

## Term Information

Effective Term Autumn 2022  
[Previous Value](#) [Spring 2022](#)

## Course Change Information

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

Requesting the course be approved as a Gen Ed under the Social and Behavioral Sciences

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

Course was designed to be proposed under the new Gen Ed model. Opens course to more students; builds program awareness and promotes subject matter.

### 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)?

Will generate more credit hours; builds program awareness and awareness of Historic Costume Collection resource across campus.

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 Consumer Sci: Fashion & Retail  
Fiscal Unit/Academic Org Department of Human Sciences - D1251  
College/Academic Group Education & Human Ecology  
Level/Career Undergraduate  
Course Number/Catalog 2375  
Course Title From Folk to Funk to Festivals: The Interplay Between Music and Dress  
Transcript Abbreviation FashMusic  
Course Description This interdisciplinary course will critically analyze the interplay between various genres of music and the fashion trends made significant by artists in each genre. Moreover, it examines how human behavior is influenced by the use of dress and music as mediums of communication used by individuals, human societies, and cultures through the lens of related fashion and social/psychological theories.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? Yes  
Is any section of the course offered Greater or equal to 50% 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 Sometimes  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster  
[Previous Value](#) [Columbus](#)

## Prerequisites and Exclusions

Prerequisites/Corequisites	None
<a href="#">Previous Value</a>	
Exclusions	
Electronically Enforced	No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	52.1902
Subsidy Level	Baccalaureate Course
Intended Rank	Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Social and Behavioral Sciences

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

[Previous Value](#)

*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

- 1. Explain and analyze the interrelationships between music and fashion using theories from a variety of disciplines including sociology, psychology, consumer behavior, and fashion/dress.
- 2. Recognize how the diverse population of the United States influenced and continues to influence varied music genres and related dress trends.
- 3. Evaluate historical and modern-day examples of how music influenced, and continues to influence, dress and fashion.
- 4. Demonstrate how the relationship between music and dress is a reflection of culture and society in any given time.

### Content Topic List

- Music and Fashion

### Sought Concurrence

Yes

**COURSE CHANGE REQUEST**  
2375 - Status: PENDING

Last Updated: Martin,Andrew William  
02/24/2022

**Attachments**

- Concurrence for CSFRST 2375 from Sociology and Psychology.docx: Concurrence forms  
*(Concurrence. Owner: Hillery,Julie Johnson)*
- Concurrence\_Form\_School\_of\_Music.pdf: Concurrence form  
*(Concurrence. Owner: Hillery,Julie Johnson)*
- AU21\_Letter for 2375 GE \_course \_music class review.docx: Cover letter  
*(Cover Letter. Owner: Hillery,Julie Johnson)*
- ASC DL Cover Sheet - CSFRST 2375.docx: ASC DL Cover Sheet  
*(Other Supporting Documentation. Owner: Tackett,Kimberly Ann)*
- Final Revised Syllabus - CSFRST 2375.pdf: Revised syllabus 2/22  
*(Syllabus. Owner: Tackett,Kimberly Ann)*
- GE Foundation Course Submission Sheet 2375.pdf: Revised 2/22  
*(Other Supporting Documentation. Owner: Tackett,Kimberly Ann)*

**Comments**

- See email for feedback from Sue and Tackett, sent on 1/21/22. *(by Tackett,Kimberly Ann on 01/21/2022 02:55 PM)*
- As per my conversation with panel chair, Dr. Mat Coleman, I have updated the syllabus and the GE-behavioral sciences foundations document to better explain the theoretical basis of the course. The paragraph added to each is highlighted in yellow. Thank you for your review of my course. *(by Hillery,Julie Johnson on 01/18/2022 02:27 PM)*
- Please see feedback e-mail sent to the department on 11/12/21. *(by Cody,Emily Kathryn on 11/12/2021 03:17 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Hillery,Julie Johnson	09/14/2021 06:25 PM	Submitted for Approval
Revision Requested	Tackett,Kimberly Ann	09/17/2021 01:55 PM	Unit Approval
Submitted	Hillery,Julie Johnson	09/28/2021 12:28 PM	Submitted for Approval
Approved	Sutherland,Susan Linda	10/05/2021 08:50 AM	Unit Approval
Approved	Brown,Danielle Marie	10/20/2021 11:57 AM	College Approval
Revision Requested	Cody,Emily Kathryn	11/12/2021 03:17 PM	ASCCAO Approval
Submitted	Hillery,Julie Johnson	01/18/2022 03:05 PM	Submitted for Approval
Approved	Tackett,Kimberly Ann	01/18/2022 05:40 PM	Unit Approval
Revision Requested	Brown,Danielle Marie	01/19/2022 01:34 PM	College Approval
Submitted	Hillery,Julie Johnson	01/19/2022 02:39 PM	Submitted for Approval
Revision Requested	Tackett,Kimberly Ann	01/21/2022 02:55 PM	Unit Approval
Submitted	Tackett,Kimberly Ann	02/22/2022 01:03 PM	Submitted for Approval
Approved	Tackett,Kimberly Ann	02/22/2022 01:03 PM	Unit Approval
Approved	Brown,Danielle Marie	02/22/2022 02:00 PM	College Approval
Approved	Vankeerbergen,Bernadette Chantal	02/24/2022 04:59 PM	ASCCAO Approval
Approved	Martin,Andrew William	02/24/2022 06:22 PM	ASC Approval
Pending Approval	Reed,Kathryn Marie Johnson,Jay Vinton	02/24/2022 06:22 PM	OAA Approval



September 14, 2021

Dear Dr. Sutherland and Curriculum Committee Members:

The Fashion Retail Studies (FRST) area in Consumer Sciences is requesting review, and approval, of the following General Education Course:

**CSFRST 2375: FROM FOLK TO FUNK TO FESTIVALS: THE INTERPLAY BETWEEN MUSIC AND DRESS**

- This is a previously-approved elective course that will be taught for the first time in Sp. '22. This class is being offered in conjunction with a gallery exhibit using the FRST costume collection. We believe, along with the exhibit, the course will increase awareness and interest in the FRST area and their historic clothing collection. We are now submitting the course to be included in the new Gen Ed model under the Social and Behavioral Sciences. The syllabus lists the Gen Ed Goals and ELOs, along with the Course Goals.

Thank you to you, and the committee, for your review of this request.

