

Term Information

Effective Term Spring 2023
Previous Value Autumn 2022

Course Change Information

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

Addition of Traditions, Cultures, and Transformations theme

Removal of prior LVPA Foundation

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

To be added among the list of available options for students to fulfill the new theme

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)?

We expect ongoing/greater enrollment, especially among students who are searching for courses to fulfill the theme

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
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, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110 or equiv.
Exclusions	
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; Traditions, Cultures, and Transformations

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

Previous Value

General Education course:

Visual and Performing Arts; Social Diversity in the United States; Literary, Visual and Performing Arts

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.

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
08/23/2022

[Previous Value](#)

Attachments

- CS3686 TCT Theme Syllabus.pdf
(Syllabus. Owner: Arceno, Mark Anthony)
- CS 3686 TRADITIONS CULTURES TRANSFORMATIONS THEME COURSE PROPOSAL DOC.pdf
(Other Supporting Documentation. Owner: Arceno, Mark Anthony)

Comments

- Either remove the Foundation or the new Theme *(by Vankeerbergen, Bernadette Chantal on 06/10/2022 12:54 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Arceno, Mark Anthony	06/10/2022 11:36 AM	Submitted for Approval
Approved	Armstrong, Philip Alexander	06/10/2022 11:36 AM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	06/10/2022 12:54 PM	College Approval
Submitted	Arceno, Mark Anthony	06/10/2022 12:59 PM	Submitted for Approval
Approved	Armstrong, Philip Alexander	06/10/2022 12:59 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	08/23/2022 01:31 PM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	08/23/2022 01:31 PM	ASCCAO Approval

SYLLABUS: COMPARATIVE STUDIES 3686 CULTURAL STUDIES IN AMERICAN POPULAR MUSICS [TERM VARIES]

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: 442 Hagerty Hall

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 and change 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, while asking you to consider musical traditions and transformations in those traditions. An important secondary goal is to provide you with examples of high-quality writing 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 and be able to identify and describe musical and cultural traditions as they respond to changing social conditions while retaining their core characteristics.

We approach these goals through extensive reading and listening supplemented by in-class lectures and discussion of the reading and listening material, two musical autobiographies, listening reflections, one mid-term, and final projects.

This class requires a high degree of participation and engagement. You will be reading as much as 75 pages of nonfiction a week. You will then be expected to participate *every class meeting* in informal discussion. 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 influences across historical periods and genres, paying special attention to musical traditions and their social locations and identifying how those traditions change while retaining core characteristics.
- Identify some of the impact of commodification, commercialization and new technological developments on the history and traditions 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

Legacy 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.

New GE (AU 2022) Goals and Outcomes

Theme: Traditions, Cultures, Transformations

General Theme Goals

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, "advanced" refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

ELO 1.1 Engage in critical and logical thinking.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

ELO 2.1 Identify, describe, and synthesize approaches or experiences.

ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.

Goals and ELOs of “Traditions, Cultures, and Transformations”

GOAL 1: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 2: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

ELO 1.1	Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
ELO 1.2	Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
ELO 1.3	Examine the interactions among dominant and sub-cultures.
ELO 1.4	Explore changes and continuities over time within a culture or society.
ELO 2.1	Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.
ELO 2.2	Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.

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 10) 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

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
• In-class discussion	• 20
• Short Musical Taste Autobiography (2)	• 5 each/10 total
• Listening Reflections (3)	• 3 pts, 5 pts, 7 pts,/15 total
• 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 the class. 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. **Value: 10 points**

In-class discussion: You are expected to participate actively in discussion every class meeting. Active discussion requires having listened to the assigned recordings, read the assigned readings, and thought about the connections between them **before** you come to class. Active participation also requires **listening** to your classmates and **respectfully** responding to their comments when appropriate. Remember that class discussion is your chance to practice your skills in listening to and thinking about popular music. Practicing via discussion offers you the opportunity to improve your skills. It can also be a lot of fun. **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 14th week of class. **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. **I will be looking for growth in your ability to reflect on the music you are listening to, in your ability to engage with class materials that are relevant to your listening, as well as growth in your musical listening skills. Value 15 points, 3 points for LR1, 5 pts for LR2, 7 pts for LR3**

Mid-Term Essay, on date indicated on the syllabus

There will be one in-class midterm exam. This exam will draw on material from the first six weeks of the class. One section of the exam will require you to recognize songs that we have listened to in class and discuss their significance. There will also be an essay section. **Value 15 points**

Excellent essays 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.

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). Do your 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.

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 most assignments, you can generally expect feedback within **7 days**. This includes your discussion questions, musical taste autobiographies, and listening reflections. 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.

Attendance

While attendance will not be taken, active participation in class discussion will not be possible if you are not in class. Remember that class discussion offers you the chance to practice the skills needed to excel in this class. Regular attendance also ensures that you will have every opportunity to ask questions and receive additional clarification of any assignments or expectations.

Typically acceptable reasons for missing a significant amount of class time are events such as a death in your immediate family, a bad case of the flu, or a major mental health emergency. For events 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, I expect you to make up the work as quickly as possible. If you do have a situation that might cause you to miss a significant amount of class, please discuss it with me *as soon as possible*. **Although missing a substantial amount of class without a really good reason 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.**

Schedule and Flow of the Course

The class will proceed each week, according to the schedule posted below. Each module builds on the material from the preceding modules. It will be worth your time and effort to keep up.

The schedule for developing discussion questions will be posted after the first week of class. 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 by 12 pm the day before your discussion will take place. Additional assignments have specific due dates that are listed in the course schedule of this document.

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 have more stringent requirements; see assignment sheets.

