

**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)

333 Spectacle: Music and Public Amusements in America

Number Title

Music Social Media

U

3

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn x

Winter

Spring

Year 2010

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*): Examines the relationship between public amusements and music essential to understanding

American entertainment and commerce, the changing character of leisure, and the evolving American identity.

Quarter offered: Autumn

Distribution of class time/contact hours: 2 1.25 hour classes

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

Prerequisite(s):

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:

A choice in the curriculum the new Music, Media, and Enterprise Program. Examines historical and contemporary relationships between music and public amusement in America. Bridges the study of music, economics, business, culture, and popular culture.

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 as well as interested members of non-TIE music faculty.

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 ascurofc@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. Gregory Proctor Gregory Proctor 11/18/08
Academic Unit Undergraduate Studies Committee Chair Printed Name Date

2. _____ Printed Name Date

3. Edward Adelson Edward Adelson 12-10-08
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 ascurofc@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

Memo

To: Lora Dobos
From: David Bruenger 
CC:
Date: May 6, 2008
Re: New Course Proposals

Attached please find syllabi and ASC proposal forms for six new classes. Altogether, these courses represent the core and optional curriculum for the proposed Music, Media, and Enterprise Minor. The MME minor is designed for non-music majors, but this curriculum would also serve as a “track” within the BA in music—which proposal is somewhere in the not too distant future.

Please note that three of the attached courses—*Music Enterprise*; *Music, Media, and Society*; and *Music Policy*—will be required, as will an internship (using the existing 489 *Internship in Music*, if at all possible).

The other three courses—*Protest in American Music and Media*, *Music and Social Media*, *Spectacle: Music and Public Amusements in America*—are options from which MME minor students need only choose two. Courses drawn from other disciplines in music, including Musicology and Ethnomusicology, as well as from Film Studies, Arts Administration and Policy, and Popular Culture may also be possible.

A draft summary of the “Enterprise” minor is attached for to facilitate how I am proposing these courses will fit together. Also please note that a “technology” minor track will follow pending completion of the studio feasibility study and report.

DRAFT 5-1-2008

Music, Media, and Enterprise Minor (20-25 hours)

- Enterprise Track (2008-09)
- Technology Track (2009-10)

<i>Enterprise Track (20 hours)</i>	<i>Technology Track (20-25 hours)</i>
Introduction to Music Enterprise (3)	Introduction to Music Enterprise (3)
Music, Media, and Society (4)	Music Technology (MUS 220 -3)
Protest in American Music and Media (3)	Music Production I
Music and Social Media (3)	Music Production II
Spectacle: Music & Public Amusements (3)	Music Production III
Other electives to be defined	Multimedia Production
Music Policy: Cultural Commons & Marketplaces (4)	Music and Interactive Media
Internship (3)	*Internship/Production Project

Required Courses

14 hours as follows:

- MUSIC 271 Introduction to Music Enterprise (3)
- MUSIC 330 Music, Media, and Society (4)
- MUSIC 460 Music Policy: Cultural Commons and Marketplaces (4)
- MUSIC 489 Music Internship (3)

Option Courses

Choose a minimum of 6 hours from the following:

- MUSIC 331 Protest in American Music and Media (3)
- MUSIC 332 Music and Social Media (3)
- MUSIC 333 Spectacle: Music and Public Amusements (3)

Others may be included as options, including courses from Musicology, Ethnomusicology, Film Studies, Arts Administration and Policy, and Popular Culture.

The Ohio State University
School of Music

Spectacle: Music & Public Amusements in America

MUSIC 333

U 3

Two 75 minute meetings per week

SYLLABUS

Dr. David Bruenger
Mershon 401C
614.247.6521
bruenger.1@osu.edu
Office Hours: TBA
Class meeting:

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.
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- Other reading, viewing, listening as assigned

Online Resources via Carmen:

- This course will be managed using Carmen
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- 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 examinations, including objective and subjective 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-

Attendance

Attendance is highly recommended because:

- Tests will draw heavily on class lectures, presentations, and discussion
- Repeated and/or excessive absences will consequently result in lowering your grade on

- tests.
- If your circumstances or choices lead to excessive absenteeism, it is highly recommended that you drop this class.

