of business*. That's because the very purpose of accounting is to provide meaningful financial information to individuals and institutions that have an interest in business, whether they be investors, creditors or managers. Most Americans today invest in business through the stock market. Intelligent investors seek out financial information on companies to make more informed investment decisions. It is a company's accounting system that creates and provides the information used by investors. Business managers likewise need information produced through accounting in making the day-to-day operational decisions that improve a company's performance and profitability. This class will be an important class for anyone who is interested in someday participating in or investing in a business. Welcome to the world of business!

**Accounting 211 Structure:** This course is divided into the following two parts:

- Mandatory attendance lab sections that meet once a week (either on Tuesday or Thursday)
- Coursework completed online through carmen with attendance-optional recitations scheduled every Friday

The online coursework is intended to provide students with an understanding of basic financial statements--their nature, purpose and use by business decision makers. Students will also learn the language of accounting, important concepts on which financial reporting is based, and the function of accounting as an information system. The requirements related to the online coursework (three exams and weekly quizzes) will comprise 60% of your final grade in this course.

The weekly lab sessions are intended to give students the opportunity to apply business and accounting skills to real-world applications through the use of case work. During the quarter, students will work in groups to analyze in depth two cases requiring both business and accounting decisions to be made. The requirements related to the weekly lab sessions will comprise 40% of your final grade in this course.

**Accounting 211 Policies:** The information included in the following four files are an integral part of this course syllabus and should be read in their entirety:

- 211 Welcome
- 211 Course Policy
- 211 Description
- OSU Marks and Hours Rules

These files are available on the carmen course website (*click on 'content' on the top navigation bar and then scroll down to the header labeled '211 policies'*).

**I. Weekly Lab Sections (meet every Tuesday or Thursday)**

**Instructor:**

**Name** Teri Ziegler  
**Office** 630 Fisher Hall  
**Phone** 292-5316  
**E-mail** ziegler.44@osu.edu  
**Office Hours** Mondays 10:30-12:00, Tuesdays 12:00-1:30

All communications with instructors, both written and verbal, should include the student's name, day and time of lab, assigned lab group code and lab TA's name. All email communication should include "AMIS 211" in the subject line. Without this information, responses may be delayed or disregarded.

**Objectives.** The purpose of the lab sections is to enhance the learning of the accounting content delivered via the online version of the course. The main objectives of these small group sessions are to enable students to understand the role played by accounting information in making key business decisions and facilitate the development of students' communication and interpersonal skills.

**Winter 2009 Case Schedule (subject to change):**

<b>Date</b>	<b>Topics</b>	<b>In class activity/assignment</b>
<b>Jan 6, 8</b>	Introduction to projects	Formation of groups; lab policies; Hand out JARS Phase 1 JARS Phase 1 group work
<b>Jan 13, 15</b>	Cost Behavior Break Even Analysis Flexible Cash Budget	<b>JARS Phase 1 Due (Beginning of class)</b> Hand out JARS Phase 2 JARS Phase 2 group work
<b>Jan 20, 22</b>	Cost Behavior Break Even Analysis Flexible Cash Budget	JARS Phase 2 group work
<b>Jan 27, 29</b>	Cost Behavior Break Even Analysis Flexible Cash Budget	JARS Phase 2 group work <b>JARS Phase 2 Due (End of class)</b>
<b>Feb 3, 5</b>	Journal Entries Balance Sheet	Hand out JARS Phase 3 JARS Phase 3 group work
<b>Feb 10, 12</b>	Journal Entries Balance Sheet	JARS Phase 3 group work <b>JARS Phase 3 Due (End of class)</b>
<b>Feb 17, 19</b>	Income Statement	Hand out JARS Phase 4 JARS Phase 4 group work
<b>Feb 24, 26</b>	Income Statement	JARS Phase 4 group work <b>JARS Phase 4 Due (End of class)</b>
<b>Mar 3, 5</b>	Revenue Recognition	Hand out GDM GDM group work
<b>Mar 10, 12</b>	Revenue Recognition	Course Evaluations GDM group work <b>GDM Due (End of class)</b>



## II. Online Course Materials (recitation meeting every Friday)

### Instructor:

**Instructor**        **Marc H. Smith**  
**Office**            **348 Fisher Hall**  
**Phone**            **292-8753**  
**E-mail**            **mhsmithosu@yahoo.com**  
**Office Hours**    **Monday from 2:15 – 3:15 pm; Friday from 2:30 – 3:30 pm and by appointment**

### Course Materials:

1. Kimmel, Weygandt, Kieso, *Financial Accounting: Tools for Business Decision Making*, Fourth Edition, John Wiley & Sons Publishing Company, 2007 (*Required*)
2. **Non-programmable calculator** to be used at exams (*Required*)

**Keys to Success in Accounting 211:** Accounting 211 is not a class that requires proficiency in higher math. Although accounting and business finance are numbers oriented, the math involved is basic. What is important in a study of accounting and business is the ability to organize and analyze information. Business language and terms are carefully defined and business communication requires the precise and proper use of those terms. An ability to read and communicate with clarity is critical to success in this class.

*Because this class is being taken with relatively few classroom lectures and homework is not turned in for credit, a higher level of self-discipline is required in order to successfully complete this course.* You cannot afford to get behind. It is strongly recommended that you set up a personal study schedule that specifically earmarks time when you will regularly work on the material for this course. If you do not stay up with the course schedule provided in this syllabus you will not successfully complete this course.

**Disability Services:** The Office of Disability Services verifies students with specific disabilities and develops strategies to meet the needs of these students. Students requiring accommodations based on identified disabilities should contact the instructor at the beginning of the quarter to discuss the student's individual needs. All students with specific disability needs are strongly encouraged to contact the Office of Disability Services to explore the potential accommodations that may be available to them.

**Carmen Course Site:** All class communications, including any announcements or schedule changes along with all quizzes, checking of grades, etc., will be handled through the carmen course website located at: <http://carmen.osu.edu>. The username and password you will use to log in to web ct are the same ones you use to check your OSU e-mail and to register online for classes. To activate your OSU e-mail visit <http://www.oit.ohio-state.edu/userpass.html> and click on 'how to activate' or call (614) 688-HELP. All lecture materials, solutions to all practice assignments, quizzes, and other relevant information will be posted on the course website.

## II. Online Course Materials (recitation meeting every Friday)

**Class Lectures:** All of the lectures for this course are located on the carmen course site (*click on 'content' on the top navigation bar and then scroll down to the header labeled 'lecture modules'*). The online lectures present the course material in a video lecture format with synchronized graphic displays, sample problems, and solutions. A student can pause the online lectures at any time to make any notations they feel will help them in future study and reviews. In addition, the online lectures can be viewed as many times as necessary to reinforce the learning of difficult concepts. The online lectures are also available in an 'audio-only' format which allows students to listen to the lectures and view the accompanying power point slides without the video. *There are several problems that are worked during each lecture. You should have these problems in front of you while viewing the lectures. The lecture problems can be found on the carmen course site under the header 'lecture modules'*. If you encounter any difficulties in running the online lectures (i.e., the lectures will not load, the lectures run slowly, you do not have high speed internet access), I encourage you to consider purchasing the AMIS 211 CD at the Tuttle uniprint. This CD has all of the online lectures on it, runs much faster than accessing the lectures using the OSU server via carmen, and does not require you to have high speed internet access to run it.

**Recitation Class Attendance:** Every Friday there is a two-hour class meeting scheduled. The professor will meet with the class to answer any questions, go over any problems the students may have encountered during their work with the online lectures, and provide a review of the material from the online lectures. The Friday recitation meetings should provide a strong review of the key points and concepts learned throughout the week via the online lectures. However, it should be noted that the weekly recitations are **not a substitute** for the online lectures. Rather, the weekly recitations are meant to reinforce and complement the material from the online lectures.

**Homework:** There are no formal written homework assignments for this course. However, **practice is essential** to mastering this subject matter. Thus, I have posted practice problems for each topic covered on carmen (click on 'content' on the top navigation bar and then scroll down to the header labeled 'practice assignments'). *Although these practice assignments will not be submitted or graded, your ultimate success on quizzes and exams will be directly correlated to your ability to understand and do these homework problems on your own.* Because homework solutions and explanations are provided (click on 'content' on the top navigation bar and then scroll down to the header labeled 'practice assignment solutions'), many students will be tempted to simply refer to the solutions rather than hammering out a problem on their own. This will be a serious mistake. The best learning takes place when students work through problems on their own before resorting to a provided solution. *You must be able to understand and do these homework problems on your own without references to do well on the exams.*

**TA Assistance.** There are seven TAs assigned to work with this course offering over 60 hours of free tutoring services to assist students in solving problems, answering questions, etc. The days, times, and location of the TA office hours are posted on the carmen course site (click on 'content' on the top navigation bar and then scroll down to the header labeled 'TA help sessions').

## II. Online Course Materials (recitation meeting every Friday)

**Other Important Learning Resources:** The following learning resources are also available

1. **copies of the power point slides for each online lecture**  
(these are available online under the 'lecture modules' header on carmen or can be purchased as a course packet from uniprint)
2. **printed transcripts for each online lecture**  
(these are available online under the 'lecture modules' header on carmen or can be purchased as a course packet from uniprint)
3. **MP-3 versions of the online lectures** (available under the 'lecture modules' header on carmen)

**WileyPLUS:** WileyPLUS is an online learning resource provided by the publisher of our textbook. These resources include, among other items, a complete HTML version of the text, MP3 and iPod content, flash cards, interactive problems and tutorials, practice quizzes and a link-to-text feature that directs one to the relevant portions of the online text while working through problems. To begin using WileyPLUS you need to enter the registration code included with your textbook by going to the class section URL listed below (please note that a registration code granting access to WileyPlus is not included with the purchase of a used textbook, but can be purchased separately from Wiley e-commerce, if desired):

Class Section Name	Class Section URL
AMIS 211	<a href="http://edugen.wiley.com/edugen/class/cls88838/">http://edugen.wiley.com/edugen/class/cls88838/</a>

Once you go to your class section URL, click on 'register'. If you need any help, watch this registration tutorial at [www.wileyplus.com/register](http://www.wileyplus.com/register) or use the live chat function at [www.wileyplus.com/support](http://www.wileyplus.com/support). After you are registered, you can log in at [www.wileyplus.com](http://www.wileyplus.com) and begin using the available resources.

**Quizzes:** Seven (7) lesson quizzes will be given online through the carmen course website during the quarter. The primary purpose of these quizzes is to encourage and reward the student's timely progress through the course materials. Each lesson quiz covers only the material for the online lectures noted in the course schedule included in this syllabus. A student should be well prepared for a quiz if they have reviewed the online lectures and have completed the homework problems assigned for those lectures.

Each lesson quiz consists of some combination of true/false, matching, multiple choice, and calculated questions, for a total of 20 points per quiz. Only the 5 best out of the 7 possible quiz scores will be used in determining a student's final grade. **No late quizzes will be accepted for any reason (refer to the quiz deadlines noted in the course schedule).** If you are unable to take a quiz due to illness or for any other reason, then that quiz will become one of the two to be dropped for grading purposes.

All lesson quizzes are to be taken online through the course website by clicking on "Quizzes" in the upper left corner on the home page of the site and then selecting the specific Quiz #. ***The quizzes are to be treated as open-book quizzes meaning you may use your notes, textbook and other reference materials to complete the quizzes.*** Additionally, the quizzes are not timed so you may take as much time as needed to complete each quiz. I encourage you to open the quiz at the beginning of the week so you may begin working on the quiz questions. ***You may submit the quizzes as early as you wish but not later than 5:00 pm on the dates noted in the course schedule.***

You may open and close the quizzes in carmen as many times as you want during the week, however, you are only able to submit the quiz once. Thus, please do not submit the quiz until you have answered all questions and are ready to turn in your answers for grading. Your quiz grade will be viewable after the deadline for the quiz. As such, if you submit your quiz early you will not see your grade until after 5:00 on the due date.

**These quizzes are pop-ups in carmen. If you click on the link and nothing happens, you probably have a pop-up ad blocker enabled on your security settings. You must disable the blocker while you work on these quizzes. This can be done by holding down the control button on your keyboard at the same time you click on the link for the quiz.**

**The answers to the quizzes with accompanying explanations on how to solve the problems will be available after the deadline for each quiz.** The quiz solutions can be accessed by clicking on 'content' on the top navigation bar and then scrolling down to the header labeled 'quiz solutions'.

**Academic Misconduct:** According to University Rule 3335-31-02, all suspected cases of academic misconduct must be reported to the Committee on Academic Misconduct. The term 'academic misconduct' includes, but is not limited to, copying any part of someone else's work on quizzes, exams, and lab assignments and submitting it as your own work, collaboration with other groups in completing lab assignments, dishonest practices in connection with exams and lab assignments, and violation of course policies regarding quizzes, exams, and lab assignments. For additional information on academic misconduct, see the code of student conduct.

## II. Online Course Materials (recitation meeting every Friday)

**Exams:** Three exams will be given throughout the course as noted below. **Please note the first two exams will be given at 10:30 am while the final is at 7:30 pm. Also, please attempt to arrive at the exams approximately twenty minutes early so that we may find you a seat and have everyone ready to begin the exam on time.**

Exam #1: Covers Chapters 1 – 4	[scheduled for Friday, January 30 at 10:30 am]
Exam #2: Covers Chapters 5, 7, 8, and 13	[scheduled for Friday, February 27 at 10:30 am]
Exam #3: Covers Chapters 9, 11, and 12	[scheduled for Wednesday, March 18 at 7:30 pm]

**You must bring some form of picture identification and a non-programmable calculator to each examination. Additionally, you must take the exam in the room that you are assigned. Failure to take the exam in the proper room location will result in a score of 0 on the exam. Exam room assignments will be posted on the carmen website one week prior to the exam. The exams are not comprehensive and will cover only the materials in the chapters designated. If you miss an examination for a valid reason (see 211 course policies posted on carmen) and provide sufficient documentation to support your situation, you will receive an excused absence. The final grade for those students receiving an excused absence will be determined by the method the instructor assigns at the time the absence is judged excused. If you receive an excused absence from the final examination, you will receive an incomplete grade until you complete a make-up exam. If you miss any examination without receiving an excused absence, your score for that examination will be zero.**

**Exam Preparation:** In order to perform well on exams, a student must not only have a solid understanding of the course material but must also be able to apply that understanding to actual problems. The best evidence of a student's adequate preparation for the exams is their ability to do the assigned homework problems on their own without assistance. If you are having difficulty understanding the homework problems you should consider re-reviewing the online lectures and text materials.

**Course Grades.** Grading is based on the following:

Lab Section Assignments	400 points
Exam #1 ( <i>Friday, January 30 at 10:30 am</i> )	165 points
Exam #2 ( <i>Friday, February 27 at 10:30 am</i> )	165 points
Exam #3 ( <i>Wednesday, March 18 at 7:30 pm</i> )	170 points
Lesson Quizzes (5 x 20 points)	<u>100 points</u>
Total Possible Points	1,000 points

## II. Online Course Materials (recitation meeting every Friday)

### Class Schedule:

DATE	TOPIC	TEXTBOOK READINGS	PRACTICE ASSIGNMENTS
Jan 5 – Jan 8	Chapter 1, Modules 1 – 2: Introduction	Ch 1 p 2-27	
January 9	Introduction to online portion of course		
Jan 10 – Jan 15	Chapter 2, Modules 1 – 8: Financial Statements Chapter 3, Modules 1 – 3: Accounting Cycle	Ch 2 p 46-72 Ch 3 p 98-113	Work problems posted on carmen
January 16	Class recitation – Review chapters 2 & 3 <b>Quiz #1 (deadline 5:00 pm on January 18)</b>		
Jan 17 – Jan 22	Chapter 3, Modules 4 – 8: Accounting Cycle Chapter 4, Modules 1 – 9: Accruals & Deferrals	Ch 3 p 114-129 Ch 4 p 156-185	Work problems posted on carmen
January 23	Class recitation – Review chapters 3 & 4 <b>Quiz #2 (deadline 5:00 pm on January 25)</b>		
Jan 24 – Jan 29	Prepare for exam I		
<b>January 30</b>	<b>Exam I – 1:30 pm – location TBA</b>		
Jan 31 – Feb 5	Chapter 5, Modules 1 – 7: Statement of Cash Flows	Ch 12 p 584-618	Work problems posted on carmen
February 6	Class recitation – Review chapter 5 <b>Quiz #3 (deadline 5:00 pm on February 8)</b>		
Feb 7 – Feb 12	Chapter 7, Modules 1 – 8: Accounts Receivable	Ch 5 p 225-232 Ch 8 p 370-390	Work problems posted on carmen
February 13	Class recitation – Review chapter 7 <b>Quiz #4 (deadline 5:00 pm on February 15)</b>		
Feb 14 – Feb 19	Chapter 8, Modules 1 – 7: Inventory Chapter 13, Modules 1 – 2: Investments	Ch 5 p 216-241 Ch 6 p 266-282 App D p 1-5, 8-9	Work problems posted on carmen
February 20	Class recitation – Review chapters 8 & 13 <b>Quiz #5 (deadline 5:00 pm on February 22)</b>		
Feb 21 – Feb 26	Prepare for exam II		
<b>February 27</b>	<b>Exam II – 1:30 pm – location TBA</b>		
Feb 28 – Mar 5	Chapter 9, Modules 1 – 9: Plant Assets & Depreciation Chapter 11, Modules 1 – 5: Time Value of Money	Ch 9 p 418-451 App C p 1-13	Work problems posted on carmen
March 6	Class recitation – Review chapters 9 & 11 <b>Quiz #6 (deadline 5:00 pm on March 8)</b>		
Mar 7 – Mar 12	Chapter 11, Modules 6 – 10: Liabilities Chapter 12, Modules 1 – 8: Stockholders' Equity	Ch 10 p 472-480 Ch 11 p 532-560	Work problems posted on carmen
March 13	Class recitation – Review chapters 11 & 12 <b>Quiz #7 (deadline 5:00 pm on March 15)</b>		
Mar 14 – Mar 17	Prepare for exam III		
<b>March 18</b>	<b>Exam III – 7:30 pm – location TBA</b>		

***Personal Creativity and Innovation***  
**at The Ohio State University (BUS-MHR 390)**



This course on *Personal Creativity and Innovation* is offered through the [Center for Entrepreneurship](#) at the [Fisher College of Business](#) at [The Ohio State University](#).

