

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

School of Music

Academic Unit

Music

Book 3 Listing (e.g., Portuguese)

330 Music, Media, and Society

Number

Title

MusicMediaSociety

U

4

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter x

Spring

Year 2009

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*): Intermediate survey of the interrelationships of music, media, and commerce in society,

emphasizing technology, economics, law, and the public purposes of the musical arts.

Quarter offered: Winter

Distribution of class time/contact hours: 2 1.5 hour classes

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no): yes

Prerequisite(s): MUSIC 271 Introduction to Music Enterprise or consent of instructor

Exclusion or limiting clause:

Repeatable to a maximum of _____ credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No

GEC: Yes No

Admission Conditions Course: Yes No

Off-Campus: Yes No

EM: Yes No

Honors Embedded Statement: Yes No

Service Learning Course: Yes No

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500909

Subsidy Level (V, G, T, B, M, D, or P) B

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

This is an intermediate course in the new Music, Media, and Enterprise Program. It deepens the inquiry begun in Music 271 Introduction to Music Enterprise. By emphasizing the impact of technological, economic, and social change on the creation and reception of music, this course prepares students for more advanced studies in the business, economics, law, or public affairs of music. Further, the introduction to substantive economic, communication, and cultural theories is foundational to advanced scholarship.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one):

Required on major(s) minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective

Music, Media, and Enterprise Minor -- proposed

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.

Part of the TIE-funded "music industry" program (Now titled "Music, Media, and Enterprise"). Courses will be taught by TIE-funded faculty and staff.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List: _____

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected Section Size: ²⁰ _____ Proposed number of sections per year: One


7. Do you want prerequisites enforced electronically? (see OAA manual for what can be enforced) Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (List units and attach letters and/or forms): Not Applicable

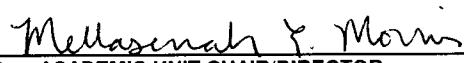
9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to asccurrofc@osu.edu.**

CONTACT PERSON: David Bruenger E-MAIL: bruenger.1@osu.edu PHONE: (614) 247-6521

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1.  Lora Gingerich Dobos 5-20-2008
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____
Academic Unit Graduate Studies Committee Chair Printed Name Date

3.  Mellasenah Y Morris 5-20-2008
ACADEMIC UNIT CHAIR/DIRECTOR Printed Name Date

4. **After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to asccurrofc@osu.edu. The ASC Curriculum Office will forward the request to the appropriate committee.**

5. _____
COLLEGE CURRICULUM COMMITTEE Printed Name Date

6. _____
ARTS AND SCIENCES EXECUTIVE DEAN Printed Name Date

7. _____
Graduate School (if appropriate) Printed Name Date

8. _____
University Honors Center (if appropriate) Printed Name Date

9. _____
Office of International Education (if appropriate) Printed Name Date

10. _____
ACADEMIC AFFAIRS Printed Name Date

The Ohio State University
School of Music

Music, Media, and Society

MUSIC 330

U 4

Two 90 minute meetings per week

PROPOSAL SYLLABUS

Dr. David Bruenger

Mershon 401C

614.247.6521

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 society, emphasizing the enormous social, technological, and economic shifts of the late 19th and 20th centuries. Using this historical foundation, we will begin to develop a critical understanding of how the mass media and entertainment industries of the 20th century both emerged from and then fundamentally reshaped 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 21st 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:

Required. 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 class and online discussion (15% of the final grade). Participation requires the following elements: attending class and joining online chats; carefully preparing all reading assignments before class or online chat; paying attention at all times; and avoiding distracted or distracting behavior (such as using electronic devices for non-course related activities, reading or conversing about non-course related material, or acting inappropriately toward other students, guests, or the instructor). You should listen to others,

respond to ideas proposed by your classmates, ask relevant 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 week.