Late/Missing Work

Tests and other assignments may not be rescheduled or submitted late without receiving permission in advance. Permission to make up work is never automatic. Failure to request permission or to make up work as scheduled will result in a zero for the test/assignment in question.

There is absolutely no “extra credit” in this class. Simply do the assigned work on time.

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.

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 333

Spectacle: Music & Public Amusements in America

Schedule: Topics, Assignments, Tests

<u>Week</u>	<u>Day</u>	<u>Reading</u>	<u>Topic</u>
1	1	Readings: Carmen Course Webpage, syllabus and schedule	Introduction to the Course: - 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)	Commodifying the Musical Experience: <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)	Music, Bread, and Circuses: Music in Amusements <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)	Public Amusement in America: Minstrelsy
3	1	Readings: Chapter 1, "Origins and Influences" in Anderson, <i>Snake Oil</i> (Library reserve)	Medicine Shows, Tent Shows, & Jubilees
	2		Review 1 Due: in Carmen dropbox EXAM 1
4	1	Readings: "The Circus" (pp. 108-154) in Lewis, <i>From Traveling Show to Vaudeville</i> (Library reserve)	Circuses & Carnivals
	2	Readings: Chapter 5, "The Swedish Nightingale" in Harris, <i>Humbug</i> (Library reserve)	Barnum & The Swedish Nightingale
5	1	Readings: "The Sinatra Riots" http://www.pophistorydig.com/?tag=teen-idol (Carmen Readings)	Commercial Music: Teen Hysteria and Dance Crazes
	2	Readings: "Elvis: Presliad" in Marcus, <i>Mystery Train</i> (Library reserve)	Elvis, Johnny B. Goode, and Other Mythical Characters

6	1	Readings: Chapter 16, "Black Leather Blues" in Nash, <i>The Colonel</i> (Library reserve)	Showmen and Snowmen: Colonel Tom Parker Review 2 Due: in Carmen dropbox
	2		EXAM 2
7	1	Readings: 1) http://www.theatrehistory.com/american/musical030.html 2) http://www.musicals101.com/musical.htm (Carmen readings)	Music and Theater
	2	Readings: http://www.musicals101.com/1927-30film.htm (Carmen readings)	Music and Film
8	1	Readings: http://www.museum.tv/archives/etv/M/htmlM/musicotele/musicotele.htm (Carmen readings)	Music and Television Review 3 Due: in Carmen dropbox
	2		EXAM 3
9	1	Readings: http://www.museum.tv/archives/etv/M/htmlM/musicotelevis/musicotelevis.htm (Carmen readings)	Music Video <i>Commercial to Art Form</i>
	2	Readings: http://www.musiccog.ohio-state.edu/Huron/Publications/huron.advertising.text.html (Carmen readings)	Music Advertising, Branding, & Marketing
10	1	Readings: 1) Introduction in Swartz and Alderman, <i>Sonic Boom</i> 2) http://computer.howstuffworks.com/napster.htm 3) http://news.cnet.com/2009-1023-239700.html (Library reserve & Carmen readings)	Online Music: Technologies and Social Networks <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>
	2	Readings: http://en.wikipedia.org/wiki/Mashup_(music)	Viral Videos & Mashups Free Culture Audience to Artist, Consumer to Producer Review 4 Due: in Carmen dropbox
Finals Week	Final scheduled according to University Academic Calendar		EXAM 4

The Ohio State University
School of Music

Spectacle: Music & Public Amusements in America MUSIC 432

U 5
Two 90 minute meetings per week

SYLLABUS

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Weigel 303
614.247.6521
bruenger.1@osu.edu
Office Hours: TBA
Class meeting:

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- 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)

