

Term Information

Effective Term Autumn 2020
Previous Value Summer 2012

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

Addition of DL delivery option

What is the rationale for the proposed change(s)?

Expansion of options for students to take this course and for instructors to teach it

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

More flexibility for students and faculty

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area Comparative Studies
Fiscal Unit/Academic Org Comparative Studies - D0518
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 3686
Course Title Cultural Studies of American Musics
Transcript Abbreviation Cultr St Amer Musc
Course Description Investigation of the social, political, and cultural contexts of the development of popular musics in the U.S.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? Yes
Is any section of the course offered 100% at a distance
Previous Value No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

| | |
|-----------------------------------|---|
| Prerequisites/Corequisites | Prereq: English 1110 or equiv. |
| <i>Previous Value</i> | <i>Prereq: English 1110 (110) or equiv.</i> |
| Exclusions | |
| <i>Previous Value</i> | Not open to students with credit for 336. |
| Electronically Enforced | No |

Cross-Listings

Cross-Listings

Subject/CIP Code

| | |
|-------------------------|-------------------------------------|
| Subject/CIP Code | 05.0199 |
| Subsidy Level | Baccalaureate Course |
| Intended Rank | Freshman, Sophomore, Junior, Senior |

Requirement/Elective Designation

General Education course:

Visual and Performing Arts; Social Diversity in the United States

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Trace musical influence across historical periods and musical genres.
- Identify some of the impact of commodification, commercialization and new technological developments on the history of popular music.
- Describe aspects of the relationship between musical performance and embodied identities (especially class, race, ethnicity, gender, and sexuality).
- Describe aspects of the social and political grounds of musical pleasure.
- Reflect on the social construction of their own musical taste.

Previous Value

Content Topic List

- Music
- Popular music
- United States
- Popular culture
- Culture
- Media
- Cultural studies

Sought Concurrence

No

COURSE CHANGE REQUEST
3686 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
07/22/2020

Attachments

- CS3686 syl dft, DL, for ASCC review.docx: new DL syllabus
(Syllabus. Owner: Vu, Elizabeth A)
- C S 3686 syl, SP 2020, for AU 20 work.docx: old in-person syllabus
(Syllabus. Owner: Vu, Elizabeth A)
- COMP 3686.docx: ASC Tech checklist
(Other Supporting Documentation. Owner: Vu, Elizabeth A)
- CS 3686 DL GE Assessment Plan.doc: DL GE assessment
(GEC Course Assessment Plan. Owner: Vu, Elizabeth A)

Comments

Workflow Information

| Status | User(s) | Date/Time | Step |
|------------------|---|---------------------|------------------------|
| Submitted | Vu, Elizabeth A | 07/16/2020 03:36 PM | Submitted for Approval |
| Approved | Armstrong, Philip Alexander | 07/16/2020 03:39 PM | Unit Approval |
| Approved | Heysel, Garrett Robert | 07/17/2020 07:48 AM | College Approval |
| Pending Approval | Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Vankeerbergen, Bernadette Chantal | 07/17/2020 07:48 AM | ASCCAO Approval |

SYLLABUS: COMPARATIVE STUDIES 3686 CULTURAL STUDIES IN AMERICAN POPULAR MUSICS AUTUMN 2020

Course overview

Instructor

Instructor: Barry Shank

Preferred contact method: by email at shank.46@osu.edu

Alternative contact method: via Carmen messages

Office hours: W 1-4pm via Carmen Zoom (video, audio, or live text) or by virtual appointment

Office Location: *no physical office hours available*

Course description

This course focuses on the critical analysis of 20th and 21st century popular music in the United States. Students should come away from this class with skills of critical listening and thinking that allow them to trace musical influence across historical periods and musical genres, identify some of the impact of commodification, commercialization and new technological developments on the history of popular music, describe aspects of the relationship between musical performance and embodied identities (especially class, race, ethnicity, gender, and sexuality), reflect on the social construction of their own musical taste, and describe aspects of the social and political grounds of musical pleasure. We will begin by developing an interpretive model that will provide the tools for understanding popular music in its historical and cultural context. We will then read about and listen to a series of case studies about topics in popular music studies. The main goal of the case studies is to provoke insight and dialogues about the connections between musical pleasure, inequalities of power, and social life. An important secondary goal is to provide you with examples of high quality writing about popular music.

We approach these goals through individual reading and listening supplemented by group discussion of that material on Carmen, listening reflections, take-home essays, and projects, some of which are shared with the class for feedback.

Though this is a distance learning class, it requires a high degree of participation and engagement. You will be reading as much as 75-100 pages of nonfiction a week. You will then be expected to participate *every week* in informal discussion through Carmen. Passivity will not work for you in this environment; you must be an active participant. In exchange, you will develop insights with your peers and with me as you practice your listening, analytical, and critical skills to gain higher levels of awareness and aptitude about popular music historically

and in the current moment. I hope that you'll also find new levels of informed joy in your listening to popular music.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Trace musical influence across historical periods and musical genres.
- Identify some of the impact of commodification, commercialization and new technological developments on the history of popular music.
- Describe aspects of the relationship between musical performance and embodied identities (especially class, race, ethnicity, gender, and sexuality).
- Describe aspects of the social and political grounds of musical pleasure.
- Reflect on the social construction of their own musical taste.

GE Course Information

GE Goals and Outcomes

a) Visual and Performing Arts

Goals:

Students evaluate significant works of art in order to 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.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

We meet the outcome by:

- Listening to sound recordings of and watching videos that accompany significant songs, styles, and genres of popular music.
- Practicing critical and historically informed listening through informal discussions and formal writing assignments
- Examining the historical and cultural context of these works
- Applying these skills to works not on the syllabus

b) Diversity requirement: Social Diversity in the United States:

Goals:

Courses in social diversity will foster students' understanding of the pluralistic nature of institutions, society, and culture in the United States.

Expected Learning Outcomes:

1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

We meet the outcome by:

1. Exploring the differential impact of racialized, gendered, and sexed identities on the careers of musicians, on the development of musical categories, and the concepts of "the popular" and "the mainstream."
 2. Identifying systems of power and inequality within popular music history, including the development of the music industry and the growth and emergence of new musical genres
 3. Reflecting on the role of audiences in the reproduction of systems of power and inequality in popular music.
- Course materials

Required texts

All readings are available on our Carmen site or via links to established sources online. All required listening is accessible via YouTube.

Course technology

The instructor does not provide technical support. For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24x7.

- **Self-Service and Chat support:** <http://ocio.osu.edu/selfservice>
- **Phone:** 614-688-HELP (4357)
- **Email:** 8help@osu.edu
- **TDD:** 614-688-8743

The above support information applies to *all* Carmen components, including Discussions, Groups, Modules, Carmen Zoom, Messages, etc. It also applies to other OSU resources like viewing materials in the Secure Media Library and the U.OSU blogging platform. For issues with using the OSU Libraries catalog for research, accessing electronic databases, or circulation, contact the Libraries directly.

- **Self-service and chat support:** <http://libanswers.osu.edu>
- **Phone:** 614-292-6785
- **Email:** <http://libanswers.osu.edu/q.php>

Baseline technical skills necessary for online courses

- Basic computer and web-browsing skills
- Navigating Carmen

Technology skills necessary for this specific course

- Carmen Zoom text, audio, and video chat
- Collaborating using Carmen's Groups tools
- Recording, editing, and uploading audio/visual projects, should you choose that option for your final project, a written option is also available

Necessary equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
 - A tablet (e.g., University-issued iPad) is an acceptable alternative as long as you have a keyboard and the capacity to save documents as Word files or PDFs
- Microphone: built-in laptop or tablet mic or external microphone
- Webcam is a plus

Necessary software

- Word processor capable of saving in .doc, .docx, or .pdf formats (recommended: [Microsoft Office 365 ProPlus](#)): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets, and five phones.
 - Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on platform. Users will also receive 1 TB of OneDrive for Business storage.
 - Office 365 is installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.
 - You are not required to use Microsoft Office. However, any assignments submitted through Carmen dropbox will *only* be accepted in .doc, .docx, and .pdf formats. No submissions via Google Docs, Box, Word Online, or OneDrive.
- Web browser: it is strongly recommended that you use Google Chrome for this course, especially for Carmen Zoom meetings and video streaming. Safari is not fully compatible with Carmen Zoom and some OSU video services. You are responsible for ensuring that your chosen browser works properly with all course technologies.