Respectfully Submitted,

Julie Hillery

Julie Hillery  
Associate Clinical Professor, FRST  
Curriculum Lead, FRST



## **CSFRST 2375: FROM FOLK TO FUNK TO FESTIVALS: THE INTERPLAY BETWEEN MUSIC & DRESS**

Fall 2022, 3 credit hours, undergraduate

**Professor Name:** Julie Hillery

**Email:** hillery.7@osu.edu |

**Office location:** 225 Campbell Hall |

**Office hours:** In-person or Virtual office hours available: TBA, also by appointment through e-mail

**Preferred means of communication:**

- My preferred method of communication for questions is **email**.
- My class-wide communications will be sent through the Announcements tool in CarmenCanvas. Please check your [notification preferences](https://go.osu.edu/canvas-notifications) (go.osu.edu/canvas-notifications) to be sure you receive these messages.

### Course Information

**Course times and location:** Class meets in person on Monday from xx to xx; class is online for Wednesday asynchronous (no required meeting time)

**Mode of delivery:** Hybrid – meet in person one day a week

### Course Overview

#### Description / Rationale

The music and dress of the United States reflect its diverse and multicultural population. From folk music to hip-hop, and related dress trends, from flapper dresses to hubcap medallion necklaces, this interdisciplinary course will critically analyze the interplay between various genres of music and the fashion trends made significant by artists in each genre. Moreover, it examines how human behavior is influenced by the use of dress and music as mediums of communication used by individuals, human societies, and cultures through the lens of related social/psychological theories.

**Consumer Sciences: Fashion & Retail Studies 2375** is a GE course under Social and Behavioral Sciences. This course meets the learning outcomes stated above because it is a study of human behavior and understanding of music and dress as a medium of communication and expression used by individuals, human societies, and cultures. Students explore the interplay between music and fashion through the lens of related fashion and social/ psychological theories and examine social scientific inquiry and research on given topics.

**Prerequisites:** None

**Prerequisite Knowledge:** None

## Course Learning Outcomes

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

1. Explain and analyze the interrelationships between music and fashion using theories from a variety of disciplines including sociology, psychology, consumer behavior, and fashion/dress. (Gen Ed Goal 1, ELO 1.1, 2.2, 2.3)
2. Recognize how the diverse population of the United States influenced and continues to influence varied music genres and related dress trends (Gen Ed Goals 1 and 2, ELOs 1.2, 2.1, 2.2, 2.3).
3. Evaluate historical and modern-day examples of how music influenced, and continues to influence, dress and fashion (Goals 1 and 2, ELOs 1.1, 1.2, 2.1, 2.2, 2.3).
4. Demonstrate how the relationship between music and dress reflects culture and society at any given time (Goals 1 and 2, ELOs 1.1, 1.2, 2.1, 2.2, 2.3).

## Social and Behavioral Sciences GE goals and Learning Objectives:

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

- 1.1 Explain basic facts, principles, theories, and methods of social and behavioral science.
- 1.2 Explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science.

GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts on social and behavioral science.

- 2.1 Analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions.
- 2.2 Evaluate social and ethical implications of social scientific and behavioral research.
- 2.3 Critically evaluate and responsibly use information from the social and behavioral sciences.

### Statement concerning Course Learning Objectives, General Education Goals, and Learning Outcomes:

Collective behavior and its subset expressive social movement serve as a broad umbrella, under which most sociologically-based fashion theories fit. This class examines how collective behavior, and the resulting fashion changes can be explained looking at the interaction among music genres, fashion, and society at any given time. We will examine some of the major theoretical positions developed from within the context of collective behavior. We will discuss how fashion can function as both an *expression of individuality* and *group identity*. We also will examine theoretical approaches to fashion change from a sociological point of view where fashion change is driven by **emulation** (e.g., dressing like a favorite musician), fashion change is driven by **conspicuous consumption** (e.g., wearing an expensive gold necklace to show your wealth); and also, fashion change as a response to **identity ambivalence and cultural conflict** (e.g., how do I fit in? who am I? who do I want to be?). These theories and concepts are introduced during the first two weeks of class and continue as the basis for examination as we move through the different genres of music and the resulting fashion trends along those genres.

## Course Materials

### Required

All reading materials will be provided online by the instructor; there is no required textbook. Weekly readings will be posted on Carmen and will include articles from the Berg Fashion Library, popular press, and scholarly articles from relevant research journals. A selected bibliography is included at the end of this syllabus.

In addition, we will be listening to music and watching films and videos in class. These will also be posted on Carmen.

### Course technology

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

### Baseline technical skills for online courses

- Basic computer and web-browsing skills
- Navigating Carmen: for questions about specific functionality, see the [Canvas Student Guide](#).

### Required Technology skills specific to this course

- [Carmen Zoom virtual meetings](#)
- [Recording a slide presentation with audio narration](#)
- [Recording, editing, and uploading video](#)

### Required equipment

- Computer: current Mac (OS X) or PC (Windows 7+) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) or landline to use for BuckeyePass authentication

### Required software

- [Microsoft Office 365](#): All Ohio State students are now eligible for free Microsoft Office 365 ProPlus through Microsoft's Student Advantage program. Full instructions for downloading and installation can be found [at go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen Access

You will need to use [buckeyepass](#) multi-factor authentication to access your courses in carmen. To ensure that you are able to connect to carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the [BuckeyePass - Adding a Device](#) help article for step-by-step instructions.
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the [Duo Mobile application](#) to all your registered devices for the ability to generate one-time codes if you lose cell, data, or Wi-Fi service.

## Student Resources

### Technology:

[EHE Tech Help](#)

[OSU Tech Support](#)

### Academics:

[EHE Homepage](#)

[EHE Advising](#)

[OSU Advising](#)

[OSU Library](#)

[Dennis Learning Center](#)

[EHE Office of Research](#)

[OSU Office of Research](#)

### Student Life:

[OSU Student Health Services](#)

[EHE Undergraduate Student Services](#)

[OSU Student Life](#)

[OSU Student Advocacy Center](#)

[OSU Student Financial Aid](#)

[EHE Career Services](#)

[OSU Career Counseling and Support Services](#)

[OSU Office of Diversity and Inclusion](#)

[EHE Office of Diversity, Inclusion, and Community](#)

[Engagement](#)

## Course Requirements/Evaluation

*ASSIGNMENT CATEGORY	POINTS	DUE DATE
Discussion Board Assignments (6 X 50 points each)	300	All due dates will be posted on Carmen
Film Reviews (5 X 60)	300	
Weekly Quizzes	200	
Final Report/Presentation	200	
<b>Total</b>	1000	



A description of your assignments is provided after the course schedule in this document.