*Personal Creativity and Innovation* (BUS-MHR 390)

Credit Hours: 4

Course Description:

*Personal Creativity and Innovation* explores how people, places, and practices foster personal creativity; develops the students' ability to create innovative concepts for new products and services.

**Course Goals**

*Personal Creativity and Innovation* seeks to expand our creativity, whether or not we consider ourselves creative. Our goals:

- Define "creativity." An oft-used word, it has come to mean many things. We need a working definition, so that we can achieve a clearly identified goal.
- Discuss methods that contribute to individual, team and organizational creativity.
- Develop a program of continuing study and practice that develops creative mentors, practices and environments.
- Establish an ultimate creative goal for our careers and our lives. Too many college graduates pursue money as a goal or pursue no goal at all. Alumni of this class will have clearly written goal statements for the rest of their lives.

**Student Learning Objectives**

Students discuss: What is creativity? How can I become more creative? How can we lead others to greater creativity? Readings include academic, management, spiritual, confessional, and self-development literature on creativity, productivity, happiness and the optimal experience. Assignments include private daily writings and self-assessments of personal creativity. In order to become more creative, students must be willing to look within themselves and share what they find.

In the end, students can:

- Make creatives more creative. For the student who is regarded (by self and others) as creative, we will develop a better understanding of (1) how the student got to that point, (2) how the student can expand creative ability, and (3) how to increase the student's productivity while decreasing anxiety.

- Find the creative in all of us. For the student who has long thought, "I'm not creative," we will reveal internal creative ability and help the student embrace opportunities to achieve creative goals. You deserve to be more confident about your creative talent.
- Manage the creative team. For the students who work with others (by the hour, day, week or life), we will explore team building exercises and practices.
- Grow the creative organization. For the student who works in a larger organization, we will examine case histories for a better understanding of organizational creativity.

**PLEASE CAREFULLY NOTE THE ASSIGNMENTS DUE AT THE BEGINNING OF THE FIRST CLASS (SEE BELOW). THESE ASSIGNMENTS MUST BE COMPLETED WELL AND SUBMITTED TO ENTER THE FIRST CLASS.**

### **Former Students Offer Their Perspectives**

Here are some comments from three wonderful recent students:

"I learned how to recognize and capitalize on creative opportunities. I learned techniques to push the envelope of my creativity."

"This was an interesting adventure of self discovery, a unique experience that is a MUST! An atypical, entertaining, keeps-your-attention instructor who breaks the norm."

"This 'can-opener' will open your mind and emotions and expose your complexities in an environment not only safe enough to discover and explore them but to speak openly about them and with a community of new confidantes. The readings help you understand your struggle and ease you into the realm of deep questioning in an intense and intriguing manner. Expect to test and develop your emotional maturity in an unorthodox MBA setting. Each class is different and you can never get enough; you're not supposed to - this class merely sets things in motion that will help you be more attentive to your whole self beyond this class. Don't expect to be uncomfortable forever - you'll begin to like what you discover about yourself."

On the other hand, the most recent students -- a great group of people -- suggested that I offer some warnings to students who are thinking about taking the class. So, let your expectations be guided:

1. The course can be unpredictable. I will lead (and be led) as the classroom conversation strays. Do not expect predictability.
2. The course is deceptively difficult. There is much reading and writing. But the work does not have diminishing returns; incremental effort yields incremental gain.

### **Assignments for The First Class**

Here are the assignments due by the start of the first class:

#### 1. Readings:

- a) This syllabus completely.
- b) The preface to *The Artist's Way At Work: Riding The Dragon*. Again, see "Readings," below.



2. Creativity résumé: [email to Artie Isaac](#), before the start of the first class, the following information (please answer each item separately):

- a) Your career résumé, *plus...*
- b) What you like to be called. If your name has ever been mispronounced, please provide a phonetic definition. Example: "R-tea EYES-ick." Please offer a clever way for others to remember your name.
- c) A photograph of you, simply to help me learn your name. (This is optional.)
- d) Describe yourself, in a way that makes you come alive as a person. You get to decide what you reveal and at what length.
- e) Describe why you want to take this course. Give me as much detail as possible. How did you learn about it? If someone recommended it, who and why did he/she do so? If any part of the syllabus spoke to you strongly, which part and why?
- f) List specific learning outcomes you like to gain from this course. An example of such an outcome is "I would like to learn how to stop being bothered by what I think others are thinking about me."
- g) Describe how others who take the course will benefit from having you in it.
- h) Describe your commitment to this course. This course requires an enormous desire to be creative, intense engagement in class, and willingness to share personal, emotional information with others. If you are not committed to participating at this level, you will be doing a disservice to yourself as well as other members of class. Are you fully prepared to take responsibility to make this class a resounding success for yourself as well as for others?

Suggested length: One page is too short, and 20 pages is too long.

ATTRIBUTION: Some elements of this assignment are based on questions asked by [Srikumar S. Rao, Ph.D.](#), adjunct professor at the Columbia University Graduate School of Business, New York. Professor Rao has kindly authorized my use here. Here is his syllabus for [Creativity and Personal Mastery](#), a course taught at the Columbia University Graduate School of Business. (This is *not* our syllabus. It is an MBA-level syllabus which inspires the continuing development of class. The reading list is daunting.)

### **Group Case Analyses**

Groups (of 3 to 4 students each) will analyze the two cases in this class, submitting a (not more than) two-page brief and being prepared to present their ideas in class.

### **Individual Written Assignment:**

#### ***Plan for Lifelong Creative Development***

During the sixth and eighth weeks, each student will submit a revised draft of a personal plan for lifelong creative development. This well-considered plan will include:

- Four personal goals for your creativity: business, personal, community and family. What will you achieve to change the world and make yourself famous in your hometown or

beyond? How will you change the world, or your small corner of it? What will you do that makes your teachers proud?

- A syllabus of 36 monthly assignments for study and living an ever more creative life. What will you read, what will you study, where will you travel, who will you meet — in order to make yourself more creative?

### **Grading**

This course has no formal final examination. Grades will be determined as follows:

- 10% — initial creativity resume (due before first class)
- 30% — group case submissions, written and presented
- 10% — email descriptions of weekly creative time outs, as described in *The Artist's Way*
- 10% — completion of Morning Pages, as described in *The Artist's Way*
- 15% — first draft of *Plan for Lifelong Creative Development*
- 25% — final *Plan for Lifelong Creative Development*

Grading will be based on the following standards:

- A = deep understanding, personal reflection, clear (client-ready) expression
- B = strong understanding with personal reflection
- C = understanding without personal reflection
- D = faulty understanding
- F = sullenness, sloth, or contempt before investigation; physically injures teacher.

### **Office Hours**

I am available by appointment. We can meet on campus or at my office and discuss any questions or suggestions you might have — or just talk about anything. To schedule a meeting, contact me at [artie@youngisaac.com](mailto:artie@youngisaac.com).

### **Required Readings**

There is only one required text book and two case booklets for purchase:

## ON BEING (MORE) CREATIVE



Mark Bryan and Julia Cameron, [\*The Artist's Way At Work: Riding The Dragon\*](#), Harper Paperbacks, 1999, 304 pages, ISBN: 0688166350.

*Amazon.com* (Karen Karleski) says: "Adapting their techniques for fostering creativity as a means to spiritual fulfillment for the workplace, the authors of *The Artist's Way at Work* have shown that people can thrive at their jobs when they take time to nurture their spirit and listen to their thoughts. The book features psychological guidance, anecdotes, and exercises to assist the reader in sorting out the multitude of happenings, commitments, and choices in one's life. Again, these authors of the enormously successful *The Artist's Way* recommend their fundamental technique of "morning pages" — a kind of free-form journaling — to unravel thoughts and feelings, focus energy, and direct action. The beautiful surprise of this deceptively simple exercise is that it actually works! It's making the time to do morning pages that's the real battle. But, if you, like so many others, feel swept up by the tidal wave of our fast-paced, noisy culture, then the authors' slow and steady steps toward reclaiming the spiritual self are invaluable. Some of the suggestions and exercises are a bit out of touch with the complex, and often emotionally-charged, political maneuverings of corporate culture, but the aim of cultivating an individual's ingenuity and resourcefulness is effective and expertly structured. Overall, the authors' philosophy boils down to change that begins with a constantly emerging self. With this book's help, you'll not only find how that new self spawns clarity and grace, but how widely their effects can reverberate throughout the workplace."

## ON INNOVATION IN PRACTICE

Two Harvard Business School Cases will be discussed in class:



*IDEO Product Development* — IDEO, the world's leading product design firm, and its innovation culture and process. Emphasis is placed on the important role of prototyping and experimentation in general, and in the design of the very successful Palm V handheld computer in particular. A studio leader is asked by a business start-up (Handspring) to develop a novel hand-held computer (Visor) in less than half the time it took to develop the Palm V, requiring several shortcuts to IDEO's legendary innovation process. Focuses on: 1) prototyping and experimentation practices at a leading product developer; 2) the role of playfulness, discipline, and structure in innovation processes; and 3) the managerial challenges of creating and managing an unusually creative and innovative company culture. Includes color exhibits.



*Cirque du Soleil* — Retaining talent is an issue for any company whose success relies on the creativity and excellence of its employees. This is especially true for Cirque du Soleil, the spectacularly successful "circus without animals," whose 2,100 employees include

500 artists--mimes, clowns, acrobats, gymnasts, musicians, and production professionals. Managing a company full of creative people is a juggling act in itself, between keeping its artists happy and pursuing a successful strategy for attracting more business and talent.

The following texts will be excerpted and produced in a UniPrint course packet.

## ON THE PSYCHOLOGY OF CREATIVITY

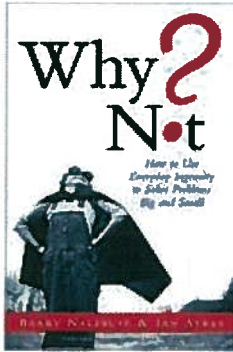


Mihaly Csikszentmihalyi, *Finding Flow: The Psychology of Engagement with Everyday Life*, Basic Books/HarperCollins, 1998, 181 pages, ISBN: 0465024114.

Dr. Csikszentmihalyi (chick-SENT-me-high) is professor and former chairman of the Department of Psychology at the University of Chicago.

*Publishers Weekly* says: “Based on interviews with 91 internationally recognized creative people—among them Nobel physicist John Bardeen, arts administrator-performer Kitty Carlisle Hart, writer Denise Levertov, jazz musician Oscar Peterson, electronics executive Robert Galvin—this book offers a highly readable anatomy of creativity. As Csikszentmihalyi argues, creativity requires not only unusual individuals, but a culture and field of experts that can foster and validate such work. Most creative people, the author suggests, have dialectic personalities: smart yet naive, both extroverted and introverted, etc. Expanding on his previous book, Csikszentmihalyi suggests that complex and challenging work exemplifies fully engaged ‘flow.’ Synthesizing study results, he reports that none of the interviewees was popular during adolescence; while they were not necessarily more brilliant than their college peers, they displayed more ‘concentrated attention.’ Later, they kept a consistent focus on future work. The author reminds us that while individuals can make their own opportunities, a supportive society offering resources and rewards can foster creativity. His advice may sound like homilies — ‘Try to be surprised by something every day’ — but is often worthy.”

## ON GENERATING IDEAS AND SOLVING PROBLEMS

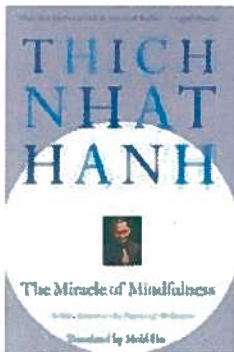


Barry J. Nalebuff, Ian Ayres, [Why Not?: How To Use Everyday Ingenuity To Solve Problems Big And Small](#), Harvard Business School, 2004, 238 pages, ISBN: 1591396816.

*Booklist* (David Siegfried) says: “The authors, professors at Yale University, have made careers out of creating solutions to everyday problems and bringing new ideas to market. One of their ideas, a naturally brewed, barely sweetened bottled tea called Honest Tea, fills the wide gap between bottled water and the many syrupy-sweet beverages on the market. Confirming the view among many inventors that the process of innovation can be automated, the authors outline four central idea-generating tools that are simple and fun to play around with. Much like solving a brainteaser where the answer should be obvious, these techniques force readers to challenge conventional wisdom.”

## FOR LIVING IN THE PRESENT

Two Zen teachers and one Harvard professor will be read:



Thich Nhat Hanh, [The Miracle of Mindfulness](#), Beacon Press, 1999, 140 pages, ISBN: 0807012394.

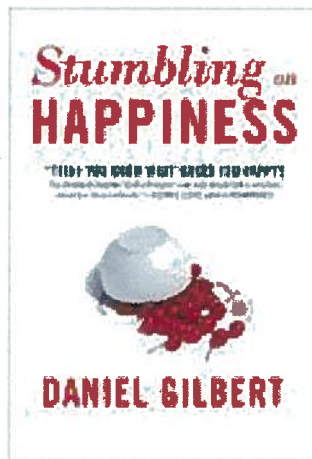
*Amazon.com* says: “One of Thich Nhat Hanh's most popular books, *The Miracle of Mindfulness* is about how to take hold of your consciousness and keep it alive to the present reality, whether eating a tangerine, playing with your children, or washing the dishes. A world-renowned Zen master, Nhat Hanh weaves practical instruction with anecdotes and other stories to show how the meditative mind can be achieved at all times and how it can help us all ‘reveal and heal.’ Nhat Hanh is a master at helping us find a calm refuge

within ourselves and teaching us how to reach out from there to the rest of the world.”



Shunryu Suzuki, *Zen Mind, Beginner's Mind*, Shambhala, 2006, 179 pages, ISBN: 978-1-59030-267-5.

From the book jacket: "Since its original publication over thirty years ago, *Zen Mind, Beginner's Mind* has become one of the great modern Zen classics, much beloved, much re-read, and much recommended as the best first book to read on Zen."



Daniel Gilbert, *Stumbling on Happiness*, Alfred A. Knopf, 2006, 277 pages, ISBN: 1-4000-7742-7.

From the book jacket: "In this brilliant, witty, and accessible book, renowned Harvard professor Daniel Gilbert describes the foibles of imagination and illusion of foresight that cause each of us to misconceive our tomorrows and misestimate our satisfactions."

## Class Schedule

**The following is a draft in development.**

### Week #1, Session #1: **Creative Histories**

"Introduction," *The Artist's Way*, pages xv-xxi

Submit creativity résumé *before class* (see above).