Grading and faculty response

Grades

| • Assignment or category | • Points |
|---|-------------------|
| • Discussion Questions (twice per term, date assigned individually) | • 10 |
| • Weekly discussion posts and participation | • 20 |
| • Short Musical Taste Autobiography (2) | • 5 each/10 total |
| • Listening Reflections (2) | • 15 |
| • Midterm essay take-home exam | • 15 |
| • Final Project: Team plan (creative), Abstract & Bibliography (academic) | • 10 |
| • Final Project: Video or Paper | • 20 |
| • Total | • 100 |

See course schedule below for due dates

Assignment information

Discussion Questions: Twice per semester, you will provide discussion questions for your small group. You will submit **substantive** (not yes or no) discussion questions on the coming week's reading by the Sunday prior to the start of the week (see later in this syllabus for clarification of this course's Tuesday – Sunday schedule). You will submit your questions by creating a new discussion in your small group area. **Value: 10 points**

Weekly discussion posts and participation: This includes posting **at least twice per week** in your small group discussion forums as well as completion of the week's module. Discussion posts in large or small forums should be at least three sentences and should contribute something substantive to the conversation. See further details in the document that describes effective discussions. **Value: 20 points**

Short Musical Autobiography (2 separate assignments): The autobiography asks you to explore your position as a listener and student in this class through a brief ~500 word discussion of yourself in relationship to the music that you like, including any musical training or ambitions that you have experienced. You may talk about genres, songs, or artists that you love or hate,

and anything you would like to say about your interest in popular music. Do not just generate a list of names or styles. Try to articulate what it is you like or dislike about your examples and why those factors matter. Reflect on what aspects of your autobiography might contribute to your musical preferences. Your first Musical Autobiography will be due the first week of class. Your second Musical Autobiography will be due the week after Thanksgiving. **Value: 5 points each, total of 10 points**

3 Short Reflections on Musical Listening (3 separate assignments) due on dates indicated on the syllabus,

Three times during the course, you will be asked to submit a short, written reflection on the music you have listened to or experienced in the previous week or so. Your reflection must engage ideas from the course in some way, though I encourage you to be creative. There are many ways to structure these reflections. I offer the following possibilities, though you are free to create your own:

- Reflect on a song that you heard multiple times over the week
- Reflect on a particularly memorable or moving moment of listening
- Reflect on the music you encountered in a specific place (for example the Ohio Union or your favorite club) you visited multiple times
- Reflect on the listening that we do in class
- Listen to and reflect on your responses to music discussed in the readings

Each entry should be roughly 300 words. You will submit your reflections to the proper Assignment site for each listening reflection. Your work will be evaluated based on how well you engage with the types of analysis we use in class as you reflect on your own listening experiences. **These will be graded collectively at the end of the semester, not per each individual reflection. I will be looking for growth in your ability to reflect on the music you are listening to as well as growth in your listening skills. Value 15 points**

Mid-Term Exam, on date indicated on the syllabus

There will be one take-home midterm exam. This exam will cover the first six weeks of class material. This will be an essay exam. **Value 15 points**

Excellent exams will demonstrate **complete understanding** of the basic concepts introduced in the first six weeks of the class. Essays will be well written, well organized, with clear thesis statements and nearly no mechanical errors. **They will make direct reference to the readings, use actual musical examples to make their points, and will show an element of original thought.**

Major Project

The major project has two options, two parts, and two due dates. This project is your best opportunity to demonstrate the skills and knowledge you have developed during this course.

Academic Option The final version of the academic option project will be a 5-8 page (1500-2000 words) paper that analyzes a song or an album or the career of a recording artist whose work is personally important to you. You must discuss **the aesthetic significance** of your example, including **discussions of its music and lyrics, the musical histories and traditions that it draws from, and relevant aspects of the artist's image and persona**. You must also analyze the **social, cultural, and political significance** of your chosen example, drawing in some cases from the artist's biography. This will require some research on your part. **This is an individual project.**

Project Title, Abstract and Annotated Bibliography, due on date indicated in schedule, Value 10 points

Each student who chooses the academic option will turn in an abstract of your final project along with an annotated bibliography. The abstract should be about 300 words. It should include your thesis statement, which should state clearly and precisely the aesthetic value and the social, cultural, and political significance of your example. Your annotated bibliography (not part of the 300 word limit) should list no fewer than 5 sources that you will draw from in documenting the claims you make about your example. You should include a minimum of three and a maximum of five sentences per source that explains why it is important for supporting your thesis. Your sources can include readings on the syllabus, but they must also go beyond what we have read together. These should not be fan sites on the web or official websites maintained by the artists. They should be critical scholarly or journalistic articles that discuss the musical and social significance of the genres, artists, or works that you are writing about.

- Each student completing an academic final project will share their abstract and bibliography with their small group for discussion and review

Final Paper, due on date indicated in schedule, Value 20 points

Your final paper should be a thorough development and demonstration of your thesis, well supported by the sources you cite in your bibliography as well as any other sources that you find during your research. Your paper must be well written, proofread, free of typographical and grammatical errors. You may not copy and paste material from the internet. That is plagiarism. You must write your own sentences and create your own analyses and interpretations of your example. Hopefully, you will have some fun as you think about popular music and its meanings.

Creative Option—Team or individual The final version of the creative option project will consist of a 3-6 minute video that **combines musical and visual aspects** in a production that demonstrates the **relationships among a particular musical performance, the traditions from which that performance draws, and the social, cultural, and political significance of the musical performance**. You may either create a new musical performance yourself or use a recorded musical performance by an established artist. In either case, the final product will be **judged** on the quality with which you **situate the musical performance in its aesthetic tradition(s) and its social, cultural, and political context**. Some consideration will also be given to the aesthetic quality of the musical and visual component of the video. Your video must be

accompanied by a short (<1000 words) discussion of the main themes of your video and how those themes are related to specific topics covered in the course. **This can be a team project. If you are working with a team, the team must identify the particular contributions of each individual with each individual signing agreement to this description of the tasks contributed.**

*Identification of Project Team and Individual Responsibilities, Project Title, Description of Musical Performance, Outline of Video with list of planned themes, due **on date indicated in the schedule, Value 10 points***

Each student who chooses the team version of this option will join a team of 2-4 persons to work on this project. Each team will turn in a list of team members and a description of each team member's role in the project. If you are completing an individual form of this option, you must turn in a list of the tasks that you will do yourself. This will be accompanied by a brief description of the musical performance and the visual aspects that will combine into an expressive account of the relationships among the chosen musical performance, the aesthetic traditions it draws on, and its social, cultural, and political contexts. This abstract should be about 300 words. If you feel a need to explain some of the production choices you will make, this is the place where you should do that explaining.

*Final Video and Written Report, due **on date indicated on the schedule, Value 20 points***

Your video will be judged on the quality with which you establish the links among the musical performance at the heart of the video, the aesthetic traditions from which you have drawn influences, and the social, cultural, and political significance of your choices. Equal weight will be given to your written report that details how your video engages with the themes and goals of the course.

Late assignments

No late work will be accepted without consent from me (this consent will only be given in the rarest emergencies; see attendance policy). Make sure you are keeping up with discussion every week, because doing it retroactively will not count (discussions are closed for further comment at the end of the week). Do your other assignments well in advance, save your work frequently and in multiple locations, know where the nearest computer lab is in case of technical problems, lock up your dog, do whatever you need to do to ensure that assignments will be handed in on time because, except in those personally-debilitating-car-accident type of situations, late work will not be accepted. **I recommend you write your Carmen posts in a separate document or copy them before you attempt to post so you have them if the post fails to go through.** "Carmen ate my homework" is the new "the dog ate my homework"—and is not an excuse.

Grading scale

It is your responsibility to keep up with your average and expected grade for the course; I do not give out approximate averages. The best way to calculate an average is to divide the total

points you have earned by the total points available to date in the semester, and then multiply by 100.

| | |
|-------------|--------------|
| 93–100: A | 73–76.9: C |
| 90–92.9: A- | 70 –72.9: C- |
| 87–89.9: B+ | 67 –69.9: D+ |
| 83–86.9: B | 60 –66.9: D |
| 80–82.9: B- | Below 60: E |
| 77–79.9: C+ | |

Faculty feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-HELP** at any time if you have a technical problem. I do not provide technical support, but I do provide support with things *missing* from Carmen, so contact me ASAP if you cannot see required reading, a dropbox, or something similar.)

Grading and feedback

For weekly assignments, you can generally expect feedback within **7 days**. This includes your discussion questions and wiki contributions. Note that feedback on discussion boards will not necessarily be individual; it may consist of a post or comment directed at your whole group, or at a specific thread. For large assignments such as papers or midterms, you can generally expect grades within **two weeks**.

E-mail

I will reply to e-mails within **24 hours on school days**. I make every effort to reply on the same business day to emails sent before 5pm. Receiving an email from me after hours or on the weekend is not a guarantee that I will reply after hours in the future.

Discussion board

I will check the discussion boards approximately every **24 hours on school days**. However, if you have a question for me instead of the class or your group, or you need to alert me to an incident on the boards, please email me directly for the fastest response.

Attendance, participation, and discussions

Schedule and Flow of the Course

Except for the last two weeks of the semester, this course operates on a Tuesday to Sunday cycle so you have weekend days to complete regular work. Each week, the week's module will go live on Tuesday. All regular participation for the week, including completion of all the module components must be completed by Sunday. You should participate in small group discussion on at least two occasions during the week, once by Thursday and again *between* Thursday and Sunday. It is OK if you are only partway through the reading and module when you make your first post, but you need to have done some of it to comment intelligently.

There will be three synchronous sessions, one the first week of the semester, one midterm review during week 7, and one the final day of class. These sessions are required; important information will be discussed during these meetings.

Additional assignments have specific due dates that are listed in the course schedule of this document. The due dates for the rotating assignments (i.e., discussion questions) will be distributed the first week of class. For your assigned weeks, questions are due the Sunday *prior* to the release of the week's module. That is, if you are creating discussion questions for week 6 (Sept 29-Oct 4), they are due to the instructor by the Sunday at the end of week 5 (Sept 27), the same day all work for week 5 must be completed.