## Grading Scale

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

## Late Assignments

Late submissions **will not be accepted**. Please refer to **Carmen** for due date.

## Course Schedule\*

Week	CLOs ELOS Theories/ Concepts	Topics, Assignments, Deadlines	Readings for this week
1	Course objectives 3,4 Gen Ed 1.1, 1.2	<p><b>Introduction to the class, Basic Fashion and Dress Terminology</b></p> <p>Introduction to Music and Fashion:</p> <ul style="list-style-type: none"> <li>Songs and Music that Focus on Dress</li> <li>Fashion Designers and Music Stars (Merchandising Fashion/Image)</li> <li>Musicians as Fashion Designers (e.g., Phat Farm, L.A.M.B)</li> <li>Performances that combine Music and Dress</li> </ul> <p><b>DUE: DISCUSSION POST 1</b></p>	<p>You will read two articles this week that provides an overview of the topics we will cover in depth as we move through the semester. Links to the articles are provided below.</p> <p>Music and Dress in the United States, Available here: <a href="#">Music and Fashion in the US Berg .pdf</a> Therèsa M. Winge Berg Encyclopedia of World Dress and Fashion, The United States and Canada, eBook, pp. 289 – 300. Phyllis G. Tortora (ed). DOI: 10.2752/BEWDF/EDch3039</p> <p>Music and Fashion, By Van Dyk Lewis Available here: <a href="http://fashion-history.lovetoknow.com/fashion-history-eras/music-fashion">http://fashion-history.lovetoknow.com/fashion-history-eras/music-fashion</a></p>
2	Course objective 1 Gen Ed Goal 1 (1.1, 1.2); Goal 2 (2.1 – 2.3) Theories listed under topics this week	<p><b>The Fashion Process Week 2:</b></p> <p><b>Theories and concepts</b> used to explain the movement of Fashion:</p> <ul style="list-style-type: none"> <li>Fashion as an Expression of Individuality and Group Identity</li> </ul>	<p><b>ARTICLE FOR THIS WEEK:</b> This week's article discusses many of the theories we will be talking about in depth throughout the semester as we examine the interplay between music and fashion.</p> <p>The article uses the example of Bob Dylan as he changed his image through his appearance/clothing to become the artist he wanted to become. Pay special attention to how these</p>

		<ul style="list-style-type: none"> <li>• Fashion as Expression of Status and Power: Emulation of the Powerful</li> <li>• Trickle-Across/Collective Selection Theory</li> <li>• Trickle up and Trickle down theories</li> <li>• Fashion as Expression of Status and Power: Conspicuous Consumption</li> <li>• Fashion Change as a Response to Identity Ambivalence</li> <li>• Status and Social Identity</li> <li>• Summarization of Collective Behavior Theories</li> </ul> <p><b>DUE: DISCUSSION POST 2</b></p>	<p>theories are used to explain Bob Dylan's metamorphosis: <b>(1) fashion change driven by emulation; (2) fashion as an expression of individual and group identity; and (3) fashion change as a response to identity ambivalence and cultural conflict.</b></p> <p>Here's the article:  <a href="#">Lynch, A. , &amp; Strauss, M.D. (2007). Fashion as Collective Behavior. In Changing Fashion: A Critical Introduction to Trend Analysis and Meaning (pp. 57–80). Oxford.</a></p>
3	<p>Course Objective Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1, 2.2, 2.3)</p> <p><b>Group Identity, Emulation</b></p>	<p><b>This week we begin looking at Music Genres and Dress Folk Music</b> - Cultural origins (1800s), Resurgence (1950s and 60s)</p> <p><b>DUE: DISCUSSION BOARD 3 ASSIGNMENT DUE</b></p>	<p>We will continue discussing last week's article and introduce folk music as we examine Bob Dylan's early career further, along with the theories of fashion.</p> <p>Two new readings for this week as we begin to look at African American Music Traditions and Roots Music:</p> <p>Iyer, V. (2002). Embodied mind, situated cognition, and expressive micro-timing in African-American music. <i>Music perception</i>, 19(3), 387-414.</p> <p>O'Neal, G. S. (1998). African-American aesthetic of dress: Current manifestations. <i>Clothing and Textiles Research Journal</i>, 16(4), 167-175.</p>
4	<p>Course Objective 2,3 Gen Ed Goal 1 (1.2) and Goal 2 (2.1., 2.2, 2.3)</p>	<p><b>African America Music Traditions</b></p> <ul style="list-style-type: none"> <li>• The spiritual/church</li> <li>• The minstrel show</li> <li>• Work songs</li> </ul>	<p>This week in class we will continue discussing African American Music Traditions and then move into the genre of Jazz. Here is an interesting list of the <a href="#">top ten songs of the 1920s</a> by year.</p> <p>You have 3 readings for this week. We will discuss these in class on Monday and continue with Jazz</p>

	<p><b>Emulation, Identity and Group Belonging</b></p>	<p><b>DUE: FILM REVIEW 1 (2 documentaries about The Carter Family)</b></p>	<p>the following week concentrating mostly on the fashions.</p> <p><b>Reading 1</b> is just 1.5 pp. from the first week's article that is provided <a href="#">here</a>. For this week read the sections from African American Music Traditions (p. 4) through Musical Theater and Dress (p. 5).</p> <p><b>Readings 2 (read all) and 3</b> Read (through p. 9) are below. Article 3 discusses the theory of <b>Fashion as an Expression of Individuality and Group Identity</b>. We will also discuss Fashion and Music as a sign of rebellion by examining the Zoot Suit.</p> <p><a href="http://dx.doi.org/10.5040/9781847888594.EDch10811">McClendon, A.D. (2010). Fashion and Jazz. In J.B. Eicher &amp; P.G. Tortora (Ed.). Berg Encyclopedia of World Dress and Fashion: Global Perspectives. Oxford: Berg. Retrieved January 25, 2022, from http://dx.doi.org/10.5040/9781847888594.EDch10811</a></p> <p><a href="http://dx.doi.org/10.5040/9781472504418/Miller0008">Miller, Janice. "Clothes and Cultural Identities: Music, Ethnicity and Nation." Fashion and Music. Oxford: Berg, 2011. 109–130. Bloomsbury Fashion Central. Web. 26 Jan. 2022. &lt;http://dx.doi.org/10.5040/9781472504418/Miller0008&gt;.</a></p>
5	<p>Course Objective 2,3 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>individualism, group belonging, expression of rebellion</b></p>	<p><b>Week 5</b></p> <p><b>The Impact of Jazz: Fashion becomes functional</b></p>	<p><b>Week 5</b></p> <p>This week we will continue to talk about Music and Jazz and look at the specific fashions popular during the Jazz era beginning in the 1920s.</p> <p>Read the following article which discusses how fashion becomes functional and also expresses <b>individualism, group belonging</b>, and is used as an <b>expression of rebellion and creativity</b>.</p> <p><a href="http://dx.doi.org/10.5040/9781847882837/TCAF0008">Hannel, S.L. (2008). The Influence of American Jazz on Fashion. In L. Welters &amp; P.A. Cunningham (Ed.). Twentieth-Century American Fashion (pp. 57–78). Oxford: Berg. Retrieved January 25, 2022, from http://dx.doi.org/10.5040/9781847882837/TCAF0008</a></p>

