

The Ohio State University
School of Music

Spectacle: Music & Public Amusements in America

MUSIC 432

U 5
Two 90 minute meetings per week

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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.
- 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

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 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

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