Student participation requirements

Because this is a distance-education course, your attendance is based on your online activity and participation. The following is a summary of everyone's expected participation:

- **Logging in: AT LEAST ONCE PER WEEK TO PASS THE CLASS**
Be sure you are logging in to the course in Carmen each week, including weeks with holidays or weeks with minimal online course activity. (During most weeks you will probably log in many times.) If you have a situation that might cause you to miss an entire week of class, discuss it with me *as soon as possible*. **Although missing an entire week of class without a really good reason (that is, something that would count as a multi-day excused absence for an in-person class, with documentation) can negatively impact your ability to pass the class, the unpredictable nature of COVID-19 requires an element of flexibility. If you are experiencing symptoms or quarantine requirements that limit your access to our class, please let me know. Alternative arrangements will be made.**
- **Office hours and live sessions: REQUIRED WITH FLEXIBLE SCHEDULE**
Live sessions are mandatory; but each session will be recorded and captioned.

- **Office hours: OPTIONAL**
All live office hours are optional and are available as video sessions or real-time text chats through Carmen Zoom. If you are required to discuss an assignment with me, please contact me at the beginning of the week if you need a time outside my scheduled office hours.
- **Participating in small group discussion forums: 2+ TIMES PER WEEK**
As participation, each week you can expect to post on at least two separate days as part of your small group's substantive class discussion on the week's topics. That means you must post at least once in the first half of the week and once in the second half of the week in response to the questions generated by your group's weekly discussant. These posts should be substantive, at least 3 sentences, and should not boil down to "I agree" or "I disagree" with no original contribution to the conversation. You are strongly encouraged to post more often.
- **Excused absences/non-participation:**
Excuses for missing an entire week of participation are similar to excused absence excuses in an in-person class. A death in your immediate family, a bad case of the flu, or a major mental health emergency would count because these understandably affect more than 1-3 days of work. Issues that occupy only one or two days of your week, such as a childcare problem, a job interview, an away game, a religious holiday, or food poisoning do not. Pre-planned family events (weddings, reunions, etc) and business trips also do not count as excused regardless of length; plan to make time to do your classwork. All excused non-participation must be documented in writing (doctor's note, funeral program and obituary, or similar). **There are no exceptions to this policy.**

Discussion and communication guidelines

The following are my expectations for how we will communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. Do not begin your emails to the instructor with "Yo," write in text-speak, or the like; be reasonably professional. Informality (such as an occasional emoticon) is fine.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. (For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.) Formal written assignments and the wiki contribution have more stringent requirements; see assignment sheets.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.
- **Conduct expectations:** Rules regarding basic classroom interaction remain fairly constant across all classes at the university, and we will maintain that decorum in this class even though we are not meeting in person. This course requires a commitment

from all of us to maintain collegial, respectful spaces throughout: in large and small group discussions, blog comments, live sessions, and other venues. Because we are in a discussion-based environment and I believe in making the best possible use of your time in our classroom, guidelines governing your behavior in this class are strict. This also applies to communication about class or class-created groups outside of official platforms (for example, harassment of one of your small group colleagues on Twitter would still be a violation of our behavioral norms).

This is a course on popular music. Profane language will proliferate in the materials we read, watch, and listen to. Frank talk about sex and drugs will abound. Disrespectful and negative slurs will appear in lyrics and interview quotations. This does not give us license to use the n-word or the b-word in our discussions with each other. We have to respect each other—each other's persons, each other's community, each other's taste. Be Smart. Be Sharp. Do not be cruel or thoughtless.

As we all know, online communication can encourage nasty and dehumanizing behavior to strangers because there's a perceived lack of consequences. Rest assured that if you act like a troll—using slurs or other hate speech, denigrating your classmates' identities, advocating violence, or any other flagrant disrespect—you will be graded accordingly. Incidents of bias and other disruptive virtual behavior will be reported to [BART, OSU's Bias Assessment and Response Team](#), Student Conduct, and/or (for talk about violence) OSU Police, and will be subject to whatever consequences they choose to impose. Bias includes any kind of discriminatory talk or action against an individual or group based on sex, gender identity, race, ethnicity, color, age, religion, sexual orientation, disability, national origin, veteran status, or HIV status. Sexual harassment (definitions here: <https://titleix.osu.edu/navigation/policy/definitions.html>) also will not be tolerated.

tl;dr: engage with this course with genuine curiosity, openness to new ideas, and respect for difference. We'll all get the most out of the experience that way.

Other course policies

Academic integrity policy

Policies for this online course

- **General policy:** Plagiarism is the unauthorized use of the words or ideas of another person, misrepresenting someone else's work as your own with or without their knowledge, quoting or paraphrasing without citing the original source, or providing work for someone else to use as their own. Plagiarism is absolutely not permitted in any assignment or venue used in this course: tests, papers, reviews, multimedia

productions, discussion posts, your digital presence in live discussions, etc. It is a serious academic offense that will result in a report to the Committee on Academic Misconduct and potentially career-altering consequences. The University's policies on plagiarism are described in detail in your student policies handbook. Please read this information carefully, and remember that at no point should words or ideas that are not your own be represented as such.

- **Exams:** You must complete the midterm yourself, without any external help or communication.
- **Written assignments:** In formal assignments, you should follow MLA style to cite the ideas and words of your research sources. Comprehensive information on MLA citation can be found here: https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html. You are encouraged to ask a trusted person to proofread your assignments before you turn them in--but no one else should revise or rewrite your work. The Writing Center is a great resource for proofreading and advice on improving your writing; distance appointments are available. See Resources section of this syllabus.
- **Reusing past work:** You are prohibited from turning in work from a past class to your current class, even if you modify it. This is plagiarism. If you want to build on past work or revisit a topic from previous courses, please discuss the situation with me.
- **Collaboration and informal peer-review:** While study groups and peer-review of major written projects is encouraged, remember that comparing answers on a quiz or assignment is not permitted. If you're unsure about a particular situation, please feel free just to ask ahead of time.

Ohio State's academic integrity policy

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://studentlife.osu.edu/csc/>.

Copyright disclaimer

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Accessibility accommodations for students with disabilities

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on a disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292-3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of Carmen (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- [Carmen \(Canvas\) accessibility](#)

Resources for Success and Well-Being

This course: My approach to teaching is to facilitate student learning and success. I am not interested in penalizing students who are making a good-faith effort to produce high-quality work. If, due to personal circumstances or academic scheduling issues (e.g., three things due the same day), you anticipate or find yourself struggling with the course policies, please consult me *as soon as possible*. We can make a plan for ensuring you can meet course requirements. Consulting early demonstrates your ability to plan ahead and advocate for yourself, and will get more sympathy than a panicked request on the due date.

Academic well-being: There are many resources available at OSU for students who would like academic support, including the Writing Center, Dennis Learning Center, and other services. If you find yourself in circumstances that pose a serious challenge to your ability to keep up academically (e.g. ongoing family crisis, chronic illness, hospitalization, financial crisis, or being a victim of violence), Student Advocacy is available to help you manage the situation.

- Writing Center: <http://cstw.osu.edu>
- Dennis Learning Center: <http://dennislearningcenter.osu.edu>
- Student Advocacy: <http://advocacy.osu.edu>

- An overview of student academic services and other direct links can be found here: <http://advising.osu.edu/welcome.shtml>

Personal well-being: OSU also has resources to help with emotional and bodily health. Counseling and Consultation Services (<http://ccs.osu.edu>, 614-292-5766), located in the Younkin Center on Neil Avenue and in Lincoln Tower, provides mental health care, referrals, counseling groups, wellness workshops, and substance abuse resources. They can help with feeling down, anxiety, difficulty concentrating, lack of motivation, interpersonal relationship problems, and substance abuse. CCS has an after-hours crisis line that can be reached at their main number, 614-292-5766 (ext. 2) outside of office hours. During work days, emergency consultations are also available. Outside resources include the **National Suicide Prevention Hotline (1-800-273-TALK)** and the **Crisis Text Line**, which can help you talk through any kind of crisis, including self-harm, domestic abuse, depression, sexual assault, family and friend problems, substance abuse, grief, and other situations (**text START to 741-741**).

- An overview of student well-being services can be found here: <http://ssc.osu.edu>.

Healthcare is available for all students at the Wilce Student Health Center on campus and accepts many insurance plans; it is mostly free for those on OSU student health insurance. If you are ill, they can give you an absence excuse as well as treatment. Same-day weekday appointments are available. After hours and on weekends, there are OSU urgent care facilities near campus that accept insurance; see <https://shs.osu.edu/emergencies/after-hours-care/>.

Increasing numbers of students are finding themselves without adequate food. The Buckeye Food Alliance (<https://www.buckeyefoodalliance.org>, 614-285-4067) runs a free food pantry for OSU students in Lincoln Tower, Suite 150, that is open four days a week.

Sexual assault crisis services are available to people of all genders and orientations through the local SARNCO hotline (614-267-7020) and area hospitals. Ongoing support is available through Counseling and Consultation and Wilce Student Health. OSU Hospital, CCS, and SARNCO are confidential. You can also find support and ways to report sexual assault or harassment through the University's Title IX office (<http://titleix.osu.edu>), which does not guarantee confidentiality. Be aware that many other OSU academic and coaching staff are mandatory reporters (required to convey reports of assault to the University) and also cannot guarantee confidentiality. (To be clear, I absolutely will help you get assistance, but you have a right to be aware of OSU's reporting policies.) Choose the support system that is right for you. Being a victim/survivor of sexual assault is never your fault, and you have the right to compassionate help.

Please do not hesitate to reach out if you are struggling and need help finding assistance.