6	<p>Course Objective 2,3 Gen Ed Goal 1 (1.2) and Goal 2 (2.1)</p> <p><b>Conformity / Emulation</b></p>	<p><b>Swing Sentiment and Patriotism (The Big Band Era)</b></p>	<p><b>This week we will talk about swing music, big bands, and supper club bands.</b></p> <p><b>Readings for this week:</b></p> <p><a href="#">Swing, swing, swing. A history of big bands</a></p> <p><a href="#">The Death of Swing Music</a></p> <p>The beginning of this article has a good history/overview of the supper club.</p> <p><a href="#">Supper clubs: A surviving-phenomenon</a></p>
7	<p>Course Objective 1,3,4 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>Conspicuous Consumption/ Emulation</b></p>	<p><b>Country Music (aka "Hillbilly", Country Western)</b></p> <p><b>DUE: FILM REVIEW 2:</b> <i>Ken Burns Country Music History</i> (select episodes)</p>	<p>The following reading examines the <b>effects that country music can have on our attitudes and brand choices</b> as consumers.</p> <p>Redker, C. M., &amp; Gibson, B. (2009). Music as an Unconditioned Stimulus: Positive and Negative Effects of Country Music on Implicit Attitudes, Explicit Attitudes, and Brand Choice 1. <i>Journal of Applied Social Psychology</i>, 39(11), 2689-2705.</p>
8	<p>Course Objective 2,3,4 Gen Ed Goal 1 (1.1, 1.2); Goal 2 (2.1 – 2.3)</p> <p><b>Group Identity</b></p>	<p><b>Country Music (cont'd)</b></p> <p><b>DUE: DISCUSSION POST 4</b></p>	<p>Thaxton, L., &amp; Jaret, C. (1979). Country music and its city cousin: A comparative analysis of urban and rural country music. <i>Popular Music &amp; Society</i>, 6(4), 307-315.</p>
9	<p>Course Objective 1,2,3,4 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>Social Identity</b></p>	<p><b>Early Rock and Roll</b></p> <ul style="list-style-type: none"> <li>• Surf music</li> <li>• Motown</li> <li>• Psychedelic</li> </ul>	<p>Hesmondhalgh, D. (2008). Towards a critical understanding of music, emotion and self-identity. <i>Consumption, markets and culture</i>, 11(4), 329-343.</p> <p>Feinberg, R. A., Mataro, L., &amp; Burroughs, W. J. (1992). Clothing and social identity. <i>Clothing and Textiles Research Journal</i>, 11(1), 18-23.</p>
10	<p>Course Objective 1,2,3,4 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>Differentiation /Individualism</b></p>	<p><b>The British Invasion Further Evolution of Rock Music:</b></p> <ul style="list-style-type: none"> <li>• Glam Rock</li> <li>• Funk</li> <li>• Punk</li> <li>• Reggae</li> </ul>	<p>Mun, J. M., Janigo, K. A., &amp; Johnson, K. K. (2012). Tattoo and the Self. <i>Clothing and Textiles Research Journal</i>, 30(2), 134-148.</p>

	<b>Self-identity Group/Subculture Identity</b>		
11	<p>Course Objective 1,2,3,4 Gen Ed Goal 1 (1.1, 1.2); Goal 2 (2.1 – 2.3)</p> <p><b>Group conformity/individualism</b></p>	<p><b>Electronic Media, Music and Fashion</b></p> <ul style="list-style-type: none"> <li>• MTV</li> <li>• Gender bending</li> <li>• Hair metal</li> <li>• Boy Bands</li> </ul> <p><b>Due: DISCUSSION POST 5</b></p>	<p>Straw, W. (1984). Characterizing rock music cultures: The case of heavy metal. <i>Canadian University Music Review</i>, 5, 104-122</p> <p>Simon, B. (2014). Bloody Rain and Thorny Roses. Gender Coding in Thrash and Hair Metal. <i>CONCORDIA DISCORS vs DISCORDIA CONCORS: Researches into Comparative Literature, Contrastive Linguistics, Cross-Cultural and Translation Strategies</i>, (6), 55-86</p>
12	<p>Course Objective 1,2,3 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>Masculinity, Gender Meaning and Identity</b></p>	<p><b>Electronic Media, Music and Fashion (cont'd)</b></p> <ul style="list-style-type: none"> <li>• MTV</li> <li>• Gender bending</li> <li>• Hair metal</li> <li>• Boy Band</li> </ul> <p><b>DUE: FILM REVIEW 3; SATURDAY NIGHT FEVER</b></p>	<p>Moos, J. J. (2013). Boy bands, drag kings, and the performance of (queer) masculinities. <i>Transposition. Musique et Sciences Sociales</i>, (3).</p> <p><a href="http://dx.doi.org/10.5040/9781472504418/Miller0006">Miller, J. (2011). White Suited Men: Style, Masculinity and the Boyband. In Fashion and Music (pp. 71–90). Oxford: Berg. Retrieved February 17, 2022, from http://dx.doi.org/10.5040/9781472504418/Miller0006</a></p>
13	<p>Course Objective 1, 2,3,4 Gen Ed Goal 1 (1.1, 1.2) and Goal 2 (2.1)</p> <p><b>Conspicuous Consumption Group Identity Clothing as Rebellion</b></p>	<p><b>Hip Hop, Grunge, Goth</b></p> <p><b>DUE: FILM REVIEW 4: <i>Fresh Dressed</i></b></p>	<p>Sullivan, M. (2001). African-American music as rebellion: From slavesong to hip-hop. <i>Discoveries</i>, 3, 21-39.</p>
14	<p>Course Objective 1,2,3,4 Gen Ed Goal 1 (1.1, 1.2); Goal 2 (2.1 – 2.3)</p> <p><b>Group Identity</b></p>	<p><b>Rave, Music Festivals</b></p> <p><b>DUE: DISCUSSION BOARD 6</b></p>	<p>Cannon, J. W., &amp; Greasley, A. E. (2021). Exploring Relationships Between Electronic Dance Music Event Participation and Well-being. <i>Music &amp; Science</i>, 4, 2059204321997102.</p>