### Week #1, Session #2

"Week 1: Emergence," *The Artist's Way*, pages 2-20

### Week #2, Session #3: **Happiness**

"Journey to Elsewhen" and "The View from in Here," *Stumbling on Happiness*, pp. 3-54

### Week #2, Session #4

"Week 2: The Roar of Awakening," *The Artist's Way*, pages 22-49

### Week #3, Session #5: **FLOW**

"The Structures of Everyday Life," *Finding Flow*, pp. 1-16

"How We Feel When Doing Different Things," *Finding Flow*, pp. 35-48

### Week #3, Session #6

"Week 3: Soaring," *The Artist's Way*, pages 50-70

### Week #4, Session #7: **Innovation in Practice, I**

HBS Case: *IDEO Product Development*

### Week #4, Session #8

"Week 4: The Abyss," *The Artist's Way*, pages 72-90

### Week #5, Session #9: **Setting The Goal**

Submit first draft of *Plan for Lifelong Creative Development* (see above).

### Week #5, Session #10

"Week 5: Surviving The Abyss," *The Artist's Way*, pages 92-109

### Week #6, Session #11: **Improvisation**

*Miracle of Mindfulness*, pages [TBD]

"Prologue: Beginner's Mind," *Zen Mind, Beginner's Mind*, pages 1-3

### Week #6, Session #12

"Week 6: The Pearl of Wisdom," *The Artist's Way*, pages 110-127

### Week #7, Session #13: **A Life of Learning**

"The Autotelic Personality," *FLOW*, pp. 116-130

Submit final *Plan for Lifelong Creative Development* (see above).



Week #7, Session #14

“Week 7: Learning (And Teaching),” *The Artist’s Way*, pages 128-154

Week #8, Session #15: **Innovation in Practice, II**

HBS Case: *Cirque du Soleil*

Week #8, Session #16

“Week 8: Teaching (And Learning),” *The Artist’s Way*, pages 156-191

Week #9, Session #17: **The Artist In The Organization**

"Creativity and the Role of the Leader," *Harvard Business Review*, October 2008, pages 100-109.

Week #9, Session #18

“Week 9: Owning Our Ambition,” *The Artist’s Way*, pages 192-207

Week #10, Session #19: **Four Methods**

"Good Ideas and How to Generate Them," *Why Not?*, pages 13-42.

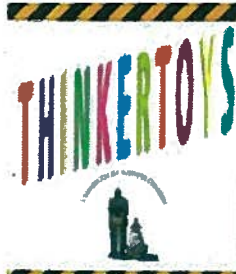
Week #10, Session #20

“Week 10: Living With Passion,” *The Artist’s Way*, pages 208-225

### **Additional Resources**

These books are not required for the course, but are recommended for further study and practice:

#### **FOR HANDS-ON CREATIVE STRATEGIES**



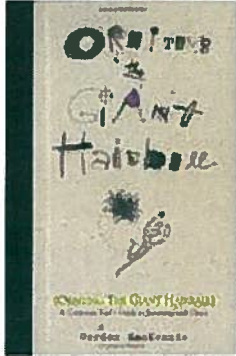
Michael Michalko, *[THINKERTOYS: A Handbook of Creative Thinking Techniques](#)*, Ten Speed Press, 1991, 352 pages, ISBN: 0898154081.

Ten Speed Press says: “IDEAS! In hindsight, every great idea seems obvious. But how can you be the person who comes up with those ideas? *THINKERTOYS* makes it easier, with over 30 meticulously outlined techniques, and hundreds of hints, tricks, tips and tales to turn anyone into a startlingly creative thinker. *THINKERTOYS* provides concrete, powerful idea-generating tools that have been tested and proven at some of America's top companies. *THINKERTOYS* will teach you to generate ideas for new businesses, new products and product extensions, new markets, and new sales techniques. It outlines practical techniques that can be used by individuals, or in meetings and brainstorming sessions - including cutting-edge information on left brain/right brain thought and overcoming mental blocks to creativity. Michael Michalko is a full-time creativity consultant whose clients range from Fortune 500 companies to individual executives,



small business-people, and entrepreneurs. He has also been involved with facilitating government think tanks, and the startup of a number of new businesses.”

### ON UNDERSTANDING THE CREATIVE PERSPECTIVE



Gordon MacKenzie, *Orbiting the Giant Hairball: A Corporate Fool's Guide to Surviving With Grace*, Viking, 1998, 224 pages, ISBN: 0670879835.

*Amazon.com* says: “In his deeply funny book, exuberantly illustrated in full color, he shares the story of his own professional evolution, together with lessons on awakening and fostering creative genius. Originally self-published and already a business ‘cult classic’, this personally empowering and entertaining look at the intersection between human creativity and the bottom line is now widely available to bookstores. It will be a must-read for any manager looking for new ways to invigorate employees, and any professional who wants to achieve his or her best, most self-expressive, most creative and fulfilling work.”

### FOR TRUSTING YOUR GUT INSTINCTS



Malcolm Gladwell, *Blink: The Power of Thinking without Thinking*, Little, Brown & Company, 2005, 288 pages, ISBN: 0316172324.

*Amazon.com's* Barbara Mackoff says: “*Blink* is about the first two seconds of looking — the decisive glance that knows in an instant. Gladwell, the best-selling author of *The Tipping Point*, campaigns for snap judgments and mind reading with a gift for translating research into splendid storytelling. Building his case with scenes from a marriage, heart attack triage, speed dating, choking on the golf course, selling cars, and military maneuvers, he persuades readers to think small and focus on the meaning of ‘thin slices’ of behavior. The key is to rely on our ‘adaptive unconscious’ — a 24/7 mental valet — that provides us with instant and sophisticated information to warn of danger, read a stranger, or react to a new idea. Gladwell includes caveats about leaping to conclusions: marketers can manipulate our first impressions, high arousal moments make us ‘mind blind,’ focusing on the wrong cue leaves us vulnerable to ‘the Warren Harding

Effect' (i.e., voting for a handsome but hapless president). In a provocative chapter that exposes the 'dark side of blink,' he illuminates the failure of rapid cognition in the tragic stakeout and murder of Amadou Diallo in the Bronx. He underlines studies about autism, facial reading and cardio uptick to urge training that enhances high-stakes decision-making. In this brilliant, cage-rattling book, one can only wish for a thicker slice of Gladwell's ideas about what Blink Camp might look like.”

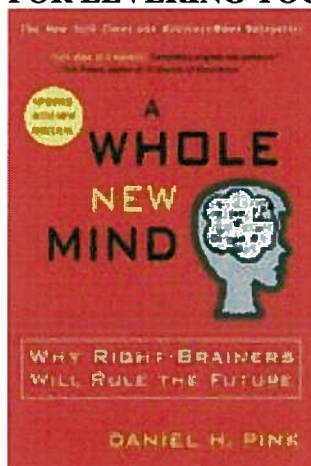
### FOR LIVING WITHIN YOUR MEANS



Thomas J. Stanley and William D. Danko, [\*The Millionaire Next Door\*](#), Pocket, 1998, 272 pages, ISBN: 0671015206.

*Amazon.com* says: “How can you join the ranks of America's wealthy (defined as people whose net worth is over one million dollars)? It's easy, say doctors Stanley and Danko, who have spent the last 20 years interviewing members of this elite club: you just have to follow seven simple rules. The first rule is, always live well below your means. The last rule is, choose your occupation wisely. You'll have to buy the book to find out the other five.... The authors' conclusions are commonsensical. But, as they point out, their prescription often flies in the face of what we think wealthy people should do. There are no pop stars or athletes in this book, but plenty of wall-board manufacturers — particularly ones who take cheap, infrequent vacations! Stanley and Danko mercilessly show how wealth takes sacrifice, discipline, and hard work, qualities that are positively discouraged by our high-consumption society. 'You aren't what you drive,' admonish the authors. Somewhere, Benjamin Franklin is smiling.”

### FOR LEVERING YOUR BRAIN

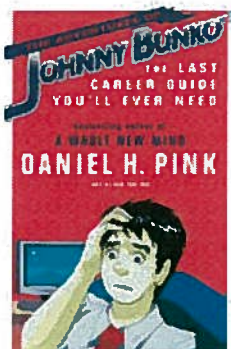


Daniel H. Pink, [\*A Whole New Mind: Moving from the\*](#)

[Information Age to the Conceptual Age](#), Riverhead Books, 2005, 272 pages, ISBN: 1573223085.

*Publishers Weekly* says: "Just as information workers surpassed physical laborers in economic importance, Pink claims, the workplace terrain is changing yet again, and power will inevitably shift to people who possess strong right brain qualities. His advocacy of 'R-directed thinking' begins with a bit of neuroscience tourism to a brain lab that will be extremely familiar to those who read Steven Johnson's *Mind Wide Open* last year, but while Johnson was fascinated by the brain's internal processes, Pink is more concerned with how certain skill sets can be harnessed effectively in the dawning 'Conceptual Age.' The second half of the book details the six 'senses' Pink identifies as crucial to success in the new economy—design, story, symphony, empathy, play and meaning—while 'portfolio' sections offer practical (and sometimes whimsical) advice on how to cultivate these skills within oneself. Thought-provoking moments abound—from the results of an intensive drawing workshop to the claim that 'bad design' created the chaos of the 2000 presidential election—but the basic premise may still strike some as unproven. Furthermore, the warning that people who don't nurture their right brains 'may miss out, or worse, suffer' in the economy of tomorrow comes off as alarmist. But since Pink's last big idea (*Free Agent Nation*) has become a cornerstone of employee-management relations, expect just as much buzz around his latest theory."

#### FOR PLANNING YOUR CAREER



Daniel H. Pink, [The Adventures of Johnny Bunko: The Last Career Guide You'll Ever Need](#), Riverhead Trade, 2008, 160 pages, ISBN: 1594482918.

"Any career consultant -- or high-school guidance counselor -- who doesn't immediately order copies of this book in bulk is missing the boat -- big time." -- *Miami Herald*

"Hard-hitting and informative yet bursting with optimism . . . Pink has a knack for teaching in such an entertaining way that you'll forget you are learning." -- *Forbes*

"Outrageous, delightful ... If the precepts in *The Adventures of Johnny Bunko* help some slackers open nail salons or become billionaires in some offbeat business, that's all to the good" -- *Wall Street Journal*

"The ideal gift for those in need of a career shakeup who claim they have no time to even think about next steps." -- *NYTimes.com*

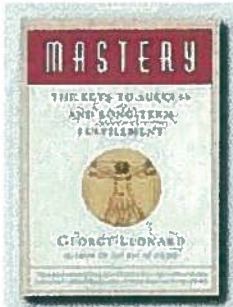
## FOR NOT BEING A SLAVE TO YOUR GROWING BUSINESS



Michael E. Gerber, *[The E-Myth Revisited: Why Most Small Businesses Don't Work and What to Do About It](#)*, Collins, 1995, 288 pages, ISBN: 0887307280.

*Amazon.com* says: “In this first new and totally revised edition of the 150,000-copy underground bestseller, *The E-Myth*, Michael Gerber dispels the myths surrounding starting your own business and shows how commonplace assumptions can get in the way of running a business. He walks you through the steps in the life of a business from entrepreneurial infancy, through adolescent growing pains, to the mature entrepreneurial perspective, the guiding light of all businesses that succeed. He then shows how to apply the lessons of franchising to any business — whether or not it is a franchise. Finally, Gerber draws the vital, often overlooked distinction between working on your business and working in your business. After you have read *The E-Myth Revisited*, you will truly be able to grow your business in a predictable and productive way.”

## FOR BUILDING CONFIDENCE



George Leonard, *[Mastery: The Keys to Success and Long-term Fulfillment](#)*, Plume, 1992, 192 pages, ISBN: 0452267560.

*Amazon.com* says: “Drawing on Zen philosophy and his expertise in the martial art of aikido, bestselling author George Leonard shows how the process of mastery can help us attain a higher level of excellence and a deeper sense of satisfaction and fulfillment in our daily lives. Whether you’re seeking to improve your career or your intimate relationships, increase self-esteem or create harmony within yourself, this inspiring prescriptive guide will help you master anything you choose and achieve success in all areas of your life.”

## FOR ROLE PLAYING SILENTLY OR WITH OTHERS

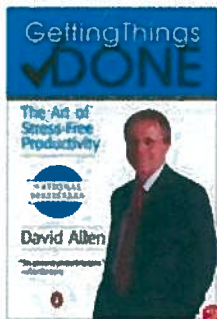


Edward de Bono, *Six Thinking Hats*, Back Bay, 1999, 192 pages, ISBN:

0316178314.

From the back cover of the book: “Through case studies and real-life examples, Dr. de Bono reveals the often surprising ways in which deliberate role playing can make you a better thinker. He offers a powerfully simple tool that you — and your business, whether it’s a start-up or a major corporation — can use to create a climate of clearer thinking, improved communication, and greater creativity.”

## FOR INCREASED PRODUCTIVITY (300 feet)

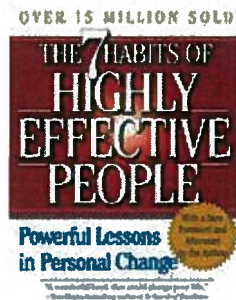


David Allen, *Getting Things Done: The Art of Stress-Free Productivity*, Penguin, 2002, 267 pages, ISBN: 0142000280.

*AudioFile* says: “Productivity trainer and consultant David Allen offers a crash course in basic time management and personal organization. While Allen’s reading is a little stiff, his enthusiasm for the topic and his passion for systems come across loud and clear. Allen’s message is concise: Organize yourself to free your mind for greater pursuits. And this simple production makes that daunting task seem possible. It’s a quick glimpse at setting goals, clearing clutter, and staying focused. Allen’s reading, although one dimensional, suits the nature of the topic, making this worth the time for the effort it will save down the road.”



## FOR INCREASED PRODUCTIVITY (30,000 feet)



**Stephen R. Covey** Stephen R. Covey, [\*The 7 Habits of Highly Effective People\*](#), Free Press, 2004, 384 pages, ISBN: 0743269519.

*Amazon.com* (Joan Price) says: "... a business bestseller with more than 10 million copies sold. Stephen Covey... realizes that true success encompasses a balance of personal and professional effectiveness.... His anecdotes are as frequently from family situations as from business challenges. Before you can adopt the seven habits, you'll need to accomplish what Covey calls a "paradigm shift" — a change in perception and interpretation of how the world works. Covey takes you through this change, which affects how you perceive and act regarding productivity, time management, positive thinking, developing your "proactive muscles" (acting with initiative rather than reacting), and much more."

Additional books will be added.

### Administrative Issues

**Notification of Scores and Final Grades:** The results of any graded materials, including final grades, WILL NOT BE given by the instructor to individual students via phone, US post, e-mail, or verbally in person. Grades will be posted on Carmen. Students may obtain their final grades online by accessing the University Registrar link.

Materials submitted for grading throughout the quarter will be returned to students generally within one week after submission. Students with invalid absences on the return date must retrieve their materials at the instructor's office.

**Disability Accommodation:** Students with disabilities will be given reasonable accommodation and should inform the instructor as soon as possible of their specific needs. Students must be certified by the University Office of Disability Services.

**Appeals:** Grading errors should be corrected. Appeals must be in writing within two weeks after the graded work is made generally available – not the date you first looked at it. If the end of term is within the two-week period, the two weeks will start at the beginning of the next quarter. In general, the entire document will be checked for grading errors, and correcting these could either raise or lower the overall score.

**Academic Misconduct:** Cheating is ground for failing the course and additional sanctions. In accordance with Faculty Rule 3335-5-487, all instances of alleged academic misconduct, illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations and written and oral assignments, will be reported to the Committee on Academic Misconduct, which recommends appropriate sanctions to the Office of Academic Affairs. For additional information, see the [\*Code of Student Conduct\*](#) ([http://studentaffairs.osu.edu/info\\_for\\_students.csc.asp](http://studentaffairs.osu.edu/info_for_students.csc.asp)).

Questions? [Ask me.](#)

Suggestions? [Tell me.](#)

Here is an alternative URL for this page:  
<http://tinyurl.com/OSUCreativity>.