Course schedule (tentative)

| • Week | • Dates | • Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines |
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| • 1 | • Tues. Aug 25 – Sun. Aug 30 | <p>Working through Module 1, Beginning—how the course works, learning the syllabus, group introductions, musical form and musical meaning, the problem of authenticity,</p> <p>First class, synchronous session, Tuesday, Aug 25, 12:45-2:05</p> <ul style="list-style-type: none"> • Please read entire syllabus before logging into the Zoom session, prepare any questions you have about the operations of the course, small groups will be assigned. • The rest of the week’s work will be completed online. <p>Read: Middleton, “Form,”</p> <ul style="list-style-type: none"> • View/Listen: “King Kunta*,” “Beethoven’s 5th,” “Hoochie Coochie Man,” “Lover*,” “Losing My Religion*” • Complete: module including all listening/viewing; self-introductions with groups, initial discussion question threads |
| • 2 | • Tues. Sept 1 – Sun. Sept 6 | <ul style="list-style-type: none"> • Module 2, Blackface minstrelsy, performance and resistance • Taste Biography Due, Friday, Sept 4 • Read: Southern, “Black Musicians and Early Ethiopian Minstrelsy,” Burnim, “Religious Music,” DuBois, “The Sorrow Songs” • View/Listen: “Jump Jim Crow*,” “De Boatman’s Dance,” “Camptown Races,” “Old Folks at Home,” “Roll, Jordan, Roll,*” (12 Years a Slave), “Roll Jordan Roll,” (Fisk Quartet), “Nobody Knows the Trouble I’ve Seen,” (Marian Anderson), “Nobody Knows the Trouble I’ve Seen,” (Paul Robeson), “Choose Your Seat and Sit Down,” Vera Hall and Dock Reed, “Precious Lord, Take My Hand,” “A Change is Gonna Come,” Sam Cooke |

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| | | <ul style="list-style-type: none"> • Complete: module, including all reading and listening/viewing; keep up with discussion threads. |
| <ul style="list-style-type: none"> • 3 | <ul style="list-style-type: none"> • Tues. Sept 8 – Sun. Sept 13 | <ul style="list-style-type: none"> • Aesthetics and Politics of Blues, Segregation of Recording Industry • Read: Davis, Blame it on the Blues: Bessie Smith, Gertrude “Ma” Rainey, and the Politics of Blues Protest,” Brown, “From the Tent Show to the Parlor: Bessie Smith’s Travels in Her Time,” Miller, “Race Records and Old Time Music” • View/Listen: “Memphis Blues,” Victor Military Band,” “St Louis Blues,” “Backwater Blues,” “Poor Man’s Blues,” —Bessie Smith, “Ma Rainey,” —Sterling Brown, “Ma Rainey’s Black Bottom,” —Ma Rainey, “Poorhouse Blues,” Ma Rainey and Papa Charlie Jackson, “Strange Things Happening Everyday,” Sister Rosetta Tharpe, “Crazy Blues, Mamie Smith, “Down Home Blues,” Albert Hunter, “Little Old Log Cabin in the Lane,” “Hand Me Down My Walkin’ Cane,” Gid Tanner and the Skillet Lickers, “Carve that Possum,” Uncle Dave Macon and the Fruit Jar Drinkers, “Sitting On Top of the World,” Mississippi Sheiks, “Hit ‘em Up Style,*” Carolina Chocolate Drops • Complete: module, including all reading and viewing/listening; keep up with discussion threads |
| <ul style="list-style-type: none"> • 4 | <ul style="list-style-type: none"> • Tues. Sept 15 – Sun. Sept 20 | <p>Big Bang of Country Music, Anthology of American Folk Music, Johnny Cash and white masculinity</p> <ul style="list-style-type: none"> • Assignment: first listening reflection due, Friday, Sept 18 • Read: Marcus, “That Old Weird America,” Edwards, “What is Truth: Authenticity and Persona,” • View/Listen: “Wildwood Flower,” “Bury Me Under the Weeping Willow,” Carter Family, “Blue Yodel #1,*” “Waiting for a Train,” Blue Yodel #9,” Jimmie Rodgers, “Coo-Coo Bird,” Clarence Ashley, “I Wish I Was a Mole in the Ground,” Bascom Lamar Lunsford, “Sugar Baby,” Dock Boggs, “The Body Electric*,” Hurray for the Riff Raff, “Hey Porter,” “I Walk the Line*,” “Folsom Prison Blues” (live, 1968), “Man in Black*,” (live Vanderbilt |

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| | | <p>University), “Hurt,*” Johnny Cash, “Made in America*,” Toby Keith</p> <ul style="list-style-type: none"> • Complete: module including all viewing/listening, keep up with discussions |
| <ul style="list-style-type: none"> • 5 | <ul style="list-style-type: none"> • Tues. Sept 22–Sun. Sept 27 | <p>Dolly Parton, Gretchen Wilson, and women in country music</p> <ul style="list-style-type: none"> • Read: Edwards, “Dolly’s Mythologies,” Hubbs, “Redneck Woman” • View/Listen: “Jolene,” Coat of Many Colors*,” “Backwoods Barbie,*” Dolly Parton, “It Wasn’t God Who Made Honky Tonk Angels,*” Kitty Wells, “Coal Miner’s Daughter,” Loretta Lynn, “Redneck Woman,*” Gretchen Wilson, “Blowin Smoke,*” Kacey Musgraves, “Got My Name Changed Back,*” Pistol Annies, • Complete: module including all reading and viewing/listening; keep up with discussion threads |
| <ul style="list-style-type: none"> • 6 | <ul style="list-style-type: none"> • Tues. Sept 29 – Sun. Oct 4 | <p>Soul music and the Queen of Soul</p> <ul style="list-style-type: none"> • Read: Lordi, “Intro to Meaning of Soul,” Griffin, “Aretha Franklin, Musical Genius, Truth Teller, Freedom Fighter,” Powers, “Aretha Franklin was America’s True Voice,” Lordi, “Aretha Franklin’s Astonishing Dr Feelgood” • View/Listen: Selections from <i>Wattstax*</i>, “I’ve Got to Use My Imagination,*” Gladys Knight and the Pips, “Make Me Feel,*” Janelle Monae, “Evil Gal Blues,” “I Never Loved a Man,” “Respect,” “Think,” “Dr Feelgood,*” (live), “Never Grow Old,*” (live), Aretha Franklin • Complete: module including all reading and viewing/listening; keep up with discussion threads • |
| <ul style="list-style-type: none"> • 7 | <ul style="list-style-type: none"> • Tues. Oct 6 – Sun. Oct 11 | <ul style="list-style-type: none"> • Assignment: Midterm • Synchronous Midterm Review Session, Tuesday, 12:40-2:05 <p>Look for and download Midterm Exam Questions—Wednesday, Oct 7, Submit Midterm Essay, Sunday, October 11, Carmen Dropbox</p> |

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| <ul style="list-style-type: none"> • 8 | <ul style="list-style-type: none"> • Tues. Oct 13 – Sun. Oct 18 | <ul style="list-style-type: none"> • Assignment: Second Listening Reflection due: Friday, October 16 • Close listening, Joni Mitchell, feminism, and the limits of rockism, begin planning final project • Read: Gates, “Songs are like Tattoos,” Grier, “Hooker to the Thief” • View/Listen: “Both Sides Now,” “All I Want,” “Little Green,” “Blue,” “Last Time I Saw Richard,” “Goodbye Porkpie Hat,” “Coyote,*” (live), “Overture-Cotton Avenue,” • Complete: Module, including all reading and viewing/listening. Develop plan for final project: choose creative or academic, team or individual, using discussion threads |
| <ul style="list-style-type: none"> • 9 | <ul style="list-style-type: none"> • Tues. Oct 20 – Sun. Oct 25 | <ul style="list-style-type: none"> • Black Rock and Riot Grrrl, different uses of the rock aesthetic • Read: Mahon, “Black Rock Aesthetics,” Tate, “Black Rockers Vs Blackies Who Rock,” White, “Revolution Girl Style, Now!” • View/Listen: “Johnny B Goode,*” Chuck Berry, “Purple Haze,” “Star Spangled Banner,*” Jim Hendrix, “Dance to the Music,” Sly and the Family Stone, “Pay to Cum,” Bad Brains, “Cult of Personality,*” Living Colour, “Smile in a Wave,” Screaming Headless Torsos, “The Seed,” The Roots, “Charity Ball,*” Fanny, “Cherry Bomb,*” Runaways, “We Got the Beat,*” Go-Gos, Selection from <i>The Punk Singer*</i>, “Double Dare Ya,” “Rebel Girl,” “Suck My left One,” Bikini Kill, “Wannabe,*” Spice Girls, “Look What you Made me Do,*” Taylor Swift • Complete: module including all reading and viewing/listening, keep up with discussion threads. |
| <ul style="list-style-type: none"> • | | |
| <ul style="list-style-type: none"> • 10 | <ul style="list-style-type: none"> • Tues. Oct 27 – | <p>Disco, Race, Sexuality, and Gender, and Selena & Brown Soul</p> <ul style="list-style-type: none"> • Read: Echols, “I Hear a Symphony,” Parades, “Soundtracks of Selenidad” |