15	Course Objective 1,2,3,4 Gen Ed Goal 1 (1.1, 1.2); Goal 2 (2.1 – 2.3)	<b>CLASS REVIEW</b>  <b>REPORT DUE: COSTUME EXHIBIT/ MUSEUM VISIT</b>	We will spend class time reviewing the class and talking about your final reports
16		<b>FILM REVIEW 5: MTV VIDEOS</b> <b>FINAL QUIZ</b>	

*\*The schedule above is subject to change based on course and participant needs. Any changes in schedule will be posted in Carmen (or in class).*

## Course Policies

### Communication

The university's official mode of communication is via university email. Students should use their buckeyemail when emailing their professor, and faculty will use their OSU email when emailing students.

The following are my expectations for how we should 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. Informality (including an occasional emoticon) is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **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.)
- **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.

**Response Times:** 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** or use [8help@osu.edu](mailto:8help@osu.edu) at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.
- **E-mail:** I will reply to e-mails within **24 hours on school days**.

### Netiquette

As a member of a community of learners, it is your responsibility to exhibit professional behavior and decorum in all modes of communication. Following the rules of etiquette on the Internet (netiquette) helps improve the readability of your messages, keeps conversations focused, increases trust, and creates a more positive experience for all participants. Netiquette includes, but is not limited to, the following guidelines: Honor people's rights to their opinions; respect the right for people to disagree.

- Be professional; use language that is not considered foul or abusive.
- Respond to peers honestly but thoughtfully, respectfully, and constructively.
- Avoid writing in all caps – it conveys shouting and anger.
- Avoid font styles, colors like yellow and green, and sizes that are difficult to read for accessibility reasons.
- Address the ideas, not the person, when responding to messages or discussions.

- Be careful when using sarcasm or humor – without social cues like facial expressions or body language, a remark meant to be humorous could come across as offensive or hurtful.
- Don't distribute copyrighted materials, such as articles and images (most things online are not licensed as "fair use"). Share links to those materials instead and be sure to properly cite all sources to avoid unintentional plagiarism.

## Institutional Policies

### Academic Integrity

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the University's *Code of Student Conduct*, and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the University's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

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 an examination. Ignorance of the University's *Code of Student Conduct* is never considered an "excuse" for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by University Rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the University's *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the University.

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me. Other sources of information on academic misconduct (integrity) to which you can refer include:

- The Committee on Academic Misconduct web pages ([COAM Home](#))
- *Ten Suggestions for Preserving Academic Integrity* ([Ten Suggestions](#))
- *Eight Cardinal Rules of Academic Integrity* ([www.northwestern.edu/uacc/8cards.htm](http://www.northwestern.edu/uacc/8cards.htm))

### Accessibility Accommodations

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. You are also welcome to register with Student Life Disability Services to establish reasonable accommodations. 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](mailto:slds@osu.edu); 614-292-3307; [slds.osu.edu](http://slds.osu.edu); 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

**Accessibility of course technology:** This 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 documentation](#).

## Grievances

According to University Policies, available from the Division of Student Affairs, if you have a problem with this class, “You should seek to resolve a grievance concerning a grade or academic practice by **speaking first with the instructor or professor**. Then, if necessary, with the department chairperson, college dean, and provost, in that order. Specific procedures are outlined in Faculty Rule 3335-7-23, which is available from the Office of Student Life, 208 Ohio Union.”

## 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.

- **Course Audio and Video Recording:** Video or audio recording of classes without the explicit written permission of the instructor/professor is a violation of the Code of Student Conduct or Students who wish to record their classes must first obtain written permission of the instructor/professor. Otherwise, such recording constitutes a violation of the Code of Student Conduct.
- **Student Generated materials:** Any materials generated by a student(s) is copyrighted. Permission must be obtained to use these materials other than the intended purpose inside the course.
- **Course materials:** These materials are copyrighted and are owned by the author. Copyrights have been secured or they are considered fair use inside/for the course but this does not apply to uses outside of the course.

## Mental Health Statement

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student’s ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life’s Counseling and Consultation Service (CCS) by visiting [ccs.osu.edu](http://ccs.osu.edu) or calling 614-292-5766. CCS is located on the 4th Floor of the Younkin Success Center and 10th Floor of Lincoln Tower. **You can reach an on-call counselor when CCS is closed at 614-292-5766 and 24-hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](http://suicidepreventionlifeline.org).**

**Trigger Warning:** Some contents of this course may involve media that may be triggering to some students due to descriptions of and/or scenes depicting acts of violence, acts of war, or sexual violence and its aftermath. If needed, please take care of yourself while watching/reading this material (leaving classroom to take a water/bathroom break, debriefing with a friend, contacting a Sexual Violence Support Coordinator at 614-292-1111, or Counseling and Consultation Services at 614-292-5766, and contacting the instructor if needed). Expectations are that we all will be respectful of our classmates while consuming this media and that we will create a safe space for each other. Failure to show respect to each other may result in dismissal from the class.

## Diversity Statement

The College of Education and Human Ecology affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different, as discrimination on the basis of age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.



The College of Education and Human Ecology is committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among its members; and encourages each individual to strive to reach his or her own potential. In pursuit of its goal of academic excellence, the College seeks to develop and nurture diversity, believing that it strengthens the organization, stimulates creativity, promotes the exchange of ideas, and enriches the University's community on the basis of race, religion, color, sex, age, national origin or ancestry, marital status, parental status, gender identity, sexual orientation, ability status, health status, health status, or veteran status.

**Statement on Title IX:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu).

The Office of Diversity and Inclusion provides holistic support for qualifying student parents enrolled at Ohio State. To learn more, contact the "Child Care Access Means Parents in School" (CCAMPIS) Program at 614-247-7092/[lewis.40@osu](mailto:lewis.40@osu) or visit [odi.osu.edu/ccampis](http://odi.osu.edu/ccampis)

**Final grades** in the course are based on the total number of points accumulated throughout the semester. **I do not curve grades and generally do not provide extra credit.** I also do not take attendance or give you credit for coming to class. I have found that extra credit is actually a disadvantage to some students since most times it is given for attending events outside of regular class times. For those of you who work, this means you can be put at a disadvantage (compared to students who do not work) when extra credit activities are given outside of class time.