# FISHER

COLLEGE OF BUSINESS

**BUS-MHR 490**

## **New Venture Creation**

**Credit Hours: 4**

**Prerequisites: None**

Winter 2009

Monday and Wednesday 1:30 – 3:18 p.m.  
220 Schoenbaum Hall

**Instructor:** S. Michael Camp, Ph.D.  
Office: 256 Fisher Hall  
Email: [camp.1@osu.edu](mailto:camp.1@osu.edu)  
Phone: 292-3045

**Office**

**Hours:** Monday 12:30 p.m. – 1:30 p.m.  
Thursday 2:30 p.m. – 3:30 p.m. or by appointment

**Text:** Barringer, B. R. & Ireland, D. R. (2007). *Entrepreneurship: Successfully Launching New Ventures* (2<sup>nd</sup> Ed.). Upper Saddle River, NJ: Pearson-Prentice Hall

**Simulation:** Marketplace: New Venture Strategy

### **A Revolution**

There is a revolution today among college students around the world. For these revolutionaries the definition of career success is extremely personal; they strive to make *meaning* with their lives rather than to simply make money. Furthermore, they recognize that personal enterprise is an effective, if not the most effective, means of achieving all that they dream for their lives. They also accept the fact that the traditional employment market no longer guarantees career success. They are the champions of their own destinies. They refuse to take jobs when they have the potential to make jobs while making lasting differences in the world.

BUS-MHR 490 (New Venture Creation) is a survey course that explores the context of and comprehensive process of personal enterprise and new venture creation. Concepts covered in this class include idea creation, feasibility assessment, and evaluation and analysis of business opportunities. Students will be exposed to the critical issues of new venture strategy and business planning through readings, case analyses, guest speakers, a



team-based computerized simulation, final team project (written and oral), and interactive class discussions. The case analyses, guest speakers, simulation and final project provide a wide range of examples to demonstrate and test the students' knowledge regarding specific new venture creation issues covered in class. In the computerized simulation/final project, students will integrate all of their knowledge in the context of one new venture and a competitive strategy environment.

The course is designed to bring together students from many disciplines. Business majors in this course are expected to contribute a foundation of knowledge about a variety of core business functions (e.g., marketing, finance, operations). In many new ventures, however, knowledge of the rules of business is not enough. New ventures often rely on specialized knowledge of other disciplines in order to determine the best mix of resources for generating economic profit. Accordingly, non-business majors in this class will provide critical insights from their respective disciplines, such as engineering, computer science, medicine, agriculture, the arts and others. This design mirrors the environment in most industry settings, and gives students the opportunity to deepen their knowledge of their selected area of study and to learn about other disciplines. We will maximize this opportunity by forming cross-disciplinary teams for all team assignments.

## **Course Objectives**

1. To develop critical thinking skills  
Activities geared toward this goal include weekly decisions in the venture planning simulation, and case analyses/discussions, and the final team project
2. To integrate knowledge across business functions and non-business disciplines  
Activities geared toward this goal include weekly decisions in the venture planning simulation, and case analyses/discussions, and the final team project
3. To provide a basic understanding of entrepreneurship and the process of new venture creation  
Activities geared toward this goal include textbook reading assignments, guest speaker presentations and the venture planning simulation
4. To provide experience in creativity and networking  
Activities geared toward this goal include the team activities, class discussions and guest speaker presentations
5. To develop analytic and decision making skills  
Activities geared toward this goal include the case analyses/discussions, decisions in the venture planning simulation and the final team project

## **Course Procedures**

### ***Text Readings and Case Preparation***

This course uses a combination of readings, lectures, computer simulation, class discussions and guest speakers. The cases and guest speakers are about real entrepreneurs in real business ventures. Some of them emphasize analysis – what made a venture successful or not? Others require a critical decision – standing in the shoes of the case principal(s), what would you do? A good contribution is based on good preparation. **You**

**are expected to complete all reading assignments before the class in which they will be reviewed.** Contribution is based on quality, but some level of quantity is also necessary.

### ***Class Contribution***

Students are expected to attend every class and to arrive by the beginning of class. If you must be absent for reasons of health, or some other legitimate matter, email me before hand. In order to emphasize the necessity to be prepared for and to contribute to each class, class contribution will comprise a significant portion of the final grade (10%). In addition, to emphasize the importance of being a team player, your individual contribution to the team will also comprise a significant portion of the final grade (10%). **As is the case with real world work environments, students are judged not by what they know but by what they contribute.** Even if a student feels that they know the material, unless he or she shares their insights with the class and team, I cannot adequately evaluate one's preparedness and contribution.

Each day we analyze a case or discuss the simulation or readings in class, I will randomly ask a student to "open" the discussion with a summary of the key issues along with their analysis of those issues. At an absolute minimum, each student is expected to be familiar with the material and to understand his or her analysis and conclusions. It is important that each student be prepared to respond to the invitation to open the discussion.

If students are unaccustomed to, or uncomfortable with, the 'give-and-take' of open class discussions, they need to summon their courage, take a chance, manage the risk, and rise to the challenge of participating. Some of the specific things that will have an impact on effective class contribution – during lectures, case discussions, simulation reviews *and* guest speaker presentations – and on which each student will be evaluated include the following.

- Is there a willingness to take intellectual risks and test new ideas or are all comments "safe"?
  - Repeating facts without analysis or conclusions or repeating comments already made by someone else do not represent intellectual risk-taking nor do they earn credit towards your class contribution evaluation.
  - An example of a potentially risky contribution that will be positively viewed is providing an insight about a firm's operations that was not provided in the case discussion or simulation but was gleaned from the data. This can also apply to questions you ask guest speakers.
- Is the contributor a good listener?
- Do the comments and questions add to our understanding of the situation? Are they incisive? Do they cut to the core of the problem?
  - An example of a contribution that will be positively viewed is carefully explaining the major factors affecting a decision, how they were evaluated and how the different factors were weighted.
- Are the points made relevant to the discussion? Are they linked to the comments of others and to the themes that the class is exploring together?

- An example of a contribution that will be positively viewed is describing a situation you have experienced or read about that bears on the discussion.
- Is there a willingness to challenge the ideas that are being expressed by classmates or the instructor?
  - An example of a contribution that will be positively viewed is pointing out an error or weakness in someone's argument/decision, providing an alternative approach, and explaining why the alternative should be preferred.
- Does the contributor integrate material from past class discussions, presentations or readings where appropriate? Do the comments reflect cumulative learning over the course or does the contributor merely consider each discussion in isolation?
  - An example of a contribution that will be positively viewed is exploring an issue that arises naturally from the reading but was not raised directly in the review questions.

### ***Support a Safe Learning Environment***

In many business situations the 'right' answer is unknowable for certain. This truth can cause anxiety among students who are less comfortable taking the risk of being 'wrong' in class discussions. We, as a classroom community, must encourage each other to get accustomed to being uncomfortable. If students are not intellectually uncomfortable, at least a little, they are not learning anything new. It is important that students get practice making decisions under uncertainty— when they do not have all the information they really want – because in the 'real world' we seldom will have all the information needed but will be expected to perform regardless.

To support this kind of risk-taking, we will create a safe learning environment in our classroom. It is important to appreciate that every student is an important part of the class discussion, and that it is equally important that each of us listens carefully to one another and attempts to build on or constructively critique prior comments. Please resist the temptation to jump to topics that are not specifically open for discussion.

What *I* will do to support a safe learning environment:

- Students are not penalized for making comments that do not appear to be the "right answer." It is only through consideration of many diverse opinions and viewpoints that we will move toward greater shared understanding of the multi-dimensional materials this course entails.

What *students* will do to support a safe learning environment:

- It is important that different opinions, assumptions, and methods of analysis be discussed in class. It contributes greatly to the learning process if, when one disagrees with a classmate, he or she explains clearly what they disagree with, why, and how they think the decision should be made. This can be done energetically, but with respect for classmates – belligerence is unnecessary and counterproductive.

### ***Work in Teams***

During the early part of the quarter, we will form competitive teams of five to six students. Every team will include business and non-business students. Team members will work together on all of the team-based assignments over the course of the quarter. Formation of teams and individual roles will be left to the teams' discretion, but I encourage teams to include some variety in terms of education background, gender, ethnicity, nationality, etc. Recognize that the work environment includes such diversity.

### ***Sit in the Same Seat***

In class, team members should sit together in adjacent seats to facilitate discussion and breakout assignments. I require you to sit in the same seat each class. This helps me track your class contribution, and makes it easier for you to interact with your team members during class discussions. Once the teams are formed, I will prepare a seating chart for the class configuration.

### ***Don't Plagiarize or Cheat***

I refer you to the Ohio State University web page that details policies on this matter (<http://oaa.osu.edu/procedures>). Cheating will result, at a minimum, in an F grade for the assignment. All information in written reports from other sources than the author should be cited appropriately. Copying material from the internet or any other source without proper citation is considered plagiarism and cheating. Know, also, that any statistic or empirically testable comment in a business-planning context is meaningless if it is not accompanied by evidence of its validity. An investor is not likely to give you capital based on your hunch. All written work for this course must be submitted electronically and may be vetted through a search engine.

### ***Accommodations for Disabilities***

Students with disabilities who qualify for academic accommodations need to discuss specific needs with me, preferably during the first two weeks of class. Please see <http://www.ods.ohio-state.edu> for assistance.

### ***Understand Your Grade***

The following team and individual components make up the total grade for the class.

Team components (80% of grade):

Business Plan (Marketplace)	45%
Report to the Board (Marketplace)	30%
Marketplace Outcomes	25%

Individual components (20% of grade):

Team Contribution	50%
Class Contribution	50%

## **Team Components**

### ***Marketplace Simulation: Business Plan and Outcomes***

Each team will compete in the Marketplace simulation. Detailed instructions and guidelines will be provided in class. Marketplace is a web-based simulation that challenges students to make realistic business decisions in a competitive, fast-paced market. It allows students to develop and execute a complete marketing strategy, including brand design, pricing, ad copy design, media placement, distribution, and sales force management. Throughout the exercise, students receive information on customer needs as well as a feedback on customer satisfaction with brands, prices and advertising. They discover how their actions reflect in both brand profitability and firm profitability. Simulation participants learn to study competitive tactics and adjust their marketing strategy to stay ahead of the competition. The grading is based on the balanced scorecard that measures profitability, financial performance, customer satisfaction and market share in the targeted market segments and on team contribution. Each team is expected to work a minimum of two (2) hours each week outside of class to review weekly results, formulate weekly strategies, make simulations decision inputs, and prepare board memos and business plans.

## **Individual Components**

### ***Class Contribution***

There are two components of the class contribution grade: overall instructor evaluation and peer/team evaluation. The instructor will make his own independent and subjective evaluation of class contribution throughout the quarter. This evaluation will be based on student contributions to class discussions, executive briefings, guest speaker discussions, and final project presentations.

For each class discussion and executive briefing during the quarter, I will have a number of critical questions that are at the core of the instruction for the class. For class discussions, I reserve the right to randomly choose students to answer each one of these critical questions. Your contribution grade will be adjusted up or down depending on how well you answer the question.

Regarding all class discussions, students who are not asked direct questions by the instructor are free to volunteer their insights, analyses, and questions to the ongoing discussion. The quality of this volunteer contribution is the primary determinant of a student's overall peer evaluation and the instructor evaluation for class contribution scores.

### ***Team Member Peer Evaluation***

I will collect confidential peer evaluations at the end of the course to gauge the extent of each individual's contribution to the team, and may adjust individual grades accordingly. Peer review allows students to provide useful information about teammate contributions, helps avoid free-rider problems, and enables me to reward those who go 'above-and-beyond' their share of the workload.

**Formatting for ALL Written Assignments**

All written reports should be in 12-point font, double-spaced, with margins of at least one inch on all sides. Team members should be listed alphabetically on the first page. All exhibits should be clearly labeled and easily readable. Page limitations will vary by assignment.

**Class Schedule**

<b>Week</b>	<b>Day</b>	<b>Date</b>	<b>Topic</b>	<b>Assignment</b>
<b>ESSENCE</b>				
1	M	05-Jan	<b>Introduction to Course and Entrepreneurship</b> <i>Review course syllabus, Marketplace Simulation and schedule</i> <i>Review the text, the entrepreneurial process and the conceptual model we will use to frame the course content</i>	Read Course Syllabus  Submit Student Background Information
	W	07-Jan	<b>Introduction to Marketplace and Venture Creation</b> <i>Review Marketplace guidelines, Marketplace Simulation login instructions</i> <i>Review the text, the entrepreneurial process and the conceptual model we will use to frame the course content</i>	Read Chapters 1 and 2 (text) and Marketplace Guidelines
2	M	12-Jan	<b>Assessing the Feasibility of Creative Business Ideas: Industry and Competitor Analysis</b> <i>Review the need for and process of assessing the feasibility of new creative ideas for businesses</i> <i>Team assignments</i>	Read Chapters 3 and 5
	W	14-Jan	<b>Executive Briefings</b> <i>Review team configuration and role assignments, evaluate market opportunities, setup operations and prepare for test market</i>	
	F	16-Jan	<b>Marketplace Decisions: Quarter 1</b>	Due by 12:00 p.m. (noon)
3	M	19-Jan	<b>Martin Luther King Jr. Day - Observed</b>	No Class

	W	21-Jan	<b>Executive Briefings</b> <i>Go to market to test strategy and market assumptions</i>	
	F	23-Jan	<b>Marketplace Decisions: Quarter 2</b>	Due by 12:00 p.m. (noon)
<b>EFFECT</b>				
4	M	26-Jan	<b>Developing an Effective Business Model</b> <i>Review the importance of and critical components of an effective business model</i>	Read Chapter 6
	W	28-Jan	<b>Executive Briefings</b> <i>Perform strategic analysis of test market performance and revise strategy, become a learning organization</i>	
	F	30-Jan	<b>Marketplace Decisions: Quarter 3</b>	Due by 12:00 p.m. (noon)
5	M	02-Feb	<b>Writing a Business Plan</b> <i>Review the importance of and the critical components of a written business plan</i> <i>Review the requirements for Marketplace business plans</i>	Read Chapter 4
	W	04-Feb	<b>Executive Briefings</b> <i>Work on Business Plans</i>	
6	M	09-Feb	<b>Assessing the New Venture's Financial Strength</b> <i>Review financial objectives, analyzing historical and developing pro forma financial statements and seeking outside capital</i>	Read Chapters 8 and 10
	W	11-Feb	<b>Executive Briefings</b> <i>Seek external funding, prepare business plan, negotiate equity investment</i>	
	F	13-Feb	<b>Marketplace Decisions: Quarter 4</b> <b>Submit Written Business Plans</b>	Due by 12:00 p.m. (noon)

EXECUTION				
7	M	16-Feb	<b>Strategies for Firm Growth</b> <i>Review of internal and external growth strategies</i>	Read Chapter 14
	W	18-Feb	<b>Executive Briefings</b> <i>Monitor results, modify strategies and execute plans for growth and profitability</i>	
	F	20-Feb	<b>Marketplace Decisions: Quarter 5</b>	Due by 12:00 p.m. (noon)
8	M	23-Feb	<b>Building a New Venture Team</b> <i>Review the importance of building a quality venture management team</i>	Read Chapter 9
	W	25-Feb	<b>Executive Briefings</b> <i>Monitor results, modify strategies and execute plans</i>	
	F	27-Feb	<b>Marketplace Decisions: Quarter 6</b>	Due by 12:00 p.m. (noon)
9	M	02-Mch	<b>Guest Lecture: Jeni's Ice Cream Marketplace and Course Debrief</b>	Read Jeni's Bio
	W	04-Mch	<b>Guest Lecture: TBD</b> <i>Prepare Report to the Board of Directors</i>	TBD
CLOSURE				
10	M	09-Mch	<b>Final Presentations: Report to the Board</b>	Teams 1-6
	W	11-Mch	<b>Final Presentations: Report to the Board</b>	Teams 5-12
Final	M	16-Mch	<b>Submit Final Written Reports</b>	Final Written Reports Due



# MUSIC 250

## Music Cultures of the World

Winter Quarter  
MW 9:30-11:18 lecture; Thursday recitation  
5 Credit Hours  
no prerequisites

Location: Hughes 100

**INSTRUCTOR:** Udo Will  
E-mail: will.51@osu.edu  
Phone: 292-1585  
Office: Hughes 101G. Office hours by appointment.

**TAs:** TBA

**TEXT:** Titon, Jeff, ed. *Worlds of Music : An Introduction to the Music of the World's Peoples*. 4th Edition. New York: Schirmer, 2002, and accompanying 4-CD set.

Additional readings on reserve at the Music & Dance Library (Sullivant):

May, Elizabeth, ed. *Musics of Many Cultures: An Introduction* (Berkeley: UCLA, 1980)

Nettl, Bruno, et al., ed. *Excursions in World Music* (Englewood Cliffs, NJ: Prentice-Hall, 1992)

Malm, William P. *Music Cultures of the Pacific, the Near East and Asia* (rev. ed.; Englewood Cliffs, NJ: Prentice-Hall, 1990)

Supplementary materials will be announced in class.