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| | <p>Sun. Nov 1</p> | <ul style="list-style-type: none"> • View/Listen: “I Hear a Symphony,*” the Supremes, “Get Up Offa That Thing,” James Brown, “TSOP,” MFSB, “The Love I Lost,” Tom Moulton remix of Harold Melvin and the Blue Notes (break at 5:30), “Girl You Need a Change of Mind,” Eddie Kendricks (break at 3:45), “Shaft,” Isaac Hayes, “Love to Love You, Baby,” Donna Summer, “Can’t Get Enough of Your Love,” Barry White, “Good Times,” Chic, “You Make Me Feel (Mighty Real)*,” Sylvester, “Staying Alive*,” Bee Gees (clips from <i>Saturday Night Fever</i>), “Mamba Gazon,” Tito Puente, “Evil Ways,*” Santana, “Sabor a Mi,” El Chicano, “Las Nubes,” Little Joe y la Familia, “Do the Conga,*” Gloria Esteban and Miami Sound Machine, “Disco Medley,*” “Como la Flor,*” Selena (live at Houston Astrodome) • Complete: module including all reading and viewing/listening, keep up with discussion threads. |
| <ul style="list-style-type: none"> • 11 | <ul style="list-style-type: none"> • Tues. Nov 3 – Sun. Nov 8 | <p>Assignment: Team plans or Abstract/Bibliographies due Friday, November 6</p> <p>Prince as the final auteur, the Sonic density of Public Enemy’s breaks and the tradition of the break beat</p> <p>Read: Simon Reynolds, “How Prince’s Androgynous Genius Changed How We Think About Music and Gender,” <i>Pitchfork</i> (April 22, 2016), Ben Tausig, “This is What it Sounds Like...On Prince (1958-2016) and Interpretive Freedom,” <i>Sounding-Out Blog</i> (May 23, 2016), Jason King, “Still Would Stand All Time: Notes on Prince,” <i>The Record: NPR Music Blog</i> (April 24, 2016), Greg Tate, “Prince, a Eulogy,” <i>MTV News</i> (April 26, 2016), Loren Kajikawa, “‘Rebel Without a Pause’: Public Enemy Revolutionizes the Break,”</p> <p>View/Listen: “Tutti Frutti,*” Little Richard, Little Richard interviews about Jimi Hendrix and Prince, Short discussion of Prince opening for Rolling Stones in LA 1981, “Dirty Mind,” “If I was Your Girlfriend,*” “1999,” “Rebirth of the Flesh,” “Kiss,*” “When Doves Cry,” “Purple Rain,*” (Live Super Bowl), “While My Guitar Gently Weeps,*” (live, RnR Hall of Fame), “Rapper’s Delight,” Sugarhill Gang, “The Message,” Grandmaster Flash and the Furious 5, “Sucker MCs,” Run-DMC, “Walk this Way,*” Run-DMC w/Aerosmith, “Fight for Your Right to Party,*” Beastie Boys, “The Grunt,” the JB’s,</p> |

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| | | <p>“Funky Drummer,” James Brown, “Rebel Without a Pause,” “Bring the Noise,*” Public Enemy</p> <p>Complete: module, including all reading and viewing/listening. Keep up with discussion threads.</p> |
| <ul style="list-style-type: none"> • 12 | <ul style="list-style-type: none"> • Tues. Nov 10 – Sun Nov 15 | <p>Assignment: Listening Reflection, 3</p> <p>The Art of Beat Making, the Ethics and Aesthetics of Sampling</p> <p>Read: Nate Patrin, “Got til it’s Gone: The Legacy of J Dilla,” <i>Pitchfork</i> August 2, 2010, Primus Luta, “On Donuts, Sandwiches, and Beattapes: Listening for J Dilla Six Years On,” <i>Sounding Out Blog</i>, Salamisha Tillet, “Strange Sampling: Nina Simone and Her Hip-Hop Children,”</p> <ul style="list-style-type: none"> • View/Listen: “Grindin’,” Clipse (the Neptunes—Pharrell and Chad Hugo), “Work It,” Missy Elliott and Timbaland, “Jesus Walks,” Kanye, “How J Dilla Humanized his Drum Machine,” “Drop,” Pharcyde (Pharrell), “That Shit,” A Tribe Called Quest, “Dynamite,” “Gross Understatement,” The Roots, “Worst Band in the World,” 10 CC, “Workin on It,” “Anti-American Graffiti,” “Donuts of the Heart,” “Don’t Cry,” J Dilla, “Mississippi Goddamn,*” “Strange Fruit,” Nina Simone, “Strange Fruit,” Billie Holiday, “Celebrate,” Cassidy, “Blood on the Leaves,” Kanye, “Me Against the World,” Tupac, “Ridin’ Around,” DJ Mustard, “Hell Yeah,” Dead Prez, “Rainbow in the Dark,” Das Racist • Complete: module including all reading and listening/viewing; keep up with discussion threads |
| <ul style="list-style-type: none"> • 13 | <ul style="list-style-type: none"> • Tues. Nov 17 – Sun. Nov 22 | <ul style="list-style-type: none"> • Kendrick Lamar, Beyoncé, and Jay-Z <p>Read: Greg Tate, “To Pimp a Butterfly” Review, <i>Rolling Stone</i> March 19, 2015; Carl Wilson, “Loving U is Complicated: How Should White Listeners Approach the ‘Overwhelming Blackness’ of Kendrick Lamar’s Brilliant New Album?” Rodney Carmichael, “The Prophetic Struggle of Kendrick Lamar’s ‘Damn.’” Daphne Brooks, “All that You Can’t Leave Behind: Black Female Soul Singing and the Politics of Surrogation in an Age of Catastrophe,” Greg Tate, “Beyoncé is the Rightful Heir to Michael Jackson and Prince on Lemonade,” Emily Lordi, “Beyoncé’s Other Women:</p> |

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| | | <p>Considering the Soul Muses of <i>Lemonade</i>,” Greg Tate, “The Politicization of Jay-Z: The True Focus of 4:44 lies in Politics, not Romance,” Britney Cooper, “Jay-Z’s Apology to Beyoncé isn’t Just Celebrity Gossip—It’s a Political Act,” <i>Cosmopolitan</i> July 14, 2017.</p> <p>[It looks like a lot, but they’re all short journalistic pieces]</p> <ul style="list-style-type: none"> • Listen View: “Alright,*” “King Kunta,*” “Mortal Man,” “Humble,*” “DNA,*” “Element,*” “All the Stars,*” Interview about “Mortal Man,” Kendrick Lamar, “Ring the Alarm,*” “Run the World (Girls),*” “Flawless,*” “Formation,*” “Hold Up,*” Beyoncé, “I’ll Be Glad When You’re Dead,*” Louis Armstrong, “Story of O.J.,”*” “4:44,*” “Footnotes to Story of O.J.,”*” Jay-Z, “Apes**t,*” Tha Carters • Complete: module including all reading and listening/viewing, keep up with discussion threads |
| • 14 | • Tues. Nov 24 | <p>Musical creativity in Streaming Age</p> <ul style="list-style-type: none"> • Read: Marc Hogan, “Uncovering How Streaming is Changing the Sound of Pop,” Rachel Skaggs, “Harmonizing Small Group Cohesion and Status in Creative Collaborations,” • View: Interviews with Grimes, Lizzo, Taylor Swift about the creation of their songs, “Delete Forever,” “Juice,” “Lover” • Complete: Thinking about musical production in our time, keep up with discussion threads |
| • 15 | • Tues Dec 1 | <p>Wrap-Up</p> <ul style="list-style-type: none"> • Read: none • Synchronous class session, regular 12:45-2:05 • <u>DUE:</u> Musical Taste Autobiography 2 |
| <p>FINAL 3-5 Projects Due DEADLINE: Dec 6, 5pm, Carmen dropbox</p> | | |

Comparative Studies 3686
Cultural Studies in American Popular Musics
Spring 2020
Hagerty Hall 46
T/R 2:20-3:40

Professor:

Barry Shank (he/him/his)

442 Hagerty Hall

614 247-6186

shank.46@osu.edu

Office hours: Wednesday, 4:00-5:30

Have you seen Dylan's dog? It got wings; it can fly. If you speak of it to him, it's the only time Dylan can't look you in the eye

Patti Smith

The music business is a cruel and shallow money trench, a long plastic hallway where thieves and pimps run free, and good men die like dogs.

There's also a negative side.

Hunter S. Thompson [It turns out that this is a misquotation, spread on the internet. Thompson said something like this about television, not about the music business. It's still a good line.]

Commercial rock and roll music is a brutalization of the stream of contemporary Negro church music—an obscene looting of a cultural expression.

Ralph Ellison

Awop-bop-a-loo-bop awop-bam-boom

Little Richard

Accommodation of students with disabilities:

This class is meant to be equally accessible to all students. 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 098 Baker Hall, 113 W. 12th Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>

Departmental Goals and Objectives for CS 3686: This course focuses on the critical analysis of 20th and 21st Century popular music in the US. Students should come away from this class with skills of critical listening and thinking that allow them to

- trace musical influences across historical periods and musical genres,
- to understand the impact of commodification and commercialization on the development of popular music,
- to analyze the relationship of musical performance with embodied identities (especially class, race, ethnicity, gender, and sexuality),
- and to discuss the social and political grounds of musical pleasure.

We will begin by developing an interpretive model that will provide the tools for understanding popular music in its historical and cultural context. We will then read a set of case studies about topics in popular music. The main goal of the case studies is to provoke insight and dialogue about the connections between musical pleasure and social life. An important secondary goal is to provide you with examples of high quality scholarship about popular music. Students will finish the course better able to write well-informed analyses of popular music, able to identify and analyze the social significance and musical contributions of music that matters to them.