To determine your grade at any time in the course, you can simply add up the points you have earned and divide those by the points that were available. The chart above provides you with a breakdown of the points for each activity in the course. Grades posted in Carmen are done for you to review your points and have a record of those.

The grade of Incomplete (I) will be assigned only if an extended illness or other extenuating circumstances prevent the completion of the course work, and the student has already completed a substantial portion of the work in the course. The student must initiate the request for the grade of incomplete. University policy requires that the incomplete grade be made up no later than the end of the sixth week of the following semester.

**A note about email:** Please use your OSU email account to email questions or set up appointments. To make sure I know which class you are in, and to best answer your questions, please use the following in your **subject line** of the email: your name and class name (e.g, *Julie Hillery, music class*). Please do the same with your TA so that he knows your email is from someone in the class.

You should expect to hear back from us within 24 hours during the week and 48 hours on the weekend. If you do not, please send your email again because it means I did not receive your initial message. I do answer emails (actually I am somewhat obsessed with emails so you will usually hear back from me right away!).

Please note that students in the past often misspell my last name when sending emails – make sure you don't make this mistake. My last name is spelled with an "e" (*Hillery*)\_rather than an "a" (*Hillary*) as ones' first name often is.

## OVERVIEW OF ASSIGNMENTS

### DISCUSSION POST ASSIGNMENTS (6 total – 50 points each = 300):

(Meets Course Objectives 1 – 4; GE Objectives: SLO 1.1., 1.,2; SLO 2.1, 2.2, 2.3)

1. This week we are talking about folk which started in the United States in the 1800s. Folk music generally tells a story, represents a particular segment of a culture, and can also manifest as a song of protest. Folk music saw

resurgence in the US in the 1950s and 60s. For this assignment, find a folk song that represents the latter (eg, song of protest). Provide the name of the artist, the song title, and an example in the lyrics that provides the protest message. Explain how the song was significant for its time. Also, is there a particular type of dress you would associate with this artist and song? Explain.

2. Think back to a time when you remember emulating a musician as far as your clothing choices. Describe who the person was, how they were “important”, and describe the outfit you wore in detail. Using one of the theories we have discussed in class, how would you explain your behavior.
3. In class, we have discussed the concepts of *tight* and *loose* cultures. Provide a specific example of one of these types of culture as related to a music genre and the people who are a part of that culture. and discuss a piece of clothing (or a particular outfit) within that culture as it relates to symbolic interaction theory. Things to think about as you consider your post: What is the culture, and why would it be considered *tight* or *loose*? How does the piece of clothing represent the culture? How does the piece of clothing convey symbolic interaction theory as it relates to the culture?
4. The role of gender plays an important role when it comes to making clothing choices. How did the *hair bands* in the 80s break those “gender rules”? Provide specific examples. Why do you think they were allowed to break these rules, and what caused so many men to emulate their “feminine styles”?
5. This week in class, and in your readings, we have taken a look at the many ways fashion and music is intertwined. For this assignment, pick a song in a music genre you listen to that illustrates this relationship. Post a brief explanation of what the relationship is including the name of the song, the artist and the music genre. You should pick a song that is not included in your articles.
6. Thinking back on everything we have talked about this semester concerning music and dress, who stands out to you as one of the most important music artists that also had a major influence on fashion? Provide the name of the artist, their music genre, what made/makes them influential in both the music and fashion industry? Using one of the theories we have talked about in class, explain their influence on fashion.

#### **FILM/VIDEO REVIEWS (5 X 60 = 300 pts)**

(Meets Course Objectives 1 – 4; GE Objectives: SLO 1.1., 1.,2; SLO 2.1, 2.2, 2.3)

This semester we will be using the following films and videos to examine the cultural relationships between music and fashion:

1. *Carter Family*
2. *History of Country Music – Ken Burns select pieces from Documentary*
3. *Saturday Night Fever*
4. *Fresh Dressed*
5. MTV Videos (review 4 from one artist, for example 4 videos from Van Halen)

#### **For each film, you will report on the following:**

1. What is the Music Genre and how is it important/significant? (10 points)
2. Appeal to what demographic of listeners? (10 points)
3. Identify 1 significant artist (10 points): Name, Hit(s) Influence on fashion – what was the fashion and what was the “message”? (10 points)
4. How did the music and fashion illustrate the culture of the times? (10 points)
5. In addition to the above questions, you will also be given specific terms to incorporate into your report. (10 points)

#### **Music and Fashion Exhibit Report (200 points)**

(Meets Course Objectives 1 – 4; GE Objectives: SLO 1.1., 1.,2; SLO 2.1, 2.2, 2.3)

In addition to visits throughout the semester, you will be required to visit the Music and Fashion Exhibit/Historic Costume Collection to complete a report for the class. Your final report will be an examination of one specific genre/era of music, the clothing associated with that genre/era through an analysis of the clothing pieces exhibited. In addition to analyzing the pieces in the show, you will also interview someone who followed / follows this music genre asking them about how their music choices has affected their clothing

choices. It is expected that your report will draw from theories, ideas, films, discussions, and readings from the semester. Specific details for your report, along with an interview schedule will be provided.

**SELECT BIBLIOGRAPHY FOR THE CLASS:**

Blush Steven. *American Hair Metal*. Los Angeles, CA: Feral House, 2006.

Crawford Richard. *An Introduction to America's Music*. New York: W. W. Norton, 2001.

Davis Mary. *Classic Chic: Music, Fashion, and Modernism*. Berkeley: University of California Press, 2006.

Easely Erica. *Rock Tease: The Golden Years of Rock T-Shirts*. New York: HNA Books, 2006.

George Nelson. *Hip Hop America*. New York: Penguin Books, 1998.

Grossberger Lewis. *Turn That Down!: A Hysterical History of Rock, Roll, Pop, Soul, Punk, Funk, Rap, Grunge, Motown, Metal, Disco, Techno and Other Forms of Musical Aggression over the Ages*. Cincinnati, OH: Emmis Books, 2005.

Heth Charlotte, ed. *Native American Dance: Ceremonies & Social Traditions*. Golden, CO: Fulcrum Publishing, 1993.

Hilfiger Tommy. *Rock Style: A Book of Rock, Hip-Hop, Pop, R&B, Punk, Funk and the Fashions That Give Looks to Those Sounds*. New York: Universe Publishing, 2000.