### **GEC CATEGORIES:**

**Arts and Humanities: Analysis of Texts and Works of Art**

### **Goals/Rationale:**

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

**Learning Objectives:**

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues

**International issues courses**

**Goals/rationale:** International issues courses help students become educated, productive, and principled citizens of their nation and the world.

**Learning objectives:** Students exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world, including a specific examination of non-Western culture.

**COURSE DESCRIPTION AND GEC LEARNING OUTCOMES:** This course offers a survey of musical cultures outside the Western European tradition of the fine arts. This course will introduce students to a selected number of music cultures from around the world, with emphasis on the basic indigenous concepts underlying each tradition, as well as their fundamental musical components and stylistic traits. Considerations will also be given to the influence of historical, social, ecological and cultural factors (regional histories, belief systems, worldviews, cultural norms, etc.). The overall goal of this course in the General Education Curriculum is to develop students' abilities to appreciate non-Western musics, understand their culture-specific aesthetics as well as their historical backgrounds. It offers a set of concepts, ideas and listening experiences that will not only enable a culture-specific approach and understanding of non-Western music but will also aid students to locate themselves in a rapidly changing and 'globalizing' world.

**COURSE REQUIREMENTS:**

20%	Midterm 1	30%	Final Exam
20%	Midterm 2	15%	Research Project
15%	Class Participation/In-Class Assignments		

**Please note that all assignments must be completed in order to receive a passing grade for the course.**

**GRADING:**

100 – 94	A	83 – 80	B-	69 – 67	D+
93 – 90	A-	79 – 77	C+	66 – 64	D
89 – 87	B+	76 – 74	C	63 – 60	D-
86 – 84	B	73 – 70	C-	59 and less	E

**RESEARCH PROJECT:** Students are expected to explore a music culture of their choice by completing a research project, which is worth 15% of the course grade. The project is not a traditional “research paper,” but instead offers a more “hands-on” approach to learning about music. Two options are available: ethnography and performance.

**Due Dates**

Tentative Topic: (Week 3) .

Final Topic and Draft Project Outline: (Week 5).

Commit to either a written project or a presentation/performance by this date.

Performances and Ethnography Presentations: Presentations will be done between weeks 8 and 10 during recitation sections. Limited class time is available for the performance/presentation option, so this option may only be available to those who sign up with their TAs by [date].

Written Ethnographies: (Week 10).

**ATTENDANCE POLICY:** Students are expected to attend class regularly. Some topics of the course do not figure in the textbook, and there are In-class assignments. Students who miss class will not be able to make up in-class work; no special accommodations will be made for students who do not attend class. Only those students who contact me or their TA **before** a scheduled quiz or exam **and** who provide an acceptable excuse may be allowed to make up a missed quiz or exam.

**PARTICIPATION:** Participation requires attending class; paying attention at all times; and avoiding distracting or distracted behavior (such as using electronic devices for non-course-related activities, reading or conversing about non-course-related material, or acting inappropriately toward others). You are encouraged to ask relevant questions and respond to the instructor’s questions. Attendance, active engagement with the course materials, and appropriateness of behavior will be assessed at each class meeting. If there is any reason you cannot participate fully, inform the instructor as soon as possible so that we may discuss your options.

**STUDENT ACADEMIC CONDUCT:** It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))

**DISABILITY SERVICES :** Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292.3307, TDD 292.0901; <http://www.ods.ohio-state.edu>

**MUSIC 250 Winter**

**WEEKLY SCHEDULE**

<u>Week</u>	<u>Topics</u>	<u>Reading &amp; Listening</u> Additional assignments will be announced during class.	<u>Important Dates</u> (specific dates TBA)
Week 1	-Introduction to World Music -Basic Concepts	Titon Preface, xxii – xxv Titon Chapter 1, pp. 1 – 32 Titon Chapter 10, pp. 447-474	
Week 2	-cont'd	See week 1	
Week 3	-Africa	Titon Chapter 3, pp. 87 – 145 Listening: CD 1: 1, 15-21	<b>Tentative Research Topic Due</b>
Week 4	-Africa (cont'd)-  Midterm 1 (weeks 1 – 4)	See week 3;	<b>Midterm 1: Friday</b>
Week 5	Arabic Music -Indian Subcontinent	Additional selections TBA Titon Chapter 6, pp. 243 – 275 Listening: CD 2: 20-21 CD 3: 1	<b>Final Research Topic &amp; Draft Outline Due Thursday</b>
Week 6	-Indian Subcontinent	Titon Chapter 6, pp. 243 – 275 Listening: CD 2: 20-21 CD 3: 1	
Week 7	-S.E. Asia / Indonesia  -Midterm 2 (weeks 5 – 7)	Titon Chapter 7, pp. 279 – 326 Listening: CD 3: 2-11	<b>Midterm 2: Fri.</b>
Week 8	- East Asia / Japan and China	Titon Chapter 8, pp. 331-- 382 Listening: CD 4: 1-6	
Week 9	-Native American	Titon Chapter 2, pp. 35 – 82 Listening: CD 1: 3 – 14	
Week 10	-Latin America	Titon Chapter 9, pp. 385 – 441 Listening: CD 4: 7—17	<b>Research Project Due: Friday</b>
Final Exam		Comprehensive Final Exam	<b>Final Exam: Mon 9:30 – 11:18 Hughes 100</b>

**\*\*the schedule and topics listed above may be modified at the instructor's discretion\*\***

**Music 251: The World of Classical Music**  
 School of Music, The Ohio State University  
 Syllabus

WEEK	DATE	LECTURE THEME -----	TEXTBOOK CHAPTER(S)
		TOPICS COVERED IN LECTURE	
		LISTENINGS (FROM THE 4-CD SET) .....	(GENRE; DATE) ..... CD TEXT
1	Sept. 20 (W)	1. Introduction; rhythm -----(Prelude); 2 classical music vs. Western art music; elite vs. popular culture. defining rhythm; hearing patterns; the rhythmic grid; meter.	
2	Sept. 25 (M)	2. Melody; Antiquity, origin of the Middle Ages ----- 1, 17; 11 defining melody; pitch, scale; diatonic, chromatic; dissonance; scale degrees, key. defining history; European culture and geography; the 'classical' cultures of ancient Greece and Rome; historical changes between Antiquity and the Middle Ages.	
<b>Middle Ages (c.500 - c.1450)</b>			
	Sept. 27 (W)	3. Introduction to the Middle Ages; chant ----- 11, 12 medieval aristocracy; Charlemagne; music as a liberal art; church and monastery; chant in medieval life. chant as an ideal artform; chant and politics; oral vs. written tradition; musical notation; listening to chant; chant and liturgy.	
3	Oct. 2 (M)	4. Medieval music, sacred and secular ----- 12, 13 Latin learning; tropes; invention of polyphony; oral vs. written; Notre Dame school. northern vs. southern France; troubadours and trouveres; Gothic architecture; motet, and polyphonic song; Guillaume de Machaut and the 14th century. (2) Hildegard of Bingen, Alleluia ..... (mass proper chant; 1100s)..... 4CD 1:1-3 83 (3) Anon. (N.D. School), Gaude Maria virgo ..... (organum; 1200s) ..... 4CD 1:4-5 85 (4) Machaut, "Puis qu'en oubli" ..... (chanson, c1350) ..... 4CD 1:6-10 91	
<b>Renaissance (c.1450 - c.1600)</b>			
	Oct. 4 (W)	5. Introduction to the Renaissance ----- 14; 15 idea of the Renaissance; Italian politics and culture; humanism; Renaissance vs. medieval styles; dominance of Northern composers ('oltremontani'). basic elements of Renaissance music; polyphony and counterpoint; Josquin des Pres. (5) Josquin des Pres, "Ave Maria...virgo serena" ..... (motet; c1480) ..... 4CD 1:11-17 101	
4	Oct. 9 (M)	6. Highlights of Renaissance music ----- 15, 16 Palestrina; dissonance and consonance; proportion and calculation; the Reformation. words and music; courtly song vs. the madrigal; mannerism. (6) Palestrina, Pope Marcellus Mass: Gloria ..... (mass, c1560) ..... 4CD 1:18-19 106	
	Oct. 11 (W)	7. Renaissance 'earthquakes' ----- 16, 19, Transition I printing; the discovery of America; instrumental music; melody and accompaniment. (7) Farmer, "Fair Phyllis" ..... (madrigal; 1599) ..... 4CD 1:20 112	
----- TEST (1 HR.) -----			
<b>Baroque (c.1600 - c.1750)</b>			
5	Oct. 16 (M)	8. Into the Baroque ----- 19-21 tonality; stile antico; idea of opera. early opera history; Monteverdi; aria vs. recitative.	
	Oct. 18 (W)	9. Qualities of the Baroque; the concerto ----- 20, 22, 25 the baroque in music; early vs. later baroque. the baroque in history; the concerto. (9) Strozzi, "Begli occhi" ..... (cantata; 1654) ..... 4CD 1:24-29 145 (8) Purcell, Dido and Aeneas: Dido's Lament ..... (opera; 1689) ..... 4CD 1:21-23 141	
6	Oct. 23 (M)	10. Vivaldi; J.S. Bach ----- 25, 26, 23 Vivaldi and the concerto; Bach vs. Vivaldi. Bach, bio. and style; prelude, fugue, cantata. (12) Vivaldi, Op. 8:1, "La primavera": 1st mvt. .... (solo concerto; 1725) ..... 4CD 1:45-50 167 (14) J. S. Bach, Prelude and Fugue in C minor ..... (prelude, fugue; 1722) ..... 4CD 1:54-59 174 (10) J. S. Bach, Cantata BWV 80: 1st + 8th mvts ..... (cantata; 1744) ..... 4CD 1:30-38 152	
	Oct. 25 (W)	11. Handel; comic opera ----- 24, 20, 21 Handel, biography and style; affects in baroque music. galant style and the decline of the baroque; opera buffa and the Beggar's opera. (11) Handel, Messiah: nos. 18 + 44 ..... (oratorio; 1742) ..... 4CD 1:39-44 157	
<b>Classic (c.1750 - c.1820)</b>			
7	Oct. 30 (M)	12. Introduction to the Classic period ----- Transition 2; 26-32 galant style and the Enlightenment; the 'classic' period in music history; baroque vs. classic style. listening to <i>Eine kleine Nachtmusik</i> .	

		(13) Handel, Water Music: Alla hornpipe ..... (orchestral suite; 1717).... 4CD 1:51-53	171
		(15) Mozart, Eine kleine Nachtmusik: 1st + 3rd mvts (serenade; 1787) ..4CD 1:60-4, 71-3	205-7
Nov. 1 (W)	13.	Mozart and Haydn -----31-34, 36, 37 EKN and sonata form; string quartet; symphony. Haydn and Mozart: biography and style; the piano. (16) Haydn, Symphony no. 94: 2nd mvt ..... (symphony; 1792)..... 4CD 2:1-7	215
		(18) Mozart, Piano Concerto K. 453: 1st mvt .....(concerto; 1784) ..... 4CD 2:33-43	231
8 Nov. 6 (M)	14.	Beethoven; the birth of Romanticism -----35, Transition 3, 39-40 Vienna; new dominance of Germanic composers; toward Romanticism; Beethoven: biography and style. Beethoven's influence; Romanticism in art and society. (17) Beethoven, Symphony no. 5 (all 4 mvts)..... (symphony; 1808)..... 4CD 2:8-32	224
		(19) Beethoven, "Pathétique" Piano Sonata: 2nd mvt...(sonata; 1798) ..... 4CD 2:44-48	237
Nov. 8 (W)		-----TEST (1 HR.) -----	
		<b>Romantic</b> (c.1820 - c.1900)	
9 Nov. 13 (M)	15.	Romantic Lied, piano-----39-46 Romanticism, continued; the Lied; Schubert and Schumann. piano; Liszt; Chopin. (21) Schubert, "Erlkönig" ..... (Lied; 1815)..... 4CD 1:80-87	267
		(22) R. Schumann, "Und wüsstens die Blumen" ..... (Lied; 1840)..... 4CD 2:57-60	272
		(23) Chopin, Nocturne in C minor.....(character piece, 1841).... 4CD 2:61-63	278
		(24) Clara Schumann, Scherzo, op. 10 ..... (virtuoso piece; c1838)..... 4CD 3:1-8	282
Nov. 15 (W)	16.	Romantic opera -----38, 55-58 opera from Classic to Romantic; Italian opera, Bellini, Verdi. German Romantic opera, Weber, Wagner; the <i>Ring Cycle</i> ; Wagner's style. (20) Mozart, Le nozze di Figaro: Act 1, scenes 6 + 7 ... (opera; 1786)..... 4CD 2:49-56	243
		(29) Verdi, Rigoletto: Act 3, excerpts ..... (opera; 1851)..... 4CD 3:31-36	330
		(31) Puccini, Madame Butterfly: Un bel di ..... (opera; 1904)..... 4CD 3:40-41	345
		(30) Wagner, Die Walküre: Act 3, Finale ..... (opera; 1856)..... 4CD 3:37-39	339
10 Nov. 20 (M)	17.	Orchestral music; Russia and the United States -----47-53, 59, (66) Romantic orchestral music; absolute vs. program music; nationalism and exoticism; Brahms and Mahler. Russian music and culture; American music and culture. (25) Berlioz, Symphonie fantastique: 4th mvt..... (symphony; 1830)..... 4CD 3:9-14	290
		(26) Smetana, Ma Vlast: The Moldau ..... (symphonic poem; 1879).... 4CD 3:15-22	297
		(27) Brahms, Symphony no. 3: 3rd mvt ..... (symphony; 1883) ..... 4CD 3:23-25	307
		(28) Brahms, Ein deutsches Requiem: 4th mvt ..... (requiem; 1868)..... 4CD 3:26-30	319
		(33) Tchaikovsky, The Nutcracker: March ..... (ballet; 1892)..... 4CD 3:43-45	352
		<b>Modern</b> (c.1900 - today)	
Nov. 22 (W)	18.	The birth of modernism; Stravinsky-----Transition 4, 60-63 1870-1920: a breaking point; from Romanticism to modernism in painting and literature; science and technology; music (Mahler, Strauss, Debussy). Stravinsky: biography and style; neo-classicism. (34) Debussy, Prélude à l'après-midi d'un faune .....(prelude; 1894) ..... 4CD 3:46-50	364
		(35) Stravinsky, Le Sacre du printemps: Part 2 ..... (ballet; 1913)..... 4CD 3:51-59	378
11 Nov. 27 (M)	19.	Schoenberg and beyond-----64-67 Schoenberg: biography and style; abstraction, atonality, and twelve-tone music; Berg and Webern. up to World War 2 in Europe: Ravel, Bartok, Messiaen; highbrow vs. lowbrow; Ives and the American maverick tradition. (36) Schoenberg, Pierrot lunaire: "Mondfleck" ..... (song; 1912)..... 4CD 4:1-2	383
		(37) Bartók, Concerto for Orchestra: 4th mvt .....(concerto; 1943) ..... 4CD 4:3-9	392
Nov. 29 (W)	20.	Modern to Post-modern -----68, 71-75 the tide of modernism: Gershwin in the 20s, Copland in the 30s, total abstraction after World War 2. Boulez, Babbitt, and total serialism; Cage and indeterminacy; electronic music; postmodernism in music and society; minimalism, world music, and postmodernism proper. (43) Gershwin, Piano Prelude no. 1 .....(prelude; 1927) ..... 4CD 4:41-43	424
		(38) Copland, Billy the Kid: Scene 1 ..... (ballet; 1938)..... 4CD 4:10-14	399
		(52) Lansky, Notjustmoreidlechatter ..... (electronic music; 1988) ... 4CD 4:81-84	502
		(47) Crumb, Ancient Voices of Children: 1st mvt ..... (song; 1970)..... 4CD 4:63-65	475
		(48) Ligeti, Désordre..... (piano étude; 1985)..... 4CD 4:66-68	477
		(54) Pärt, Cantate domino canticum novum ..... (choral piece; 1977/96).... 4CD 4:91-94	510
		(55) Adams, Chamber Symphony: Roadrunner ..... (symphony; 1992) ..... 4CD 4:95-99	514

**Five-page essay: due** Monday, Dec. 4, 4 P.M. in T.A.'s mailbox, Hughes Hall Rm. 101

**Final examination:** Wednesday, December 6, 7:30-9:18 A.M., in our lecture hall (Hughes 100)

\* \* \* \* \*

## Course Description

This course aims to provide a solid introduction to Western art music ("classical music"), from its origins in antiquity up through the present day. No musical background is required. However, since a number of students will have had previous experience as performers, there will be some discrepancy of musical level, which will cause the discussions to range between introductory and more advanced topics. Given the range of the subject matter (over 2000 years), we shall not attempt an exhaustive survey, but rather learn about the variety of music in its evolving historical and cultural context; to enjoy it, to get inside it; and to focus on developing listening skills. These involve the ability to hear and make sense of significant structural events in the music, but also to situate the music in its context of genres, composers, styles, societies, and historical periods. In addition, we will encourage discussion about what the music of these different styles and eras might have to do with our experiences in America today. (See the discussion of GEC requirements, and their relationship to Music 251, below.)