A successful student who has learned these skills will finish this course better able to identify and analyze important musical categories like *genre*, *instrumentation*, and *tradition* as well as better identify and articulate the relationship of those categories to social contexts such as historical period and region along with issues of class, race, ethnicity, gender, and sexuality—all of which are central factors in the production and appreciation of popular music. You will learn about the relationship of social contexts and musical forms specifically focusing on the social grounding of musical tastes and pleasures.

In the process, the successful student will meet the GE goals for **Visual and Performing Arts** (Students evaluate significant works of art in order to 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.) and **Social Diversity in the U.S.** (Courses in social diversity will foster students' understanding of the pluralistic nature of institutions, society, and culture in the United States.)

Students who have successfully met the goals of this course should find themselves ready to succeed in one of the Department's 4000 level research courses

Expected Learning Outcomes.

- 1) Students will be able to trace musical influences across historical periods and musical genres

- 2) identify some of the impact of commodification, commercialization and new technological developments on the history of popular music
- 3) describe aspects of the relationship between musical performance and embodied identities (especially class, race, ethnicity, gender, and sexuality)
- 4) describe aspects of the social and political grounds of musical pleasure.
- 5) In a class like this, sometimes the most important learning outcomes are the unexpected ones.

GE Goals and Outcomes

a) Visual and Performing Arts

Goals:

Students evaluate significant works of art in order to 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.

Expected Learning Outcomes:

1. Students analyze, appreciate, and interpret significant works of art.
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

b) Diversity requirement: Social Diversity in the United States:

Goals:

Courses in social diversity will foster students' understanding of the pluralistic nature of institutions, society, and culture in the United States.

Expected Learning Outcomes:

1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.
2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

Academic Misconduct:

Do not plagiarize. The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct as: "Any activity that tends to compromise the academic integrity of the University, or subvert the educational process." Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during a quiz or an examination. Please review the *Code of Student Conduct*. I will report my suspicions to the Committee on Academic Misconduct.

Resources:

- **The OSU Writing Center:** 4120 Smith Labs. Phone: 614-688-5865, <https://cstw.osu.edu/writing-center>
- **Comparative Studies Librarian:** There is a new designated disciplinary librarian in Comparative Studies who can help students with research for final projects; <http://library.osu.edu/sites/humanities/comparative/>.
- **Student Advocacy Services:** Answers students' questions, directs students to appropriate staff and departments, and gives students general guidance on university policies and procedure; <http://studentaffairs.osu.edu/advocacy/>.
- **OSU Counseling and Consultation Services:** for free and confidential assistance, support and advocacy. 614-292-5766; <http://www.ccs.ohio-state.edu>.

Requirements & Evaluation—

Overall Class Participation – 10%

Excellent class participation requires that you participate actively and regularly in class discussions, giving evidence that you have read the assigned material, listened to the assigned recordings and have thought carefully about them. It also means that you are listening to what your classmates are saying.

Good class participation means that you occasionally participate actively in class discussions, giving evidence that you have read the assigned material and listened to the assigned music.

Acceptable class participation means that you participate some in class discussions, showing that you have read some of the material and listened to some of the music. If you don't show up to class and if you do not participate in class discussions, you will not achieve an acceptable level of class participation

Discussion Questions—5%

Twice during the semester, you will be expected to prepare a question on the assigned reading and selected musical examples for one day. Your discussion questions must be posted to the appropriate place in the course's Carmen site. Do not address your question to me. Your question should be addressed to and prompt discussion among your classmates. It should be focused on central issues raised by the readings and the musical examples and could address (this list is not exhaustive):

- assumptions the readings make regarding background knowledge necessary to understand the readings
- how the musical examples relate to the readings
- ambiguities in the readings, unclear assertions, differences in interpretation
- relationship between this set of readings and others already covered
- implications for your own listening and taste
- implications for current social conditions

Your questions will be evaluated on how well they help us to understand the readings and musical examples and how well they prompt discussion. **Please upload your question to the proper discussion board on Carmen by 11:59 pm the evening before the class meeting starts.**

Mid-Term Exam, on date indicated on the syllabus 15%

There will be one in-class midterm exam. This exam will cover the first six weeks of class material. This will be an essay exam. The question(s) will be distributed in advance of the exam.

Excellent exams will demonstrate **complete understanding** of the basic concepts introduced in the first four weeks of the class. Essays will be well written, well organized, with clear thesis statements and nearly no mechanical errors. **They will make direct reference to the readings, use actual musical examples to make your points, and will show an element of original thought.**

3 Short Reflections on Musical Listening, due on dates indicated on the syllabus, 20% (awarded cumulatively)

Three times during the course, you will be asked to submit a short, written reflection on the music you have listened to or experienced in the previous week or so. Your reflection must engage ideas from the course in some way, though I encourage you to be creative. There are many ways to structure these reflections. I offer the following possibilities, though you are free to create your own:

- Reflect on a song that you heard multiple times over the week
- Reflect on a particularly memorable or moving moment of listening
- Reflect on the music you encountered in a specific place (for example the Ohio Union or your favorite club) you visited multiple times
- Reflect on the listening that we do in class
- Listen to and reflect on your responses to music discussed in the readings

Each entry should be roughly 300 words. You will submit your reflections to the proper Assignment site for each listening reflection. Your work will be evaluated based on how well you engage with the types of analysis we use in class as you reflect on your own listening experiences. **These will be graded collectively at the end of the semester, not per each individual reflection. I will be looking for growth in your ability to reflect on the music you are listening as well as growth in your listening skills.**

Major Project

The major project has two options, two parts, and two due dates. This project is your best opportunity to demonstrate the skills and knowledge you have developed during this course.

Academic Option The final version of the academic option project will be a 5-8 page (1500-2000 words) paper that analyzes a song or an album or the career of a

recording artist whose work is personally important to you. You must discuss **the aesthetic significance** of your example, including **discussions of its music and lyrics, the musical histories and traditions that it draws from, and relevant aspects of the artist's image and persona**. You must also analyze the **social, cultural, and political significance** of your chosen example, drawing in some cases from the artist's biography. This will require some research on your part. Class meeting on **February 20** will be devoted to planning your project, including selection of topics, development of research strategies, and identification of sources. **This is an individual project.**

Project Title, Abstract and Annotated Bibliography, due on date indicated on syllabus 10%

Each student who chooses the academic option will turn in an abstract of your final project along with an annotated bibliography. The abstract should be about 300 words. It should include your thesis statement, which should state clearly and precisely the aesthetic value and the social, cultural, and political significance of your example. Your annotated bibliography (not part of the 300 word limit) should list no fewer than 5 sources that you will draw from in documenting the claims you make about your example. You should include a minimum of three and a maximum of five sentences per source that explains why it is important for supporting your thesis. Your sources can include readings on the syllabus, but they must also go beyond what we have read together. These should not be fan sites on the web or official websites maintained by the artists. They should be critical scholarly or journalistic articles that discuss the musical and social significance of the genres, artists, or works that you are writing about.

Final Paper, due on date indicated on syllabus 20%

Your final paper should be a thorough development and demonstration of your thesis, well supported by the sources you cite in your bibliography as well as any other sources that you find during your research. Your paper must be well written, proofread, free of typographical and grammatical errors. You may not copy and paste material from the internet. That is plagiarism. You must write your own sentences and create your own analyses and interpretations of your example. Hopefully, you will have some fun as you think about popular music and its meanings.

Creative Option—Team or individual The final version of the creative option project will consist of a 3-6 minute video that combines musical and visual aspects in a production that demonstrates the relationships among a particular musical performance, the traditions from which that performance draws, and the social, cultural, and political significance of the musical performance. You may either create a new musical performance yourself or use a recorded musical performance by an established artist. In either case, the final product will be judged on the quality with which you situate the musical performance in its aesthetic tradition(s) and its social, cultural, and political context. Some consideration will also be given to the aesthetic quality of the musical and visual component of the video. Your video must be

accompanied by a short (1000 words) discussion of the main themes of your video and how those themes are related to specific topics covered in the course. **This can be a team project. If you are working with a team, the team must identify the particular contributions of each individual with each individual signing agreement to this description of the tasks contributed.** Class meeting on **February 20** will be devoted to discussion of this project.

Identification of Project Team and Individual Responsibilities, Project Title, Description of Musical Performance, Outline of Video with list of planned themes, due on date indicated on syllabus 10%

Each student who chooses the team version of this option will join a team of 2-4 persons to work on this project. Each team will turn in a list of team members and a description of each team member's role in the project. If you are completing an individual form of this option, you must turn in a list of the tasks that you will do yourself. This will be accompanied by a brief description of the musical performance and the visual aspects that will combine into an expressive account of the relationships among the chosen musical performance, the aesthetic traditions it draws on, and its social, cultural, and political contexts. This abstract should be about 300 words. If you feel a need to explain some of the production choices you will make, this is the place where you should do that explaining.

Final Video and Written Report, due on date indicated on syllabus 20%

Your video will be judged on the quality with which you establish the links among the musical performance at the heart of the video, the aesthetic traditions from which you have drawn influences, and the social, cultural, and political significance of your choices. Equal weight will be given to your written report that details how your video engages with the themes and goals of the course.

Final In-Class Exam 20% **Wednesday, April 22 2:00-3:45**

This exam will cover the second half of class material. This will be an essay exam. The question(s) will be distributed on the last day of class in advance of the exam.

All required reading will be posted on Carmen. In addition to the required reading there will be required listening. All of the required listening will be covered in class.

One final note: this is a syllabus. It is a plan of study. It is not a contract. It might change as we go along.