Hodkinson Paul. *Goth: Identity, Style and Subculture*. Oxford: Berg, 2002.

Jasen David. *Tin Pan Alley: The Composers, the Songs, the Performers and Their Times*. London: Omnibus Press, 1990.

Mcrobbie Angela. *In the Culture Society: Art, Fashion and Popular Music*. London: Routledge, 1999.

Mundy Julie. *Elvis Fashion: From Memphis to Vegas*. New York: Universe Publishing, 2004.

Perkins Charlotte. *Music Reference Collection, #193: The Dress of Women: A Critical Introduction to the Symbolism and Sociology of Clothing*. Westport, CT: Greenwood Press, 2001.

Polhemus Ted. *Style Surfing: What to Wear in the 3rd Millennium*. London: Thames & Hudson, 1996.

Riley Tim. *Fever: How Rock 'n' Roll Transformed Gender in America*. New York: St. Martin's Press, 2005.

Sims Joshua. *Rock Fashion*. New York: Omnibus Press, 2002.

Southern Eileen. *The Music of Black Americans: A History*. 2nd ed. New York: W. W. Norton, 1983.

Starr Larry, and Christopher Waterman. *American Popular Music*. New York: Oxford University Press, 2003.

White Shane, and Graham White. *Stylin': African American Expressive Culture from Its Beginnings to the Zoot Suit*. Ithaca and London: Cornell University Press, 1998

Winge, T.M. (2010). Music and Dress in the United States. In P.G. Tortora (Ed.). *Berg Encyclopedia of World Dress and Fashion: The United States and Canada* (pp. 289–300). Oxford: Bloomsbury Academic.

## Concurrence for CSFRST 2375 from Sociology and Psychology

**From:** Hillery, Julie J.

**Sent:** Wednesday, May 26, 2021 11:14 AM

**To:** Williams, Kristi <williams.2339@osu.edu>; Charles Emery.33

**Cc:** Tackett, Kimberly A. <tackett.209@osu.edu>; Reed, Katie <reed.901@osu.edu>; Sutherland, Sue <sutherland.43@osu.edu>

**Subject:** concurrence request

Dear Dr. Williams and Dr. Emery,

Hello! I am writing to ask for concurrence for a class I have submitted as an Elective for next year, and a General Education course (under the Foundation category of Social and Behavioral Sciences) beginning Fall 2022. The course is entitled *From Folk to Funk to Festivals: The interplay between music and dress*. In that regard, I am attaching the concurrence request form and a copy of my proposed syllabus for you to review.

My course is very much based in the theories of fashion, the movement of fashion, and the social/psychological theories of behavior centered around fashion and emulation. In the course, which I have taught at University of New Mexico as a visiting Professor, we examined how the musicians in different genres of music impacted the clothing and fashion markets as many consumers emulated their dress. At Ohio State, we are also planning a gallery exhibit to coincide with the class using the Fashion Retail Studies Historic Costume collection.

I am happy to answer any questions you have in considering my request for concurrence and appreciate your time to review my syllabus.

Respectfully submitted,

Julie

**Julie Hillery, PhD**

**Associate Professor, Clinical**

**Fashion Retail Studies, Consumer Sciences**

**College of Education and Human Ecology**

**The Ohio State University**

**Building Unity Task Force Member, International Textiles and Apparel Association**

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**From:** Downey, Douglas <downey.32@osu.edu>  
**Sent:** Wednesday, May 26, 2021 5:31 PM  
**To:** Williams, Kristi <williams.2339@osu.edu>; Hillery, Julie J. <hillery.7@osu.edu>  
**Subject:** Re: concurrence request

Julie,

We provide concurrence.

Doug



**Doug Downey**  
Professor of Sociology  
Director of Undergraduate Studies  
**College of Arts and Sciences**  
126 Townshend Hall, 1885 Neil Ave., Columbus, OH 43210  
614-292--6681 Office  
[downey.32@osu.edu](mailto:downey.32@osu.edu) / <https://sociology.osu.edu/people/downey.32>  
Pronouns: he/him/his

<https://press.uchicago.edu/ucp/books/book/chicago/H/bo59694467.html>

**From:** Emery, Charles <emery.33@osu.edu>  
**Sent:** Tuesday, June 1, 2021 10:13:29 PM  
**To:** Hillery, Julie J. <hillery.7@osu.edu>  
**Subject:** Re: concurrence request

Looks like an interesting course. It would not overlap with any of our offerings so we would support you moving forward with it.

Best,

Charles  
Charles F. Emery  
Professor and Chair  
Department of Psychology  
Ohio State University  
Columbus, OH 43210

emery.33@osu.edu  
614-688-3061

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# GE Foundation Courses

## Overview

Courses that are accepted into the General Education (GE) Foundations provide introductory or foundational coverage of the subject of that category. Additionally, each course must meet a set of Expected Learning Outcomes (ELO). Courses may be accepted into more than one Foundation, but ELOs for each Foundation must be met. It may be helpful to consult your Director of Undergraduate Studies or appropriate support staff person as you develop and submit your course.

This form contains sections outlining the ELOs of each Foundation category. You can navigate between them using the Bookmarks function in Acrobat. Please enter text in the boxes to describe how your class meets the ELOs of the Foundation(s) to which it applies. Because this document will be used in the course review and approval process, you should use language that is clear and concise and that colleagues outside of your discipline will be able to follow. Please be as specific as possible, listing concrete activities, specific theories, names of scholars, titles of textbooks etc. Your answers will be evaluated in conjunction with the syllabus submitted for the course.

## Accessibility

If you have a disability and have trouble accessing this document or need to receive the document in another format, please reach out to Meg Daly at [daly.66@osu.edu](mailto:daly.66@osu.edu) or call 614-247-8412.

## GE Rationale: Foundations: Social and Behavioral Sciences (3 credits)

Requesting a GE category for a course implies that the course **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Social and Behavioral Sciences, please answer the following questions for each ELO.

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Social and Behavioral Sciences.

### CSFRST 2375: From Folk to Funk to Festivals: The Interplay Between Music and Fashion

This interdisciplinary course will critically analyze the interplay between various genres of music and the fashion trends made significant by artists in each genre. Moreover, it examines how human behavior is influenced by the use of dress and music as mediums of communication used by individuals, human societies, and cultures through the lens of related fashion and social/psychological theories. **Credit hours: 3**

### Course Goals/Learning Objectives:

1. Explain and analyze the interrelationships between music and fashion using theories from a variety of disciplines including sociology, psychology, consumer behavior, and fashion/dress.
2. Recognize how the diverse population of the United States influenced and continues to influence varied music genres and related dress trends.
3. Evaluate historical and modern-day examples of how music influenced, and continues to influence, dress and fashion.
4. Demonstrate how the relationship between music and dress is a reflection of culture and society in any given time.