## Course Information

**5 credit hours; no prerequisites**

### Teaching Staff

Name	E-mail address	Office	Telephone	Off. hrs
Professor.... Graeme M. Boone.....	boone.44@osu.edu .....	Hughes 101-H.....	688-4724 .....	W1-3
TAs.....	TBA			

### Lectures and sections

Lecture meetings.....	— .....	M W .....	9:30 - 11:18.....	Hughes 100.....	Boone
Section meetings.....		R.....	10:30 - 11:18.....	TBA	
		R.....	10:30 - 11:18.....	TBA	
		R.....	11:30 - 12:18.....	TBA	
		R.....	1:30 - 2:18.....	TBA	

There are two lectures per week, followed by one section. Each lecture, lasting about 1 hour and 45 minutes, will be divided into two parts, with a break in the middle. This creates two 45-minute lectures, back to back. That's a lot of material, but we expect that you will have time outside of class to review and absorb it. In preparation for lectures, please read and listen to the assigned items in the textbook and CDs; during lectures, you are expected to take notes and formulate questions for discussion in section. Sections will have their own study assignments, as well.

### Exams and Writing Assignments

There will be two midterm examinations and one final. All will be in the same format, involving multiple-choice questions plus a few identifications and an essay. These tests will draw on your knowledge of specific pieces, styles, and historical contexts. Each midterm is based on course material from the preceding four weeks; but the final exam is comprehensive, based about 60% on material of the final three weeks, and 40% on material covered in the preceding midterms. About one week before each test, a review sheet will be posted to help you prepare; it will include all pieces, terms, and issues that might be included on the test. In addition to the three exams, there will be occasional quizzes in section; 'field reports' (for concert attendance or other musical observation); an informal listening journal; and a final paper, in which you perform close musical analysis of a 'mystery piece' and, through it, reflect on the current state of the art-music tradition. Since this paper concerns contemporary music, it will only make sense to work on it toward the end of the class, when we are studying the modern era. The assignment will not be handed out until shortly before Thanksgiving vacation; please keep that in mind, because you will have to devote considerable time to it in the last two weeks of class (usually the busiest time of the quarter for everyone).

### Grading

The breakdown of the various assignments, as regards calculation of the final grade, is as follows:

midterms (15% each) . together	30%	other assignments (including journal and field reports).....	15%
essay .....	10%	class participation .....	20%
final exam .....	25%		

Please note that class participation is essential for a good grade. If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let us know. Note also that all assignments must be turned in to complete the course. In order to be fair to all class members, we cannot make exceptions to this rule. The grading scale is as follows:

A	94-100	B+	87-89	C+	77-79	D+	67-69	E	0-59
A-	90-93	B	84-86	C	74-76	D	60-66		
		B-	80-83	C-	70-73				

### Readings, Listeners, Website

The textbook is Machlis and Forney, *The Enjoyment of Music*, 9th ed., Shorter Version (New York: Norton, 2003). It covers the entire range of music we shall study (and then some). The book comes with a "Student Resource" CD, and four-CD set of listenings can also be purchased with it. These items are available at the usual places, including the

campus bookstore and SBX. The textbook is indispensable, because it contains a great deal of background information and analysis; and its four-CD set, in particular, will be a primary source for the exams. Even more important, however, is the course website, found at <https://carmen.osu.edu> under 'Music 251' (it will appear when you log in, if you are properly registered for the class). On this website you will find all of the lectures, the course schedule, extra listenings, review sheets, the paper assignment, and other useful items. These will not all be posted at once, but will be added gradually in the course of the quarter. Please note that the lectures, in particular, are not intended as a rehashing of the textbook. On the contrary, it is the textbook that will serve as a backup and complement to the lectures, which are the backbone of the course, and which will provide the primary source for testing material.

### **Listening materials**

There are four different sets of listenings related to this class, as follows:

1. *The Student Resource CD*. This CD is bound into the textbook. It contains an orchestral piece for learning how to hear musical instruments, as well as several CD-ROM items. We will use it very little.
2. *The 4-CD set*. This set is sold alongside the textbook (usually packaged together with it in plastic). Most of the listenings used for tests will come from this set.
3. *The 8-CD set*. This set includes all of the music on the four-CD set, plus much more. Also published by Norton, it is intended for instructors to use with the textbook; it cannot be directly purchased by students.
4. *Additional listenings*. These include listenings discussed in lecture that are not provided on any of the textbook CDs; they are usually not mentioned in the textbook.

A list of the music in items 1-2 above is printed on the inside covers of the textbook. Items 2 and 3 have been placed on reserve for the class in Rm. 25 of the Central Classroom Building, and item 2 also at the Audio-Visual desk of the Music Library in Sullivant Hall. Reserve recordings are intended for use in the lab (or library) only; you will need your valid student ID or driver's license to obtain them. Additional listenings (category 4) will appear on the course website.

### **Participation**

Participation requires the following elements: attending class; paying attention at all times; and avoiding distracted or distracting behavior (such as using electronic devices, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). In lectures, you are encouraged to ask relevant questions and respond to the instructor's questions. In recitation sections, you should listen to others, ask questions of the instructor, attempt to answer the instructor's questions, and take responsibility for keeping the discourse on track. Attendance, active engagement with the course materials, and appropriateness of comments and behavior will be assessed at each class session. A student who cannot participate fully in class, for any reason, should inform the instructors as soon as possible so that they may discuss the student's options.

### **Music 251 and GEC requirements**

In following the course description given on p. 2 above, Music 251 meets GEC requirements in two categories, namely: 'Arts and Humanities: Analysis of Texts and Works of Art' and 'Diversity Experiences: International Issues: Western (non-US) courses.' The goals of the GEC 'Analysis' category are, as stated in the ASC guidelines, to 'enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience' (<http://ascadvising.osu.edu/gec/artshumanities.cfm>). The learning objectives are to 'develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts'; to 'describe and interpret achievement in the arts and literature'; and to 'explain how works of art and literature express social and cultural issues.' The goals of the 'International' category are to 'become educated, productive, and principled citizens of their nation and the world,' and the learning objectives are to 'exhibit an understanding of political, economic, cultural, physical, and social differences among the nations of the world.'

### **Academic misconduct**

The University defines academic misconduct as any activity that tends to compromise the academic integrity of the institution, or to subvert the educational process. Examples of academic misconduct include (but are not limited to) providing or receiving information for quizzes or examinations and submitting plagiarized work (source: Office of Academic Affairs). Students are expected to do their own work and to acknowledge appropriately the work of others. It is the student's responsibility to be familiar with University policies and the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp)).

## **Students with disabilities**

If you have a disability that has been certified by the Office of Disability Services, you will be accommodated appropriately; please inform the instructor as soon as possible of your needs. The ODS is located in 150 Pomerane Hall, 1760 Neil Ave. (telephone 292-3307; TDD 292-0901; <http://www.ods.ohio-state.edu>).



**Music 252**  
**History of rock 'n' roll**  
**A listener's introduction**  
**The Ohio State University, School of Music**

**Lecture Schedule**

weeks	topics	readings
<b>WEEK 1</b> introduction	january 3.....first remarks listening skills: rhythm january 5.....melody, harmony	—
<b>WEEK 2</b> 1920s-50s <i>pop before rock</i>	january 10.....american popular song black roots january 12.....white roots post-war pop	RT chap 1
<b>WEEK 3</b> 1950s <i>rock 'n' roll begins</i>	january 17.....RT chaps 1, 2, 3 two sparks for an explosion january 19.....rockabilly pop around the clock	
<b>WEEK 4</b> 1960s <i>rebellion into revolution</i>	january 24.....hi-fi and low-fi surfing music january 26.....folk into rock british invade	RT chaps 4, 5, 6
<b>WEEK 5</b> later 1960s <i>'stoned age'</i>	january 31 .....midterm 1 february 2.....rock across the USA	RT chaps 6, 8, 10
<b>WEEK 6</b> 1960s-1970s <i>'bronzed age'</i>	february 7.....soul into funk hard rock to glam february 9.....glam to progressive rock fusion and 70s funk	RT chap 7, 9, 11, 12
<b>WEEK 7</b> 1970s <i>'irony age'</i>	february 14 .....disco to ambient ambient to house february 16 .....punk origins punk vs. new wave (US)	RT chap 12, 13, 14
<b>WEEK 8</b> 1970s-1980s <i>blank generation</i>	february 21 .....midterm 2 february 22 .....punk explodes punk vs. new wave (UK) punk to hardcore	RT chaps 13, 16
<b>WEEK 9</b> 1980s-90s <i>dark fantasies</i>	february 27.....new wave to indie classic rock vs. mega-pop march 1.....metal grunge	RT chaps 13-16
<b>WEEK 10</b> 1990s-today <i>forward in all directions</i>	march 6.....hip hop women march 8.....post-modern rock remix	RT chap 17, 18, 19

*Final paper due:* Monday, March 13, 4 p.m., in your T.A.'s mail box in Hughes Hall 101.

*Final examination:* Wednesday, March 15, 9:30 - 11:18 a.m., in our lecture classroom (Hughes 100).

### Course and instructor information

Prof. Graeme M. Boone boone.44@osu.edu 688-4724 Hughes 101-H Office hrs Weds, 2 - 4  
TAs TBA

Lectures, TR 9:30-11:30; recitation sections, F  
5 credit hours; no prerequisites

### Function of the course

Music 252 is intended as a listener's introduction to rock music, from its origins in American popular traditions to the present day. Emphasis is placed on learning to hear musical styles and their historical evolution, and centers on the question: what is rock 'n' roll? (See the discussion of GEC requirements, and their relationship to Music 252, below.)

### Exams and Writing Assignments

All exams will be in the same format, involving multiple-choice and essay questions. Each test draws on knowledge of individual pieces, style, and historical context. In addition, there will be field reports (for concert attendance or other musical observation), an informal listening journal, occasional quizzes in section, and a final paper of c. 5 pages' length, in which you reflect on the current state of rock music.

### Grading

The breakdown of the various assignments, as regards the final grade, is as follows:

two midterms, each.....	15%	final paper .....	10%	class participation .....	20%
final exam.....	20%	other assignments .....	20%		

Please note that class participation is essential for a good grade! If you have to miss lecture or section (or if you have unexpectedly done so), make sure to let me know; attendance will be taken. Please note also that all assignments must be turned in to complete the course. The grading scale is as follows:

A	94-100	B+	87-89	C+	77-79	D+	67-69	E	0-59
A-	90-93	B	84-86	C	74-76	D	60-66		
		B-	80-83	C-	70-73				

### Readings and Listeners

The lecture notes, together with the assigned listenings, serve as the main 'textbook' for the course. Lecture notes, as well as the syllabus and test review sheets, will be posted on the class website on Carmen. Assigned listenings will be either posted on the website or placed on reserve in the Music/Dance Library (Sullivant Hall). The web materials are complemented by a published textbook, *Rockin' in Time: A Social History of Rock-and-Roll* by David P. Szatmary, 5th ed. (abbreviated in the schedule above as RT), which emphasizes the social and cultural context of rock music, and provides more detail than we can offer in lectures or sections.

### Music 252 and GEC requirements

In following the course description given above, Music 252 meets GEC requirements in the category of 'Arts and Humanities: Visual and Performing Arts.' The goals of the Arts and Humanities Analysis category are, as stated in the ASC guidelines, to 'enable students to evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.' The learning objectives are to 'develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts'; to 'describe and interpret achievement in the arts and literature'; and to 'explain how works of art and literature express social and cultural issues' (<http://ascadvising.osu.edu/gec/artshumanities.cfm>).

### Participation

Participation requires the following elements: attending class; paying attention at all times; and avoiding distracting or distracted behavior (such as using electronic devices for non-course-related activities, reading or conversing about non-course-related material, or acting inappropriately toward others). You are encouraged to ask relevant questions and respond to the instructor's questions. Attendance, active engagement with the course materials, and appropriateness of behavior will be assessed at each class meeting. If there is any reason you cannot participate fully, inform the instructor as soon as possible so that we may discuss your options.

**Academic misconduct**

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**Students with disabilities**

If you have a disability that has been certified by the Office of Disability Services, you will be accommodated appropriately; please inform the instructor as soon as possible of your needs. The ODS is located in 150 Pomerane Hall, 1760 Neil Ave. (telephone 292-3307; TDD 292-0901; <http://www.ods.ohio-state.edu>).

## **MUS 349: 20th-Century Music**

Professor Arved Ashby, Hughes 101B; phone 688-4073; ashby.13@osu.edu

Office hours: Monday 3:00-4:00; Friday 10:30-12:00, or by appt.

MWF, 2:30

3 credit hours

Prerequisite, English 110 or 111; no music prerequisites

Overview: This course is a selective survey of Western art music of the 20th century for music majors and minors as well as non-majors. The ability to read music might be helpful, but is not necessary. We will focus on selected pieces of music (discussing structure, style, etc.), and also on historical contexts for the music. Most of our class time will be devoted to lecturing and listening, but I encourage you to interrupt at any time with questions and comments. In any event, I hope lectures will give way to discussion whenever possible. (3 credit hours)

GEC Category: Arts and Humanities: Analysis of Texts and Works of Art

### Goals/Rationale:

Students evaluate significant writing and works of art. Such studies develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

### Learning Objectives:

1. Students develop abilities to be enlightened observers or active participants in the visual, spatial, musical, theatrical, rhetorical, or written arts.
2. Students describe and interpret achievement in the arts and literature.
3. Students explain how works of art and literature express social and cultural issues.

Music 349 seeks to meet these goals and objectives by surveying the structure and style of a broad selection of pieces from the Western art music tradition of the 20<sup>th</sup> century; and by placing these pieces in historical and cultural contexts. Students are encouraged to develop skills as critical listeners; they are asked to think and write critically about pieces of music and historical issues.

### Required text (available at campus area bookstores):

Eric Salzman, *Twentieth-Century Music: An Introduction*, 4th edition. Prentice Hall, 2002.

### Grading and requirements:

Midterm exam — 30% of course grade

Term paper (10-12 pages) — 30%

Final exam — 30%

Class attendance and participation — 10%

- (1) Come to class! Attendance will be taken every day, and will make a difference in your final grade. Prepare for discussion: be sure to acquaint yourself with the relevant pieces and reading assignments *before* the class where that music will be discussed. Reserve listening will be available at the A/V section of the music library (Sullivant Hall). Unfortunately, only one copy of each item will be available at any one time; it is therefore necessary to plan ahead with the listening projects, and be prepared for possible delays with the listening.

- (2) Prepare yourself for the two exams. These will ask you questions on terms, styles, general time-frame, composers, genres, historical facts, and specific pieces of music. You will be tested on material covered in class rather than information contained in the Salzman book per se; we will talk about some composers and issues not included in the book. Each exam will also have (1) a listening section, where you will be asked to identify works and answer questions on related issues that were addressed in class; and (2) an essay question requiring you to generalize a bit from what you've learned and say something about larger trends or issues.
- (3) The term paper, 10-12 pages, may be on any topic relevant to the material of the course. As indicated above in the discussion of the GEC category, the paper should reflect critical listening, as well as thinking and writing critically about pieces of music and historical issues. You are encouraged to consult with me in choosing your paper topic. Any style guide is acceptable, so long as you are consistent.

Participation:

Participation requires the following elements: attending class; paying attention at all times; and avoiding distracting or distracted behavior (such as using electronic devices for non-course-related activities, reading or conversing about non-course-related material, or acting inappropriately toward others). You are encouraged to ask relevant questions and respond to the instructor's questions. Attendance, active engagement with the course materials, and appropriateness of behavior will be assessed at each class meeting. If there is any reason you cannot participate fully, inform the instructor as soon as possible so that we may discuss your options.