Detailed Syllabus and Plan of Study

Week 1 Getting Started

January 7: Introduction to course, outline of key terms and goals, assignment to Discussion Question Groups. Discussion/Comparison of "Bad Guy" by Billie Eilish, and "Old Town Road" v2, by Lil' Nas X & Billy Ray Cyrus

Wesley Morris, "For centuries, black music, forged in bondage, has been the sound of complete artistic freedom. No wonder everybody is always stealing it."

<https://www.nytimes.com/interactive/2019/08/14/magazine/music-black-culture-appropriation.html?smid=nytcore-ios-share&fbclid=IwAR1yOCbbFxo-ziTvoaBT98pZvqy7iACnhpM3YHcsMsdEgEnzFvdjlxAZQs4>

January 9: **Popular Musicology, Basic and Intuitive**

Richard Middleton, "Form," pp.141-55 in Bruce Horner and Thomas Swiss, eds. *Key Terms in Popular Music and Culture*. Malden, MA; Blackwell Publishers, 1999

Allan Moore, Authenticity as Authentication, Kimberly Mack on Jack White

Week 2 Minstrelsy and its Opposite

January 14: Eileen Southern, ed., "Black Musicians and Early Ethiopian Minstrelsy," pp.44-65 in *Inside the Minstrel Mask*.

Questions from Group A

January 16: Mellonee V. Burnim, "Religious Music," pp.51-77 in Burnim and Maultsby, eds. *African American Music, An Introduction* 2006. W.E.B. DuBois, "Of the Sorrow Songs", 1902

Questions from Group B

Week 3

January 21: **Blues, Race, Gender and Oblique Politics**

Angela Y. Davis, "Blame it on the Blues: Bessie Smith, Gertrude "Ma" Rainey, and the Politics of Blues Protest," pp. 91-119 in *Blues Legacies and Black Feminism*. Jayna Brown, "From the Tent Show to the Parlor: Bessie Smith's Travels in Her Time," NPR <https://www.npr.org/2019/08/06/748312631/from-the-tent-show-to-the-parlor-bessie-smiths-travels-in-her-time>

Questions from Group C

January 23: **Segregating the Record Industry**

Karl Hagstrom Miller, "Race Records and Old-Time Music: The Creation of Two Marketing Categories in the 1920s," pp. 187-214 in *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*, 2011

Questions from Group D

Week 4

January 28: **First Listening Reflection Due**

The Big Bang of Country Music & the Harry Smith Anthology

Greil Marcus, "The Old Weird America," pp.9-29 in *Harry Smith Liner Notes*

Questions from Group E

January 30: **Johnny Cash, White Masculinity and Authenticity**

Leigh Edwards, "What is Truth? Authenticity and Persona," & "A Boy Named Sue: American Manhood," pp. 27-80 in *Johnny Cash and the Paradox of American Identity Questions from Group F* **Cut Boy named Sue section**

Week 5

February 4: **Gender and Class in Country Music**

Nadine Hubbs, "Gender Deviance and Class Rebellion in 'Redneck Woman,'" pp.107-30 in *Rednecks, Queers & Country Music*. Cantwell on Brandy Clark? Maybe? *Questions from Group G*

February 6: **Aretha Franklin Day**

Farah Jasmine Griffin, "Aretha Franklin—Musical Genius, Truth Teller, Freedom Fighter," *The Nation* August 16, 2018

Ann Powers, "Aretha Franklin Was America's True Voice," *NPR*, August 16, 2018

Emily Lordi, "Aretha Franklin's Astonishing 'Dr. Feelgood,'" *The New Yorker*, August 16, 2018

Questions from Group H

Week 6

February 11: **A Day of Close Listening, Race, Gender and Funk:** David Brackett, "James Brown's 'Superbad' and the Double-Voiced Utterance," *Popular Music* pp.309-24, 1992.

Questions from Group I

February 13: **Another Day of Close Listening, Race, Gender, and Folk:** Sarah Gates, "Songs are Like Tattoos: Literary Artistry and Social Critique in Joni Mitchell's *Blue*," *Women's Studies* pp.711-25, 2016; Grier, "Said the Hooker to the Thief: 'Some Way Out' of Rockism," *Journal of Popular Music Studies* pp.31-55, 2013

Week 7 ---

February 18: **Midterm**

February 20: *Discussion of Major Projects:* Topics, Research Strategies, Production ideas and teams, and Goals.

Week 8

February 25: **Second Listening Reflection Due**
Race, Class, Gender, and Punk, 1

Watch on your own before class, Film: *The Decline of Western Civilization I* (available through the library. No need to create a "Kanopy" account)

Jose Esteban Munoz, "Gimme Gimme This, Gimme Gimme That: Annihilation and Innovation in the Punk Rock Commons," *Social Text* Fall, 2013 pp.95-110, Daniel

Traber, "L.A.'s White Minority: Punk and the Contradictions of Self-Marginalization," pp.82-98 in Duncombe and Tremblay, eds. *White Riot: Punk Rock and the Politics of Race*.

February 27: Riot Grrrl

Emily White, "Revolution Girl Style Now," originally in *L.A. Weekly*. Pp. 396-408 in *Rock She Wrote: Women Write about Rock, Pop, and Rap*.
Questions from Group A

Week 9

March 3: **Black Rock** Maureen Mahon, "Black Rock Aesthetics," pp.113-141 in *Right to Rock*; Greg Tate, "Black Rockers vs. Blackies Who Rock: The Difference Between Music and Race," pp.15-26 in Eric Weisbard, ed. *Pop When the World Falls Apart*, 2012.

Questions from Group B

March 5: DIY Rock and Post-Rock

David Verbuc, "Theory and Ethnography of Affective Participation at DIY Shows in U.S.," *Journal of Popular Music Studies* pp.79-107, March-June, 2018. [Potential Guest Speaker, TBD]

Questions from Group C

Week 10 Spring Break**Week 11**

March 17: **Disco, Race and Gender** Alice Echols, "I Hear a Symphony: Black Masculinity and the Disco Turn," pp.1-38 in *Hot Stuff: Disco and the Remaking of American Culture*, 2010

Questions from Group D

March 19: Selenidad and Brown Soul

Deborah Paredez, "Soundtracks of Selenidad: 'Disco Medley' and 'Como la Flor,'" pp.31-55 in *Selenidad: Selena, Latinos, and the Performance of Memory*

Questions from Group E

Week 12**March 24: [Abstract and Bibliography due] Prince Day**

Simon Reynolds, "How Prince's Androgynous Genius Changed How We Think About Music and Gender," *Pitchfork* (April 22, 2016)

<http://pitchfork.com/features/article/9882-how-princes-androgynous-genius-changed-the-way-we-think-about-music-and-gender/>

Ben Tausig, "This is What it Sounds Like....On Prince (1958-2016) and Interpretive Freedom," *Sounding-Out Blog* (May 23, 2016)

<https://soundstudiesblog.com/2016/05/23/17382/amp/>

Jason King, "Still Would Stand All Time: Notes on Prince," *The Record: NPR Music Blog* (April 24, 2016)

<http://www.npr.org/sections/therecord/2016/04/24/475273719/still-would-stand-all-time-notes-on-prince>

Greg Tate, "Prince, a Eulogy," *MTV News* (April 26, 2016)

<http://www.mtv.com/news/2872859/prince-a-eulogy/>

*Questions from Group F*March 26: **Yet Another Day of Close Listening,**

Loren Kajikawa, "Rebel Without a Pause': Public Enemy Revolutionizes the Break," pp. 49-81 in *Sounding Race in Rap Songs*. Berkeley, CA: University of California Press, 2015.

*Questions from Group G***Week 13**March 31: **Third Listening Reflection Due****J Dilla and the art of beat making**

View "How J Dilla humanized the MPC3000"

<https://www.youtube.com/watch?v=SENzTt3ftiU>

Nate Patrin, "Got til it's Gone: The Legacy of J Dilla," *Pitchfork* August 2, 2010

https://pitchfork.com/features/article/7830-got-til-its-gone-the-legacy-of-j-dilla/?utm_social-type=owned&utm_medium=social&utm_brand=p4k&utm_source=facebook&mbid=social_facebook&fbclid=IwAR3jpZJc57X82Rg8oJEMdKKqZTzJRAKaA9rauGOBYQx21-bcbHOKx97Paqo

Primus Luta, "On Donuts, Sandwiches, and Beattapes: Listening for J Dilla Six Years On," *Sounding Out Blog* February 6, 2012

https://soundstudiesblog.com/2012/02/06/on-donuts-sandwiches-and-beattapes-listening-for-j-dilla/?fbclid=IwAR2fiCTA27ig75a7SCiVXhjJPFNiBqcnQEiUypApzUTuIgmUQO5xN_zY6E8

*Questions from Group H*April 2: **Contextualizing Sampling, Roots, and Community**

Salamisha Tillet, "Strange Sampling: Nina Simone and Her Hip-Hop Children," pp.119-37, *American Quarterly* March 2014; November 21:

*Questions from Group I***Week 14**April 7: **Kendrick Lamar Day**

"Greg Tate, "To Pimp a Butterfly" Review, *Rolling Stone* March 19, 2015;

Carl Wilson, "Loving U is Complicated: How Should White Listeners Approach the 'Overwhelming Blackness' of Kendrick Lamar's Brilliant New Album?"

Rodney Carmichael, "The Prophetic Struggle of Kendrick Lamar's 'Damn.'"