- 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-

- 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.
- 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) 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/>”

Schedule: Topics, Assignments, Tests

Week	Day	Reading	Topic
1	1	Carmen Course Page: Syllabus & Schedule	Introduction: Structure of the Course The Musical Experience
	2	Links: Future of Music Coalition http://www.futureofmusic.org/index.cfm (read their Manifesto)	Who Owns Music and Culture? Marketplaces and Commons
2	1	Links: NMPA http://www.nmpa.org/music101/history.asp Sheet Music http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrnd	Music Publishing: Birth of Mass-Produced Music From Beethoven to Stephen Foster Music Publishing Industry: From Stephen Foster to Tin Pan Alley Origins of Copyright Law
	2	Links: Music Products Industry http://www.namm.com Musical Instrument Catalogs http://www.encyclopedia.chicagohistory.org/pages/864.html Carmen Readings: From Parlor to Ragtime... , Washington Post Article, Eberly, 1990	Performing on the Porch and in the Parlor: Sheet Music & Musical Instruments

3	1	<p>Links: Circus Music http://www.circusinamerica.org/public/music</p> <p>American Popular Entertainments http://memory.loc.gov/ammem/vshtml/vshome.html</p> <p>Medicine Show Music http://www.oldhatrecords.com/cd1005.html</p> <p>Reading: Marcus, <i>Mystery Train</i>, pp. 1-18, Prologue & Harmonica Frank (Library reserve)</p>	<p>Professionalization of Performance: From Carnival Tent to Concert Hall - Minstrels, Medicine Shows & Vaudeville; Patrons and Entrepreneurs</p>
	2		<p>EXAM 1 (Online) NO CLASS MEETING</p> <p><i>Research Paper: Topic and one paragraph abstract due (in Carmen Dropbox)</i></p>
4	1	<p>Coleman: Introduction & Chapter 1</p> <p>Links: Edison Historical Site http://www.nps.gov/archive/edis/edisonia/sounds.html</p>	<p>Recorded Sound: Transforming Musical Services to Musical Products Recording Industry I: 1900 - 1920</p>
	2	<p>Coleman: Chapter 2</p> <p>Reading: Dinerstein, <i>Swinging the Machine</i>, pp. 3-28, Introduction (Library reserve)</p>	<p>Race, Music, & Machines - Recording & Broadcasting: 1920 - 1949 Records, Radio, and the Railroad: American Music & Life between the World Wars Copyright in the recording era</p>
5	1	<p>Coleman: Chapter 3</p>	<p>Recording Industry II: 1920 - 1949 New Technologies & New Business Models</p>
	2		<p>EXAM 2 (In class)</p>
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	2		<p>Broadcasting II: Radio, Film, Television Elvis & the Colonel: Celebrity and Multimedia Synergy</p>
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School of Music

Music, Media, and Society

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	2	Links: Music Products Industry http://www.namm.com Musical Instrument Catalogs http://www.encyclopedia.chicagohistory.org/pages/864.html Carmen Readings: From Parlor to Ragtime... , Washington Post Article, Eberly, 1990	Performing on the Porch and in the Parlor: Sheet Music & Musical Instruments

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Finals Week		Final scheduled according to University Academic Calendar	EXAM 4

**The Ohio State University
Colleges of the Arts and Sciences Concurrence Form**

The purpose of this form is to provide a simple system of obtaining departmental reactions to course requests. A letter may be substituted for this form.

An academic unit initiating a request should complete Section A of this form and send a copy of the form, course request, and syllabus to each of the academic units that might have related interests in the course. Initiating units should be allowed two weeks for responses.

Academic units receiving this form should respond to Section B and return the form to the initiating unit. Overlap of course content and other problems should be resolved by the academic units before this form and all other accompanying documentation may be forwarded to the Office of Academic Affairs.