Exam and attendance policies; Academic misconduct:

- (1) If for some reason you cannot take an exam at the scheduled time, call 292-0789 and leave a message to that effect with the music secretary. Then see me right away, signed excuse in hand, to schedule a make-up. A student following these guidelines and giving official documentation of an emergency will be allowed one make-up test and no more.
- (2) It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct ([http://studentaffairs.osu.edu/resource\\_csc.asp](http://studentaffairs.osu.edu/resource_csc.asp))

Disability services: Students with disabilities that have been certified by the Office of Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Grading scale: 94-100=A, 90-93=A-, 87-89=B+, 84-86=B, 80-83=B-, 77-79=C+, 74-76=C, 70-73=C-, 67-69=D+, 60-66=D, 59 and below=E

<u>Class date</u>	<u>topic &amp; piece(s)</u>	<u>score(s)</u> (on reserve, A/V library)	<u>recording(s)</u> (on reserve, A/V)	<u>Salzman readings</u>
Mon., 1/5	<u>Introduction, Precursors to 20th-century music: Mahler, Richard Strauss</u> (1) Mahler, 3rd mov't from Symphony No.2 M1001.M3 NO.1 (2) Strauss, Klytämnestra's dream ("Ich habe keine guten Nächte...") from <i>Elektra</i> M1500.S75 E32	M1003.D289 I4 M22.R38 J4	LP32535 (CD 2, track 2) LP33728 (CD1, tracks 9-12) — also opera video: PCI, side 2, tracks 2-5	pp.1-16, 97-101
Wed., 1/7	<u>Revolution: Debussy</u> (1) Debussy, <i>Prélude à l'après-midi d'un faune</i> M1000.D4 T47 (2) Debussy, "La cathédrale engloutie" from <i>Préludes</i> , Book 1 M25.D289P7 1957		LP32646 — also ballet video: DV062 LP30187	pp.20-24 pp.26-32, 267-268
Fri., 1/9	<u>Late Debussy &amp; Debussy's legacy</u> (1) Debussy, <i>Jeux</i> (2) Ravel, <i>Jeux d'eau</i>	M1003.D289 I4 M22.R38 J4	LP32646 LP33444	pp.24-26, 266-267
Mon., 1/12	<u>Revolution: Stravinsky</u> (1) Stravinsky, <i>Le Sacre du printemps</i>	MsS778S3, c.2	LP31232	pp.26-32, 267-268
Wed., 1/14	<u>Revolution: Schoenberg &amp; atonality</u> (1) Schoenberg, <i>Pierrot Lunaire</i>	MsSch65P6, c.6	LP34901	pp.33-37
Fri., 1/16	<u>Schoenberg's students: Berg &amp; Webern</u> (1) Webern, <i>Five Movements</i> , Op.5 (2) Berg, Act 1, Scene 3 from <i>Wozzeck</i>	M452 .W4 op.5 1949 M1503.B47 W6	LP30905 LP30712 — also opera video: M1500.B47 W6 P5 (videodisc)	pp.37-44
Mon., 1/19	<b>MARTIN LUTHER KING DAY (NO CLASS)</b>			
Wed., 1/21	<u>Stravinsky &amp; neoclassicism</u> (1) Stravinsky, <i>Symphony of Psalms</i>	MSS778S9 1931a c.3	LP31528	pp.45-53, 271-277
Fri., 1/23	<u>Neo-classicism in France: Ravel &amp; Les Six</u> (1) Satie, <i>Parade</i> (2) Ravel, <i>Le Tombeau de Couperin</i> (3) Milhaud, <i>La Création du monde</i>	MSS423P3 MSR384T6 MSM55C7	LP32306 LP30191 LP33244	pp.17-19, 54-61
Mon., 1/26	<u>Neo-classicism outside France: Hindemith</u> (1) Hindemith, from <i>Ludus Tonalis</i>	M25.H5 L8	LP36211	pp.62-68

Wed., 1/28	<u>Nationalism: Bartók</u> (1) Bartók, String Quartet No.4 MsB377Q4 S7 No.4 (2) Janacek, <i>Nursery Rhymes</i>	LP32758 PC-2	pp.70-76, 279-281
Fri., 1/30	<u>National styles in Russia: Prokofiev &amp; Shostakovich</u> (1) Prokofiev, <i>Lieutenant Kijé</i> (suite) M1003.P76 L5 (2) Shostakovich, Symphony No.10 (1st mov't) MSS46S9NO.10	LP32936 LP34493	pp.76-79
Mon., 2/2	<u>National styles in Scandinavia &amp; England: Sibelius, Britten</u> (1) Sibelius, Symphony No.7 MSS53S9no.7 (2) Britten, <i>Serenade for Tenor, Horn, &amp; Strings</i> MSB757S4	LP32506 LP32121	pp.79-85
Wed., 2/4	<u>National styles in America: Copland</u> (1) Copland, <i>Appalachian Spring</i>	LP30126	pp.87-91
Fri., 2/6	<u>Musical theater: Stravinsky &amp; Weill</u> (1) Stravinsky, <i>Renard</i> MsS778.R4 (2) Weill & Brecht, <i>Happy End</i> MSW445H37	LP31499 PC-5	pp.95-97; 101-107
Mon., 2/9	<b>MIDTERM EXAM</b>		
Wed., 2/11	<u>Modernism: Schoenberg &amp; twelve-tone music</u> (1) Schoenberg, Piano Piece, Op.33a M25.S33 Op.33a B4	LP30847	pp.111-117, 281-285
Fri., 2/13	<u>Modernism: post-Schoenbergian twelve-tone music</u> (1) Berg, Violin Concerto MsB474C6 V5 (2) Sessions, Symphony No.8 (1968) M1001.S49 NO.8	LP30212 PC-3	pp.117-132, 288-289
Mon., 2/16	<u>Early American avant-garde: Ives, Varèse, Cowell</u> (1) Ives, <i>The Unanswered Question</i> M1045.I84 U5 c.2 (2) Varèse, <i>Octandre</i> M862. V3 03 (3) Cowell, <i>Tiger</i> (1930) M22.C68 P5	LP31186 LP32490 LP35405 (tr.7)	pp.133-146, 292-295
Wed., 2/18	<u>Electronic music</u> (1) Schaeffer, <i>Cinq études de bruits</i> (Five Noise Studies) (1) Stockhausen, <i>Gesang der Junglinge</i> (2) Sakamoto, selections from <i>Gohatto</i>	PC-4 LP33139 (+ booklet) PC-6	pp.149-156
Fri., 2/20	<u>Serialism &amp; post-serialism in America &amp; Europe</u> (1) Crawford Seeger, String Quartet (2) Babbitt, <i>Philomel</i> PC-7 (3) Messiaen, <i>Oiseaux exotiques</i> MsM47O5	LP32849 PC-6	pp.157-162, 296-297

Mon., 2/23	<u>Anti-rational &amp; aleatory: Cage &amp; Cage 'school'</u> (1) Cage, <i>Music of Changes</i> , Book I (2) Feldman, <i>Rothko Chapel</i>	M3.C34 P.6259 PC-9	PC-8 PC-10	pp.163-169, 195-204, 305
Wed., 2/25	<u>New performed music &amp; "Third Stream": Carter &amp; Mingus</u> (1) Carter, Double Concerto (2) Mingus, <i>Fables of Faubus</i>	M1010.C29	PC-11 LP34717 (tr.7)	pp.170-181, 302-304
Fri., 2/27	<u>Post-serialism, pt.1: Stockhausen &amp; Boulez</u> (1) Stockhausen, <i>Momente</i> (2) Boulez, <i>Le Marteau sans maître</i>	PC-12 MsB68M3	LP32951 (+ booklet) PC-13	pp.182-188, 306-309
Mon., 3/1	<u>Post-serialism, pt.2: Xenakis &amp; Berio</u> (1) Xenakis, <i>Tetras</i> (2) Berio, <i>Sinfonia</i> (3rd movement)	PC-14 M1528.B47 S5	LP31309 LP32969 (CD 2, track 3)	pp.188-192
Wed., 3/3	<u>Postmodernism</u> (1) Schmittke, Concerto Grosso No.1	M1140.S55 C6	LP31374	pp.191-209
Fri., 3/5	<u>Minimalism</u> (1) Reich, Octet (2) Adams, <i>Nixon in China</i> (Act I, Scene 2)	M885.R44 O3 M1503.A22 N59	PC-15 LP30855	pp.204-207, 210-219, 317-320
Mon., 3/8	<u>The New Simplicity: Gubaidulina, Pärt, Eno</u> (1) Pärt, <i>Tabula rasa</i> (2) Gubaidulina, <i>In croce</i> [3] Eno/Wyatt/Davies, <i>Music for Airports I/1</i>	PC-16 M184.G82 I5	LP31373 LP31504 LP36797 (tr.1)	pp.219-229
Wed., 3/10	<u>Art-music meets jazz &amp; rock</u> (1) Zappa, <i>Dupree's Paradise</i> (2) Andriessen, <i>Hout</i> (3) Braxton, piece TBA	PC-18	PC-17 PC-19	pp.231-245
Fri., 3/12	<b>PAPERS DUE</b> <u>Media &amp; music-theater</u> (1) Ashley, "The Bank" from <i>Perfect Lives</i> (2) Anderson, <i>O Superman (for Massenet)</i> (3) Zorn, <i>Road Runner</i>	M1.S68	PC-20 (disc 1, tr.3) LP33575 (CD 2, track 6) LP31669	pp.246-264
Wed., 3/17	<b>FINAL EXAM, 9:30 - 11:18 a.m.</b>			



The Ohio State University  
School of Music

## **PROTEST IN AMERICAN MUSIC**

MUSIC 431

U 5

Two 90 minute meetings per week

Dr. David Bruenger

Weigel 303

614.247.6521

[bruenger.1@osu.edu](mailto:bruenger.1@osu.edu)

Office Hours: TBA

Class meeting: TBA

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### **Overview**

The complex interrelationship between and among music, media, commerce, political consent, and social dissent has both shaped and reflected the crucial social and political movements of American history, profoundly impacted the lives of individual Americans, and provided an economic foundation for a protest music industry. Using both topical and chronological frameworks, this course examines musical practice, evolving media technologies, as well as selected political, social, and commercial enterprises engaged in the creation and distribution of socio-political commentary and protest of which music is a central feature.

Through lecture, media presentation, reading, and class discussion, this course will both explore and critically examine the music and musicians of American protest and the social, political, economic, and environmental circumstances that inspired it.

This course fulfills an elective requirement of the Music, Media, and Enterprise minor and may be chosen as an elective in the Bachelor of Arts in Music.

### **Selected Goals & Objectives**

- To increase awareness of the history and diversity of social/political protest and commentary in music using assigned listening, reading, lecture and media presentation.
- To explore, critically consider, and discuss music as social/political commentary and protest, as well a tool to influence public opinion and consent.
- To improve the ability to develop and effectively communicate critical responses to complex artistic and social issues. Factual knowledge and critical understanding will be assessed in both verbal and written forms via class discussions and written examinations.

### **Texts**

- Reading, viewing, listening as assigned
- Selected readings

Available in Music Library or online via Carmen:

Peddie, I, Ed. *The Resisting Muse: Popular Music and Social Protest*, Ashgate, 2006.

Margolick, D. *Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights*,

McDermott, Ian. "Bruce Springsteen, Ronald Reagan, and the American Dream." *Popular Music*

*and Society* (Winter 1992): 1-9.

"Musical responses to 9/11: From Conservative patriotism to radicalism"

<http://www.freemuse.org/sw8119.asp>

"9/11: Is protest music dead?"

Music used to be the dominant voice against war. Now it's easier to shut up and get paid.

What's really going on? Extensive article on 9/11 effects and media concentration, by Jeff Chang, 16 April 2002

<http://www.freemuse.org/sw6334.asp>

"Clear Channel: September 11 & Corporate Censorship"

<http://www.freemuse.org/sw6621.asp>

"No Room for Protest Music On Corporate Radio"

<http://www.freearticulator.com/culture/no-room-for-protest-music-on-corporate-radio/>

### Online Resources via *Carmen*:

- This course will be managed using *Carmen*
- The syllabus, scheduling information, other study materials, assignments, email (to instructor and other students), and student grade information will be available via *Carmen*.
- It will be your responsibility to check the *Carmen* page for this course regularly in order to stay informed about schedule changes

### Grades

- Four written exams, each worth 15% (60% of final grade)
- Final critical research project (30% of final grade)
- Posting and responding to posts in five assigned online discussions (10% of the final grade)
- The following grading scale is used for assigning grades in this course. Normal rounding rules apply and a grading curve is not used.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-60	59-

- Note: To protect student confidentiality grades will never be provided by phone or email. Grades will only be available via *Carmen* or during office hours.

### Policies & Expectations:

- Permission to make-up an examination is not automatic. Request permission, in writing (email is preferred), in advance. Makeup examinations will be scheduled only when the instructor approves your request.
- As a courtesy to fellow students, the subject matter, and the instructor, please turn off cell phones and pagers during class.
- Since coming in late or leaving early tends to be disruptive, please try to avoid doing so.

### Participation & Discussion

Participation requires more than simple attendance. Participation includes giving your full attention during class, being prepared by reading assignments before class, asking questions, and making contributions to the class discussion. In this class, participation also includes writing posts to five assigned online discussion assignments (as noted on schedule below). In addition,

students are required to respond to other student's posts. Both original posts and responses may include both fact and informed opinion (citing sources for facts), but must use appropriate language, demonstrate integrity, and express respect for diversity and difference. Failure to complete online discussion assignments or appropriately participate in classroom activities will negatively impact your grade.

## Critical Research Project:

- 8-10 pages (1500+ words) of *substantive* content
- APA style
- References:

A minimum of 5 references from a variety of sources that represent legitimate inquiry and that are suitable for academic conversations is required. In other words, you may use the Internet as a resource with the following understanding: The INTERNET IS NOT THE ONLY source of reference materials; Wikipedia is not necessarily a legitimate source of information suitable for academic publications; utilizing Internet sources that are simply copies of one post does not represent multiple opinions, ideas, or sources of information; blogs are most often personal opinion or anecdotal evidence.

With this understanding, you should be able to make good decisions about reference materials. If you are still unclear, email me with your questions.

Your opportunity to successfully achieve 100% on this paper requires the examination of both music and other forms of media that cover the same topic and time period. If you choose to examine a single media or musical source, you will receive a 20% reduction for the paper grade.

## Discussion Topics

For each topic (listed below) you must post one to two paragraphs of original thought on the assigned subject. You may express your own opinions, but you must support it with fact. When you use another writer and/or source, you must cite it.

1. If "yankee doodle" is an insult, why would "Yankees" use it as a rallying cry? Who was their intended audience or audiences? What was their message? What did they want listeners to do?
2. The description of America as a cultural and social "melting pot" is well established. What does the film "Gangs of New York" suggest about the experience of being "in the pot?" What role does music play in that film and, based on assigned readings and class discussion, what role did music play in the assimilation of new cultures into America?
3. What was the significance of "Route 23" to the laborers of Kentucky early in the 20<sup>th</sup> century? How does this compare to experiences of African-American farm workers of the Deep South? Why is movement—whether the highway, the railway, or the riverway—so critical to the American experience? Can you think of modern musical examples that talk about mobility and what it means to be an American?
4. What do the songs "Allentown," "We Can't Make It Here Any More," and "The Preacher and the Slave" have in common? How are they different?
5. Choose one of the "protest music videos" we discussed in class: how did the visuals and music interact in that particular case? Did one strengthen, weaken, or change the meaning of the other? Can you generalize about the significance of the "music video" in modern political and social discourse? What about in modern commercial enterprise?

## **Academic Misconduct**

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## **Disability Services**

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The escort service is available for students enrolled in evening courses. The phone number is 292-3322.