<https://www.npr.org/2017/12/12/568748405/the-prophetic-struggle-of-kendrick-lamars-damn>

April 9: **Beyoncé, Lemonade, Jay-Z, 4:44, pain, celebrity, and artistic autonomy**

Daphne Brooks, "All that You Can't Leave Behind: Black Female Soul Singing and the Politics of Surrogation in an Age of Catastrophe," *Meridians: Feminism, Race, Transnationalism* Vol 8, No 1. 2007, pp. 180-204

bell hooks, "Moving Beyond Pain,"

<http://www.bellhooksinstitute.com/blog/2016/5/9/moving-beyond-pain>;

Greg Tate, "Beyoncé is the Rightful Heir to Michael Jackson and Prince on

Lemonade," *Spin*, <http://www.spin.com/2016/04/review-beyonce-lemonade/>

Emily Lordi, "Beyoncé's Other Women: Considering the Soul Muses of *Lemonade*," *Fader* (May 6, 2016)

<http://www.thefader.com/2016/05/06/beyonce-lemonade-women-soul-muses>

Greg Tate, "The Politicization of Jay-Z: The True Focus of 4:44 lies in Politics, not Romance," *Village Voice* July 11, 2017;

<https://www.villagevoice.com/2017/07/11/the-politicization-of-jay-z/>

Britney Cooper, "Jay-Z's Apology to Beyoncé isn't Just Celebrity Gossip—It's a Political Act," *Cosmopolitan* July 14, 2017.

<http://www.cosmopolitan.com/entertainment/music/a10307014/jay-z-444-review-beyonce-apology/>

Week 15

April 14 Streaming and the New Pop, Songwriting-Songsharing

Jon Caramanica, "How a New Kind of Pop Star Stormed 2018," *New York Times*, December 20, 2018

<https://www.nytimes.com/interactive/2018/12/20/arts/music/new-pop-music.html?fbclid=IwAR0g4C2SZt9nOXUcgJCCXjqeU7erX2wyTzHdUozqLhzomFFnShAacUgH1Js>

Rachel Skaggs, 2019. "Harmonizing Small Group Cohesion and Status in Creative Collaborations," *Social Psychology Quarterly* Vol 82(4) 367-85.

April 16: Major Projects due, last day of class, wrap-up, final questions, course evaluations

Final: Wednesday, April 22 2:00-3:45

**CS 3686: Cultural Studies in American Popular Musics
GE Assessment Plan – Revised (DL)**

Assessment plan for the DL course:

GE Visual and Performing Arts and GE Diversity: Social Diversity in the United States
Assessment Plan

a) Specific Methods used to demonstrate student achievement of the GE expected learning outcomes

| GE Expected Learning Outcomes for Visual and Performing Arts | Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation; videotape/audiotape of performance</i>) | Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>) |
|---|--|---|
| 1. Students analyze, appreciate, and interpret significant works of art. | Analysis of Listening Reflections, Musical Taste Autobiographies, Midterm Exam, Discussion posts ¹ Analysis of final projects ² | Opinion survey ³ Musical Taste Autobiography ⁴ |
| 2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts. | Analysis of Listening Reflections, Discussion Posts, Midterm Exam Analysis of final projects | Opinion survey Musical Taste Autobiography |

| GE Expected Learning Outcomes for Social Diversity in the United States: | Direct Methods (<i>assess student performance related to the expected learning outcomes. Examples of direct assessments are: pre/post test; course-embedded questions; standardized exams; portfolio evaluation;</i> | Indirect Methods (<i>assess opinions or thoughts about student knowledge, skills, attitudes, learning experiences, and perceptions. Examples of indirect measures are: student surveys about instruction; focus groups; student self-evaluations</i>) |
|--|---|---|
| | | |

| | | |
|--|--|---|
| | <i>videotape/audiotape of performance)</i> | |
| 1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States. | Analysis of Listening Reflections, Musical Taste Autobiographies, Midterm Exam, Discussion posts Analysis of final projects | Opinion survey Musical Taste Autobiography |
| 2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others. | Analysis of Listening Reflections, Musical Taste Autobiographies, Midterm Exam, Discussion posts Analysis of final projects | Opinion survey Musical Taste Autobiography |

¹Throughout the semester, each student has the opportunity to demonstrate mastery of GE expected learning outcomes by contributing weekly reflection posts in response to specific prompts. Elements that reprise the GE expected learning outcomes have been written into the assessments for each of these graded elements.

²In the final paper, each student has the opportunity to demonstrate mastery of GE expected learning outcomes on a project of his or her own choosing. Elements that reprise the GE expected learning outcomes have been written into the rubric for the semester-long paper. See sample rubric in Appendix II.

³At the end of the semester, each student will be asked to fill out an evaluation of the course, the professor’s guidance toward expected outcomes, and their performance regarding these outcomes. See sample evaluation tool in Appendix I.

⁴At the start and end of the semester, each student will submit a “Musical Taste Autobiography” in which they evaluate their own progress toward achieving personal and course learning goals.

b) Explanation of level of student achievement expected:

For weekly reflections and research paper, success will mean that at least 75% of the students will reflect undergraduate-level mastery of 75% of the GE ELO’s for the two GE categories.

c) Description of follow-up/feedback processes:

At the end of the course, we will use an analysis of the reflection posts and paper outcomes to identify problem spots and how we might change the course and the presentation of materials to insure better fulfillment of the GE expected learning outcomes. We will also analyze the self-evaluation questions carefully to judge how students evaluated their own progress and to determine whether student perception meshed with performance. If there is a conflict, we will

adjust the presentation and assessment of material as warranted. We will archive these end-of-semester analyses in the instructors' offices so that we can gauge whether any changes made were effective. These evaluations will be discussed with the curriculum committee when required. We will also use these data to write a GE report when the ASCC Assessment Panel asks for a report.

Appendix I: Indirect Assessment Tool (sample)
GE Assessment of HIST/RS 3680

This course is designed to meet the following GEs: **Visual and Performing Arts, Social Diversity in the United States.**

Expected Learning Outcomes for these GE are:

1. Visual and Performing Arts ELO1: Students analyze, appreciate, and interpret significant works of art.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

How?

2. Visual and Performing Arts ELO2 Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

How?

Social Diversity in the United States ELO1. Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

How?

Diversity: Social Diversity in US ELO2. Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others.

This course provided opportunities for me to meet this objective.

Strongly Agree – Agree – Disagree – Strongly Disagree

How?

Other comments:

Appendix II: Direct Assessment Tool (sample)
Final Project Rubric (Academic)

Assignment Instructions: The final version of the academic option project will be a 5-8 page (1500-2000 words) paper that analyzes a song or an album or the career of a recording artist whose work is personally important to you. You must discuss **the aesthetic significance** of your example, including **discussions of its music and lyrics, the musical histories and traditions that it draws from, and relevant aspects of the artist’s image and persona**. You must also analyze the **social, cultural, and political significance** of your chosen example, drawing in some cases from the artist’s biography. This will require some research on your part.

| Criteria | Pts |
|--|-----|
| Strong, well-crafted thesis (10) | |
| Illustration of claims with textual and musical support (15) | |
| Textual and historical accuracy (15) | |
| Articulation of aesthetic significance (10) | |
| Articulation of social, cultural, political context (10) | |
| Visual and Performing Arts: analysis and interpretation of significant musical performances (10) | |
| Visual and Performing Arts: Analytical claims provide evidence of informed listening (10) | |
| Social Diversity in the US: Students describe the roles of such categories as race, gender, class, ethnicity, and religion in the pluralistic institutions and cultures of the United States. (10) | |
| Social diversity in the US: Students recognize the role of social diversity in shaping their own attitudes and values regarding appreciation, tolerance, and equality of others. (10) | |
| Total (100) | |

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: COMP 3686

Instructor: Barry Shank

Summary: Cultural Studies in American Popular Musics

| Standard - Course Technology | Yes | Yes with Revisions | No | Feedback/ Recomm. |
|---|-----|--------------------|----|---|
| 6.1 The tools used in the course support the learning objectives and competencies. | X | | | <ul style="list-style-type: none"> Office 365 Carmen |
| 6.2 Course tools promote learner engagement and active learning. | X | | | <ul style="list-style-type: none"> Carmen Discussion Board Carmen Wiki Zoom |
| 6.3 Technologies required in the course are readily obtainable. | X | | | All are available for free. |
| 6.4 The course technologies are current. | X | | | All are updated regularly. |
| 6.5 Links are provided to privacy policies for all external tools required in the course. | X | | | No external tools are used. |
| Standard - Learner Support | | | | |
| 7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it. | X | | | Links to 8HELP are provided. |
| 7.2 Course instructions articulate or link to the institution's accessibility policies and services. | X | | | a |
| 7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them. | | X | | Please add statement b |
| 7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them. | | X | | Please add statement c |
| Standard – Accessibility and Usability | | | | |
| 8.1 Course navigation facilitates ease of use. | X | | | Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content. |
| 8.2 Information is provided about the accessibility of all technologies required in the course. | X | | | university accessibility policy is present. |
| 8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners. | X | | | Statement is included with contact information on how to make accommodations. |
| 8.4 The course design facilitates readability | X | | | |
| 8.5 Course multimedia facilitate ease of use. | X | | | All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser |

Reviewer Information

- Date reviewed: 7/15/20

- Reviewed by: Ian Anderson

Notes: Replace references of CarmenConnect with CarmenZoom or just Zoom.

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.

<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.