A. Information from the academic unit *initiating* the request

School of Music 5/27/08

 Initiating Academic Unit Date

Music

 Book 3 Listing (e.g., Portuguese)

330	Music, Media, and Society	U	4
Course Number	Title	Level	Credit Hours

Type of Request (underlined): New Course Course Change Course Withdrawal Other

Communications

 Academic unit asked to review the request

6/10/08

 Date response is needed (within two weeks of above date)

B. Information from the academic unit *reviewing* the request should include a reaction to the proposal, including a statement of support or non-support (continued on the back of this form or a separate sheet, if necessary).

 Significant overlap with the content in COMM 101 and COMM 666,

 our popular culture course.

Signatures

1.	Carroll J. Hyman	Chair	School of Communication	6/26/08
Name	Position	Unit	Date	
2.				
Name	Position	Unit	Date	
3.				
Name	Position	Unit	Date	

The Ohio State University
School of Music

Music Production and Reception: Institutions, Patterns, Practices

MUSIC 330

U 5

Two 90 minute meetings per week

PROPOSAL SYLLABUS

Dr. David Bruenger

Weigel 303

614.247.6521

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 society, emphasizing the enormous social, technological, and economic shifts of the late 19th and 20th centuries. Using this historical foundation, we will begin to develop a critical understanding of how the mass media and entertainment industries of the 20th century both emerged from and then fundamentally reshaped 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 21st 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-

- 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) 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/>”

Schedule: Topics, Assignments, Tests

<u>Week</u>	<u>Day</u>	<u>Reading</u>	<u>Topic</u>
1	1	Carmen Course Page: Syllabus & Schedule	Introduction: Structure of the Course The Musical Experience
	2	Links: Future of Music Coalition http://www.futureofmusic.org/index.cfm (read their Manifesto)	Who Owns Music and Culture? Marketplaces and Commons
2	1	Links: NMPA http://www.nmpa.org/music101/history.asp Sheet Music http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrnd Online Discussion: Who Owns Culture? Discuss how Stephen Foster's experience creates cases for both private and public ownership of intellectual property.	Music Publishing: Birth of Mass-Produced Music From Beethoven to Stephen Foster Music Publishing Industry: From Stephen Foster to Tin Pan Alley Origins of Copyright Law
	2	Links: Music Products Industry http://www.namm.com Musical Instrument Catalogs http://www.encyclopedia.chicagohistory.org/pages/864.html Carmen Readings: From Parlor to Ragtime... Washington Post Article, Eberly, 1990	Performing on the Porch and in the Parlor: Sheet Music & Musical Instruments

3	1	<p>Links: Circus Music http://www.circusinamerica.org/public/music</p> <p>American Popular Entertainments http://memory.loc.gov/ammem/vshhtml/vshome.html</p> <p>Medicine Show Music http://www.oldhatrecords.com/cd1005.html</p> <p>Reading: Marcus, <i>Mystery Train</i>, pp. 1-18, Prologue & Harmonica Frank (Library reserve)</p> <p>Online Discussion: Harmonica Frank What does Greil Marcus say about the meaning of Harmonica Frank in the History of American music and the American identity? Do you agree?</p>	<p>Professionalization of Performance: From Carnival Tent to Concert Hall - Minstrels, Medicine Shows & Vaudeville; Patrons and Entrepreneurs</p>
	2		<p>EXAM 1 (Online) NO CLASS MEETING</p> <p>Research Paper: Topic and one paragraph abstract due (in Carmen Dropbox)</p>
4	1	<p>Coleman: Introduction & Chapter 1</p> <p>Links: Edison Historical Site http://www.nps.gov/archive/edis/edisonia/sounds.html</p>	<p>Recorded Sound: Transforming Musical Services to Musical Products Recording Industry I: 1900 - 1920</p>
	2	<p>Coleman: Chapter 2</p> <p>Reading: Dinerstein, <i>Swinging the Machine</i>, pp. 3-28, Introduction (Library reserve)</p> <p>Online Discussion: Swinging the Machine 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>Race, Music, & Machines - Recording & Broadcasting: 1920 - 1949 Records, Radio, and the Railroad: American Music & Life between the World Wars Copyright in the recording era</p>
5	1	<p>Coleman: Chapter 3</p>	<p>Recording Industry II: 1920 - 1949 New Technologies & New Business Models</p>
	2		<p>EXAM 2 (In class)</p>
6	1	<p>Coleman: Chapter 4</p>	<p>Recording Industry III: 1950 - 1970s Temples of Sound: Producers, Studios, and the Face of American Music and Music Industry</p>
	2	<p>Online Discussion: Elvis & the Colonel 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>Broadcasting II: Radio, Film, Television Elvis & the Colonel: Celebrity and Multimedia Synergy</p>