## Schedule: Topics, Assignments, Tests

<b>Week</b>	<b>Day</b>	<b>Reading</b>	<b>Topic</b>
1	1	Links: <b>Carmen Course Webpage, syllabus and schedule</b>	<b>Introduction:</b> Syllabus & Course expectations What is protest music? Why do we study it?
	2	Readings: <b>Rosenthal, "Serving the Movement: The Role of Music," <i>Popular Music And Society, Fall/Winter 2001</i>.</b> (Carmen reading list)	<b>Definitions:</b> Argument, Persuasion, Propaganda Social Functions of Music Voice and Social Identity Political and Social Movements
2	1	Links: <b>Broadsheet Ballads:</b> <a href="http://seattletimes.nwsource.com/html/entertainment/2003328195_murderballads30.html?syndication=rss">http://seattletimes.nwsource.com/html/entertainment/2003328195_murderballads30.html?syndication=rss</a>  <b>Cutty Wren - Video:</b> <a href="http://www.youtube.com/watch?v=-nfzxtBjosY">http://www.youtube.com/watch?v=-nfzxtBjosY</a>	<b>Music and Social Inequity</b> - <i>The Cutty Wren</i>  <b>American Experience &amp; Identity</b> - <i>American Taxation</i> - <i>Yankee Doodle</i>
	2	Links: <b>Gangs of New York:</b> <a href="http://urbanography.com/5_points/index.html">http://urbanography.com/5_points/index.html</a>  <b>Freedom Songs:</b> <a href="http://www.osblackhistory.com/songs.php">http://www.osblackhistory.com/songs.php</a>  <b>John Brown:</b> <a href="http://www.pbs.org/wgbh/amex/brown/sfeature/song.html">http://www.pbs.org/wgbh/amex/brown/sfeature/song.html</a>  <b>Dixie's Land:</b> <a href="http://www.npr.org/programs/morning/features/patc/dixie/index.html">http://www.npr.org/programs/morning/features/patc/dixie/index.html</a>	<b>The Consequences of Human Commodification: <i>The Historical Economic Necessity of Cheap Labor Indentured Servitude</i></b> - <i>Gangs of New York</i> [excerpt]  <b>Slavery and Abolition</b> - <i>Follow the Drinking Gourd</i> - <i>Get Off The Track</i>  <b>The Civil War</b> - <i>John Brown's Body</i> - <i>Dixie's Land</i>
3	1	Reading: <b>Eckholm, "A Bluecollar Way of Life Disappears in Ohio," <i>International Herald Tribune</i>, 1-16-08</b> (Carmen reading list)	<b>Industrial Revolution, Social Migration, and the American Worker:</b> - <i>Killin' Floor</i> - <i>I Am a Girl of Constant Sorrow</i> - <i>Readin', Ritin', Route 23</i>
	2		<b>EXAM 1</b>  <b>Research Paper: Topic and one paragraph abstract due (in Carmen Dropbox)</b>

4	1	<p>Links:  <b>Hard Times: Music of the Great Depression</b>  <a href="http://www.authentichistory.com/1930s/music/01.html">http://www.authentichistory.com/1930s/music/01.html</a></p> <p>Readings:  <b>Music of the Great Depression, pp. 1-13, Introduction</b></p>	<p><b>Plight of the Common Man - The Great Depression and Dust Storms:</b>  - <i>Brother Can You Spare a Dime?</i>  Unions, Socialism, and the Red Scare:  - <i>The Preacher and the Slave</i></p>
	2	<p>Links:  <b>Woody Guthrie Official Site</b>  <a href="http://www.woodyguthrie.org/biography/biography1.htm">http://www.woodyguthrie.org/biography/biography1.htm</a></p> <p><b>Sounds From the Dustbowl</b>  <a href="http://www.authentichistory.com/1930s/dustbowl/01.html">http://www.authentichistory.com/1930s/dustbowl/01.html</a></p>	<p><b>From Authenticity to Commodity:</b>  Woody Guthrie  - <i>Pastures of Plenty</i>  - <i>This Land is Your Land</i>  Folk Revival and the Protest Music "Industry"</p>
5	1	<p>Readings:  <b>Erick Eckholm, A Blue Collar Way of Life Disappears in Ohio</b></p> <p><b>MSNBC: The Soundtrack of Their Campaigns</b></p> <p><b>ABC News: The Business of Political Music</b></p> <p><b>McDermott, Ian. "Bruce Springsteen, Ronald Reagan, and the American Dream." <i>Popular Music and Society</i> (Winter 1992): 1-9</b></p> <p>[Carmen readings]</p>	<p><b>Downsizing the American Dream: Globalization and the Contemporary American Worker</b>  - <i>Born in the USA</i>  - <i>Allentown</i>  - <i>We Can't Make It Here Anymore</i></p> <p><b>You Are My Sunshine: Political Campaign Music</b></p>
	2	<p>Readings:  <b>Bruenger, Theory Overview</b>  [Carmen readings]</p>	<p><b>Introduction to Theoretical Frameworks:</b>  <i>Marx - Political Economy</i>  <i>Adorno - Critical Theory</i>  <i>Foucault - Knowledge/Power</i>  <i>Debord - Commodification and the Society of the Spectacle</i></p>
6	1		<b>EXAM 2</b>
	2	<p>Links:  <b>Strange Fruit: The Film</b>  <a href="http://www.pbs.org/independents/strangefruit/film.html">http://www.pbs.org/independents/strangefruit/film.html</a></p> <p>Readings:  <b>Strange Fruit</b>  <b>Billie Holiday, Café Society, and an Early Cry for Civil Rights, Chapter 1</b>  [Carmen readings]</p>	<p><b>Domestic Violence &amp; Civil Rights:</b>  - <i>Strange Fruit</i>  - <i>We Shall Overcome</i></p> <p><b>African-American Identity:</b>  - <i>Say It Loud, I'm Black and I'm Proud</i>  - <i>Everyday People</i>  - <i>Funny Vibe</i></p>
7	1	<p>Readings:  <b>Malkin/DiFranco, Art is Activism</b>  [Carmen readings]</p>	<p><b>Womens' Rights:</b>  - <i>I Am Woman</i>  - <i>The Pill</i>  - <i>Grand Canyon</i></p>



	2	Links: Vietnam Era Antiwar Music <a href="http://www.jwsrockgarden.com/jw02vvaw.htm">http://www.jwsrockgarden.com/jw02vvaw.htm</a>	<b>War: Vietnam</b> - <i>Eve of Destruction</i> - <i>Feel Like I'm Fixin' to Die Rag</i> - <i>Ohio</i>
8	1	Readings: Hajdu, <i>Folk Hero</i> [Carmen readings]	<b>Protest Music Business</b> <b>Authentic vs Commercialized</b> Woody Guthrie and His Tradition Phil Ochs - <i>The Power and the Glory</i> Bob Dylan - <i>Subterranean Homesick Blues</i> Legacy of <i>Ohio</i> : - <i>War</i> - <i>Ball of Confusion</i>  <b>Research Paper Revised Draft due if you want feedback and opportunity to rewrite (in Carmen Dropbox)</b>
	2		<b>EXAM 3</b>
9	1	Readings: Oliver, <i>Democracy in Suburbia</i> [Carmen readings]	<b>Postmodernity: Problems of Commodification &amp; Alienation</b> - <i>Little Boxes</i> - <i>California Uber Alles/Kill the Poor</i>
	2	Links: Potter, "The Future is History: Hip Hop in the Aftermath of Postmodernity," in Peddie, <i>The Resiting Muse</i> , pp. 65-74	<b>Postmodernity: Urban Poverty &amp; Disempowerment - Hip Hop</b> - <i>Grandmaster Flash, The Message</i> - <i>Public Enemy, Fight the Power</i> - <i>Nas, Rule</i>
10	1	Links: "Musical responses to 9/11: From Conservative patriotism to radicalism" <a href="http://www.freemuse.org/sw8119.asp">http://www.freemuse.org/sw8119.asp</a>	<b>Postmodern Political Responses:</b> - <i>The Day After Tomorrow</i> - <i>Dear Mr. President</i> - <i>Yell Fire</i> - <i>Obama, Yes We Can</i> & responses
	2	Links: 9/11: Is protest music dead? <a href="http://www.freemuse.org/sw6334.asp">http://www.freemuse.org/sw6334.asp</a>  Clear Channel: September 11 & Corporate Censorship <a href="http://www.freemuse.org/sw6621.asp">http://www.freemuse.org/sw6621.asp</a>  No Room for Protest Music On Corporate Radio <a href="http://www.freearticulator.com/culture/no-room-for-protest-music-on-corporate-radio/">http://www.freearticulator.com/culture/no-room-for-protest-music-on-corporate-radio/</a>	<b>Music Mashups &amp; Digital Shorts - Protest, Propaganda, Discourse, &amp; Consent in the 21st-Century Social Media</b> - <i>George Bush Doesn't Care About Black People</i> - <i>We Will Not Be Silenced</i> - <i>Counting Bodies Like Sheep</i>  <b>Research Paper Final Version due (in Carmen Dropbox)</b>
Finals Week		<b>Final scheduled according to University Academic Calendar</b>	<b>EXAM 4</b>

The Ohio State University  
School of Music

## Spectacle: Music & Public Amusements in America MUSIC 432

U 5

Two 90 minute meetings per week

Dr. David Bruenger

Weigel 303

614.247.6521

[bruenger.1@osu.edu](mailto:bruenger.1@osu.edu)

Office Hours: TBA

Class meeting:

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### Overview

The historical relationship between public amusements and music is essential to understanding American music and commerce, the changing character of leisure, and the evolving American identity. *Spectacle: Music & Public Amusements in America* fulfills an elective component of the Music, Media, and Enterprise minor and may be chosen as an elective for the Bachelor of Arts in Music.

### Selected Goals & Objectives

- To increase understanding of the historical forms of public amusement in America and the role played by music within them.
- To increase understanding of the integral relationship between various forms of music creation, production, distribution, and reception and public entertainment.
- To explore, critically consider, and discuss music and musical practice in the context of the concept of the public spectacle.
- To develop and effectively communicate critical responses to complex cultural and economic issues, demonstrated through an extensive research and writing component. Factual knowledge and critical understanding will be assessed in both verbal and written forms via class discussions and written examinations.

### Selected Texts

- Lewis, M. (Ed.). *From Traveling Show to Vaudeville: Theatrical Spectacle in America, 1830—1910*. Johns Hopkins University Press, 2007.
- Keen, A. *The Cult of the Amateur: How Today's Internet Is Killing Our Culture*. Currency, 2007.
- Ashby, L. *With Amusement For All: A History of Popular Culture Since 1930*. University Press of Kentucky, 2006.
- Anderson, A. *Snake Oil, Hustlers, and Hambones: The American Medicine Show*. McFarland Publishing, 2004.



- Nash, A. *The Colonel: The Extraordinary Story of Colonel Tom Parker and Elvis Presley*. Chicago Review Press, 2004.
- Davis, J. *The Circus Age: Culture and Society under the American Big Top*. UNC Press, 2002.
- Malone, B. *Don't Get Above Your Raisin': Country Music and The Southern Working Class*. University of Illinois Press, 2002.
- Swartz, E. and Alderman, J. *Sonic Boom: Napster, MP3 and the New Pioneers of Music*. Basic Books, 2002.
- Nasaw, D. *Going Out: The Rise and Fall of Public Amusements*. Harvard University Press, 1999.
- Lott, E. *Love and Theft: Blackface Minstrelsy and the American Working Class*. Oxford University Press, 1995.
- Harris, N. *Humbug: The Art of P.T. Barnum*. University of Chicago Press, 1981
- Other reading, viewing, listening as assigned

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**Grades**

- Four written examinations, including objective and subjective questions, each worth 15% of the final grade (total 60%)
- Four written reviews of assigned readings, consisting of a one page annotated bibliography of the source and an assessment of its value to contemporary music enterprise. Worth a total of 10% of the final grade.
- Five posts and responses as assigned to online discussion boards, worth 5% of the final grade.
- Research and write a six-eight page paper (1200-1500 words) in response to one of the subtopics or readings assigned in this class as approved by the instructor. You may incorporate your own opinion, but you must support it with at least one primary and multiple secondary sources of information (25% of the final grade)

The following grading scale is used for assigning grades in this course. Normal rounding rules apply and a grading curve is not used.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-88	87-83	82-80	79-78	77-73	72-70	69-68	67-60	59-

**Participation & Discussion**

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making contributions to the class discussion. In this class, participation also includes writing posts to five assigned online discussion assignments (as noted on schedule below). In addition, students are required to respond to other student's posts. Both original posts and responses may include both fact and informed opinion (citing sources for facts), but must use appropriate language, demonstrate integrity, and express respect for diversity and difference. Failure to complete online discussion assignments or appropriately participate in classroom activities will negatively impact your grade.

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1	1	Readings: Carmen Course Webpage, syllabus and schedule	<b>Introduction to the Course:</b> - Syllabus & Course expectations - Spectacle & The Society of the Spectacle
	2	Readings: Chapter 2, "I'm A Small Time Laboring Man," in Malone, B. <i>Don't Get Above Your Raisin'</i> (Library reserve)	<b>Commodifying the Musical Experience:</b> <i>Amateur to Professional, Community to Consumer</i>
2	1	Readings: Prologue, "Popular Culture on the Brink" in Ashby, <i>With Amusement For All</i> (Library reserve)	<b>Music, Bread, and Circuses: Music in Amusements</b> <i>Plays</i> <i>Masques</i> <i>Carnivals</i> <i>Street Performers</i>
	2	Readings: Introduction and Chapter 1 in Lott, <i>Love and Theft: Blackface Minstrelsy and the American Working Class</i> (Library reserve)	<b>Public Amusement in America:</b> <b>Minstrelsy</b>
3	1	Readings: Chapter 1, "Origins and Influences" in Anderson, <i>Snake Oil</i> (Library reserve)	<b>Medicine Shows, Tent Shows, &amp; Jubilees</b>  <b>Review 1 Due: in Carmen dropbox</b>
	2		<b>EXAM 1</b>
4	1	Readings: "The Circus" (pp. 108-154) in Lewis, <i>From Traveling Show to Vaudeville</i> (Library reserve)	<b>Circuses &amp; Carnivals</b>
	2	Readings: Chapter 5, "The Swedish Nightingale" in Harris, <i>Humbug</i> (Library reserve)	<b>Barnum &amp; The Swedish Nightingale</b>
5	1	Readings: "The Sinatra Riots" <a href="http://www.pophistorydig.com/?tag=teen-idol">http://www.pophistorydig.com/?tag=teen-idol</a> (Carmen Readings)	<b>Commercial Music: Teen Hysteria and Dance crazes</b>
	2	Readings: "Elvis: Presliad" in Marcus, <i>Mystery Train</i> (Library reserve)	<b>Elvis, Johnny B. Goode, and Other Mythical Characters</b>
6	1	Readings: Chapter 16, "Black Leather Blues" in Nash, <i>The Colonel</i> (Library reserve)	<b>Showmen and Snowmen: Colonel Tom Parker</b>  <b>Review 2 Due: in Carmen dropbox</b>

	2		<b>EXAM 2</b>
7	1	Readings: 1) <a href="http://www.theatrehistory.com/american/musical030.html">http://www.theatrehistory.com/american/musical030.html</a> 2) <a href="http://www.musicals101.com/musical.htm">http://www.musicals101.com/musical.htm</a> (Carmen readings)	<b>Music and Theater</b>
	2	Readings: <a href="http://www.musicals101.com/1927-30film.htm">http://www.musicals101.com/1927-30film.htm</a> (Carmen readings)	<b>Music and Film</b>
8	1	Readings: <a href="http://www.museum.tv/archives/etv/M/htmlM/musicotele/musicotele.htm">http://www.museum.tv/archives/etv/M/htmlM/musicotele/musicotele.htm</a> (Carmen readings)	<b>Music and Television</b>  <b>Review 3 Due: in Carmen dropbox</b>
	2		<b>EXAM 3</b>
9	1	Readings: <a href="http://www.museum.tv/archives/etv/M/htmlM/musicotele/musicotele.htm">http://www.museum.tv/archives/etv/M/htmlM/musicotele/musicotele.htm</a> (Carmen readings)	<b>Music Video</b> <i>Commercial to Art Form</i>
	2	Readings: <a href="http://www.musiccog.ohio-state.edu/Huron/Publications/huron.advertising.text.html">http://www.musiccog.ohio-state.edu/Huron/Publications/huron.advertising.text.html</a> (Carmen readings)	<b>Music Advertising, Branding, &amp; Marketing</b>
10	1	Readings: 1) Introduction in Swartz and Alderman, <i>Sonic Boom</i> 2) <a href="http://computer.howstuffworks.com/napster.htm">http://computer.howstuffworks.com/napster.htm</a> 3) <a href="http://news.cnet.com/2009-1023-239700.html">http://news.cnet.com/2009-1023-239700.html</a> (Library reserve & Carmen readings)	<b>Online Music: Technologies and Social Networks</b> <i>MP3s</i> <i>P2Ps</i> <i>Napster, Metallica, and the RIAA</i> <i>Music to the People</i> <i>End of Big Music?</i>  <b>Research Project Due in class</b>
	2	Readings: <a href="http://en.wikipedia.org/wiki/Mashup_(music)">http://en.wikipedia.org/wiki/Mashup_(music)</a>	<b>Viral Videos &amp; Mashups</b> <b>Free Culture</b> <b>Audience to Artist, Consumer to Producer</b>  <b>Review 4 Due: in Carmen dropbox</b>
<b>Finals Week</b>	Final scheduled according to University Academic Calendar		<b>EXAM 4</b>