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Music 333

Spectacle: Music & Public Amusements in America

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2	1	Readings: Prologue, "Popular Culture on the Brink" in Ashby, <i>With Amusement For All</i> (Library reserve)	Music, Bread, and Circuses: Music in Amusements <i>Plays</i> <i>Masques</i> <i>Carnivals</i> <i>Street Performers</i>
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	2	Readings: http://www.musiccog.ohio-state.edu/Huron/Publications/huron.advertising.text.html (Carmen readings)	Music Advertising, Branding, & Marketing
10	1	Readings: 1) Introduction in Swartz and Alderman, <i>Sonic Boom</i> 2) http://computer.howstuffworks.com/napster.htm 3) http://news.cnet.com/2009-1023-239700.html (Library reserve & Carmen readings)	Online Music: Technologies and Social Networks <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> Research Project Due in class
	2	Readings: http://en.wikipedia.org/wiki/Mashup_(music)	Viral Videos & Mashups Free Culture Audience to Artist, Consumer to Producer Review 4 Due: in Carmen dropbox
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School of Music

Spectacle: Music & Public Amusements in America

MUSIC 432

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

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).

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, Tests

Week	Day	Reading	Topic
1	1	Readings: Carmen Course Webpage, syllabus and schedule	Introduction to the Course: - 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)	Commodifying the Musical Experience: <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)	Music, Bread, and Circuses: Music in Amusements <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)	Public Amusement in America: Minstrelsy
3	1	Readings: Chapter 1, "Origins and Influences" in Anderson, <i>Snake Oil</i> (Library reserve)	Medicine Shows, Tent Shows, & Jubilees Review 1 Due: in Carmen dropbox
	2		EXAM 1
4	1	Readings: "The Circus" (pp. 108-154) in Lewis, <i>From Traveling Show to Vaudeville</i> (Library reserve)	Circuses & Carnivals
	2	Readings: Chapter 5, "The Swedish Nightingale" in Harris, <i>Humbug</i> (Library reserve)	Barnum & The Swedish Nightingale
5	1	Readings: "The Sinatra Riots" http://www.pophistorydig.com/?tag=teen-idol (Carmen Readings)	Commercial Music: Teen Hysteria and Dance crazes
	2	Readings: "Elvis:Presliad" in Marcus, <i>Mystery Train</i> (Library reserve)	Elvis, Johnny B. Goode, and Other Mythical Characters
6	1	Readings: Chapter 16, "Black Leather Blues" in Nash, <i>The Colonel</i> (Library reserve)	Showmen and Snowmen: Colonel Tom Parker Review 2 Due: in Carmen dropbox

	2		EXAM 2
7	1	Readings: 1) http://www.theatrehistory.com/american/musical030.html 2) http://www.musicals101.com/musical.htm (Carmen readings)	Music and Theater
	2	Readings: http://www.musicals101.com/1927-30film.htm (Carmen readings)	Music and Film
8	1	Readings: http://www.museum.tv/archives/etv/M/htmlM/musicontele/musicontele.htm (Carmen readings)	Music and Television Review 3 Due: in Carmen dropbox
	2		EXAM 3
9	1	Readings: http://www.museum.tv/archives/etv/M/htmlM/musicitelevi/musicitelevi.htm (Carmen readings)	Music Video <i>Commercial to Art Form</i>
	2	Readings: http://www.musiccog.ohio-state.edu/Huron/Publications/huron.advertising.text.html (Carmen readings)	Music Advertising, Branding, & Marketing
10	1	Readings: 1) Introduction in Swartz and Alderman, <i>Sonic Boom</i> 2) http://computer.howstuffworks.com/napster.htm 3) http://news.cnet.com/2009-1023-239700.html (Library reserve & Carmen readings)	Online Music: Technologies and Social Networks <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> Research Project Due in class
	2	Readings: http://en.wikipedia.org/wiki/Mashup_(music)	Viral Videos & Mashups Free Culture Audience to Artist, Consumer to Producer Review 4 Due: in Carmen dropbox
Finals Week		Final scheduled according to University Academic Calendar	EXAM 4