7	1	Coleman: Chapter 5	Dreaming in Stereo: New Technologies Redefine Musical Creation & Consumption Les Paul, Tom Dowd, Geoff Emerick
	2	Coleman: Chapter 6 Reading: Dannen, <i>Hit Men</i> , pp. 3-18, The Education of Dick Asher (Library reserve)	Recording Industry IV: 1970s - 1980s <i>The Rise of "Big Music" - Majors, Moguls, Mass Marketing</i> <i>Copyright and Contracts in the "Modern" Recording Industry</i>
8	1		EXAM 3 (In class)
	2	Reading: Tindall, <i>Mozart in the Jungle</i> , pp. 47-57, Chapter 4 (Library Reserve)	Mozart in the Jungle Funding Classical Music in the 20th Century Research Paper Revised Draft due if you want feedback and opportunity to rewrite (in Carmen Dropbox)
9	1	Coleman: Chapter 8 Reading: Marcus, <i>Dead Elvis</i> , pp. 47-59, The Myth Behind the Truth Behind the Legend (Library reserve)	Beyond Elvis: Postmodern Celebrity & Entertainment Music Video, MTV, and "Alternative" Music
	2	Coleman: Chapter 7 Reading: George, <i>Hip Hop America</i> , pp. 1-21, Post Soul (Library reserve) Online Discussion: Sampling/Production Is sampling/producing/remixing existing sounds an art form? Why or why not?	Hip Hop and the Culture of Production & Sampling
10	1	Coleman: Chapter 9 & Aftermath Reading: Schwartz & Alderman, <i>Sonic Boom</i> , pp. 1-22, Introduction & Chapter 1 (Library reserve)	MP3s, P2Ps and the Napster Revolution

	<p>2</p> <p>Readings: Miller, <i>Sound Unbound</i>, pp. 1-12, Introduction (Library reserve)</p> <p>Links: McLaren/Peretti, <i>Media Virus</i> http://www.stayfreemagazine.org/archives/25/jonah-peretti-interview.html</p> <p>Koman/Lessig, <i>Remixing Culture</i> http://www.oreillynet.com/pub/a/policy/2005/02/24/lessig.html</p>	<p>Remix Culture: DIY, Social Media, and YouTube</p> <p>Research Paper Final Version due (in Carmen Dropbox)</p>
<p>Finals Week</p>	<p>Final scheduled according to University Academic Calendar</p>	<p>EXAM 4</p>

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

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- 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).

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

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2	1	Links: NMPA http://www.nmpa.org/music101/history.asp Sheet Music http://scriptorium.lib.duke.edu/sheetmusic/about.html#bckgrnd Online Discussion: Who Owns Culture? Discuss how Stephen Foster's experience creates cases for both private and public ownership of intellectual property.	Music Publishing: Birth of Mass-Produced Music From Beethoven to Stephen Foster Music Publishing Industry: From Stephen Foster to Tin Pan Alley Origins of Copyright Law
	2	Links: Music Products Industry http://www.namm.com Musical Instrument Catalogs http://www.encyclopedia.chicagohistory.org/pages/864.html Carmen Readings: From Parlor to Ragtime... , Washington Post Article, Eberly, 1990	Performing on the Porch and in the Parlor: Sheet Music & Musical Instruments
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