## B. Specific Goals of Social and Behavioral Sciences

GOAL 1: Successful students will critically analyze and apply theoretical and empirical approaches within the social and behavioral sciences, including modern principles, theories, methods, and modes of inquiry.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Consumer Sciences: Fashion & Retail Studies 2375: FROM FOLK TO FUNK TO FESTIVALS: THE INTERPLAY BETWEEN MUSIC AND FASHION** is a GE course under Social and Behavioral Sciences. This course meets the learning outcomes stated above because it is a study of human behavior and understanding of music and dress as a medium of communication and expression used by individuals, human societies, and cultures. Students explore the interplay between music and fashion through the lens of related social/psychological theories and consider social scientific inquiry and research on given topics.

**Statement concerning Goals and Learning Outcomes:** Collective behavior and its subset expressive social movement serve as a broad umbrella, under which most sociologically based fashion theories fit. This class examines how collective behavior, and the resulting fashion changes can be explained looking at the interaction among music genres, fashion, and society at any given time. We will examine some of the major theoretical positions developed from within the context of collective behavior. We will discuss how fashion can function as both an *expression of individuality* and *group identity*. We also will examine theoretical approaches to fashion change from a sociological point of view where fashion change is driven by *emulation* (e.g., dressing like a favorite musician), fashion change is driven by *conspicuous consumption* (e.g., wearing an expensive gold necklace to show your wealth); and also, fashion change as a response to *identity ambivalence and cultural conflict* (e.g., how do I fit in? who am I? who do I want to be?). These theories and concepts are introduced during the first two weeks of class and continue as the basis for examination as we move through the different genres of music and the resulting fashion trends along those genres.

Analyzing social movement, or the emergence of new forms of social order, which in this class encompasses fashion change, is a primary focus of the study of collective behavior. It is especially important to note that from the study of collective behavior, the original theories of fashion emanated; consequently, it is an exceptionally important perspective from which to consider fashion change (Blumer, 1939).

Specifically, students have lectures, readings, and assignments to illustrate the link between behavioral theories and musicians' resulting dress. Moreover, students examine how the musicians' dress results in the movement of that particular style being adopted by popular culture at any given time. (See **discussion posts, film reviews and final report** description provided on syllabus).

The first week of class we examine theories and talk about how Bob Dylan re-invented himself through a change in his appearance at the same time he wanted to distance himself from "folk" music. His change in appearance helped him be identified with the groups he emulated (e.g., British invasion bands, Beatles). Discussing this appearance change in the context of sociology and group behavior, his actions can be characterized by the tension-created ambivalence between an individual's wish to preserve a semblance of individuality and the contradictory need to signal membership with a larger group (Lynch & Strauss, 2007). The concept of collective behavior is continued as we move through the class discussing diverse, and popular, music genres.

Works cited:

Blumer H. (2003 [1939]), 'Fashion Movements', in Johnson K., Tortore S. and Eicher J. (2003), *Fashion Foundations – Early Writings on Fashion and Dress*, Oxford: Berg.

Lynch, A., & Strauss, M.D. (2007). Fashion as Collective Behavior. In *Changing Fashion: A Critical Introduction to Trend Analysis and Meaning* (pp. 57–80). Oxford: Berg.

**Linkages to Course expected learning outcomes 1 and 4 specifically (see p. 1); however, the continuing discussion of how music and dress are intertwined links also to expected learning outcomes 2 and 3.**



**Expected Learning Outcome 1.2: Successful students are able to explain and evaluate differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals using social and behavioral science.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Students examine the adoption of dress by a variety of musicians in specific music genres through lectures, readings, films, and assignments. This illustrates the differences and similarities of dress can distinguish one group in a culture and society from another. As an example, students prepare a **final report** which incorporates social behavioral theories and primary research (interviews) for a better understanding of the stated learning objective. Throughout the semester, lectures and materials focus on how dress and fashion is used within the various music genres (followers and artists) to *differentiate* themselves from and *identify with* others in the culture (e.g., similarity-attraction concept).

**Linkages to each of the 4 Course learning outcomes throughout the semester.**

**GOAL 2: Successful students will recognize the implications of social and behavioral scientific findings and their potential impacts.**

**Expected Learning Outcome 2.1: Successful students are able to analyze how political, economic, individual, or social factors and values impact social structures, policies, and/or decisions.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Students examine a variety of musicians from different music genres as to their influence within the social structure of a given time. For example, we will talk about how the music of the 1960s was representative of the changing social and political structure of the times; particularly musicians like Jimi Hendrix, Janis Joplin, and the artists who performed at Woodstock. The “hippie clothing” worn at the time was a sign of the times also and represented the youth culture who was demanding changes in the ‘establishment’ and promoted *psychedelic* experiences through drug use, free love and peace. The music and the fashion was symbolic of these attitudes. Students have various discussion posts which addresses similar ideas in different eras of the U.S.

**These examples link to all of the course outcomes with a strong emphasis on Learning Outcome #4.**

**Linkages to each of the 4. Course objectives depending on the subject matter.**

**Expected Learning Outcome 2.2: Successful students are able to evaluate social and ethical implications of social scientific and behavioral research.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Readings for the course examine social scientific and behavioral research as related to Music and Fashion including discussions and assignments related to social and ethical implications. Rap music is particularly relevant here as we will talk about the initial rejection of rap, by the mainstream, as “gansta” music. This music genre and its resulting fashion (sagging pants, for example) had widespread ethical and social implications with the mainstream majority going as far as passing laws banning these fashions. Students will examine these particular issues with rap by looking at pertinent research findings in the social and behavioral sciences. For example, who did these sumptuary laws target and what are the ethical implications in society?

Also, with the **final report** in the class, students will conduct interviews with someone concerning their dress and chosen music choices. Through the course content, students will draw conclusions about the social and ethical implications of their specific findings.

**These examples, and course content, link to all of the course expected learning outcomes.**

**Linkages to each of the 4. Course objectives depending on the subject matter.**

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the social and behavioral sciences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

The majority of the course content requires students to critically evaluate information from the social and behavioral sciences as discussed under the learning outcomes previously. All **discussions, film reviews, and the final paper** have the requirements for critical evaluation and thinking.

**These examples, and course content, link to all of the expected learning outcomes for the course.**