- **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. This course requires a commitment from all of us to maintain collegial, respectful spaces throughout. 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 very important. This also applies to communication about class or class-created groups outside of official platforms (for example, harassment of one of your colleagues on Twitter would still be a violation of our behavioral norms).

Warning:

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.

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

Covid-19 Health Policy

Health and safety requirements: All students, faculty and staff are required to comply with and stay up to date on all university safety and health guidance (<https://safeandhealthy.osu.edu>), which includes following university mask policies and maintaining a safe physical distance at all times. Non-compliance will be warned first and disciplinary actions will be taken for repeated offenses.” (Updated: Aug. 14, 2020)

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.

- **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
• 1	• TBD	<p>Day 1: Working through Module 1, how the course works, learning the syllabus, introductions, the problem of authenticity</p> <ul style="list-style-type: none"> • Required Reading: • Please read entire syllabus before coming to class • Wesley Morris, “No Wonder Everyone Steals it.” <p>Day 2: musical form and musical meaning</p> <ul style="list-style-type: none"> • Required Reading: Middleton, “Form,” • View/Listen: “King Kunta*,” “Beethoven’s 5th,” “Hoochie Coochie Man,” “Lover*,” “Losing My Religion*”
• 2	• TBD	<ul style="list-style-type: none"> • Module 2, Blackface minstrelsy, performance and resistance • Musical Autobiography I Due <p>Day 1:</p> <ul style="list-style-type: none"> • “A” individuals submit discussion • Required Reading: Southern, “Black Musicians and Early Ethiopian Minstrelsy,” Abdurraqib, “Sixteen Ways of Thinking about Blackface,” • View/Listen: “Jump Jim Crow*,” “De Boatman’s Dance,” “Old Folks at Home,” <p>Day 2:</p> <p>Required Reading:</p> <ul style="list-style-type: none"> • Burnim, “Religious Music,” DuBois, “The Sorrow Songs” • View/Listen: “Roll, Jordan, Roll,*” (12 Years a Slave), “Roll Jordan Roll,” (Fisk Quartet), “Nobody Knows the Trouble I’ve Seen,” (Marian Anderson), “Nobody

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<p>Knows the Trouble I've Seen," (Paul Robeson), "Precious Lord, Take My Hand," "A Change is Gonna Come," Sam Cooke</p>
• 3	• TBD	<ul style="list-style-type: none"> • Module 3: Aesthetics and Politics of Blues, Segregation of Recording Industry • "B" Individuals post discussion questions • Day 1: • Required Reading: Davis, Blame it on the Blues: Bessie Smith, Gertrude "Ma" Rainey, and the Politics of Blues Protest;" 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 • 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 • Day 2: • Required Reading: Miller, "Race Records and Old Time Music" • View/Listen: "Crazy Blues," Mamie Smith, "Little Old Log Cabin in the Lane," Fiddlin' John Carson, "Hand Me Down My Walkin' Cane," Gid Tanner and the Skillet Lickers, "Sitting On Top of the World," Mississippi Sheiks, "Hit 'em Up Style,*" Carolina Chocolate Drops
• 4	• TBD	<p>Module 4: 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 • "C" Individuals post discussion questions for each group

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<ul style="list-style-type: none"> • Day 1: • Required Reading: Marcus, “That Old Weird America,” • 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, • Day 2: • Required Reading: Edwards, “What is Truth: Authenticity and Persona,” • View/Listen: “Hey Porter,” “I Walk the Line*,” “Folsom Prison Blues” (live, 1968), “Man in Black*,” (live Vanderbilt University), “Hurt,*” Johnny Cash, “Made in America*,” Toby Keith
• 5	• TBD	<p>Module 5: Dolly Parton, Gretchen Wilson, and women in country music</p> <ul style="list-style-type: none"> • “D” Individuals post discussion questions for each group • Day 1: • Required Reading: Edwards, “Dolly’s Mythologies,” • View/Listen: “Jolene,” Coat of Many Colors*,” “Backwoods Barbie,*” “I Will Always Love You,” Dolly Parton • Day 2: • Required Reading: Hubbs, “Redneck Woman” • View/Listen: “Coal Miner’s Daughter,” Loretta Lynn, “Redneck Woman,*” Gretchen Wilson, “Blowin Smoke,*” Kacey Musgraves, “Got My Name Changed Back,*” Pistol Annies,
• 6	• TBD	<p>Module 6: Soul music and the Queen of Soul</p> <ul style="list-style-type: none"> • “E” Individuals post discussion questions for each group • Day 1

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<ul style="list-style-type: none"> • Required Reading: Lordi, “Intro to Meaning of Soul,” • View/Listen: “I Hear a Symphony,*” the Supremes, “Respect Yourself,” the Staple Singers (live at Wattstax), “I’ve Got to Use My Imagination,*” Gladys Knight and the Pips, “What’s Goin’ On,” Marvin Gaye • Day 2: • Required Reading: 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: “Evil Gal Blues,” “I Never Loved a Man,” “Respect,” “Think,” “Dr Feelgood,*” (live), “Never Grow Old,*” (live), Aretha Franklin
• 7	• TBD	<ul style="list-style-type: none"> • Assignment: Midterm • Day 1: Midterm Review Session • Day 2: Midterm
• 8	•	<ul style="list-style-type: none"> • Assignment: Second Listening Reflection due • Module 8 Close listening, James Brown: Race, gender and Funk & Joni Mitchell, feminism, and the limits of rockism, begin planning final project • Day 1 • Required reading: David Brackett, “James Brown’s ‘Superbad’ and the Double-Voiced Utterance,” • View/Listen: “Superbad,” (Full Version), James Brown live at TAMI Show, (1964), Live on Italian TV (1971) • Day 2: • Required Reading: 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

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		Porkpie Hat," "Coyote,*" (live), "Overture-Cotton Avenue,"
• 9	• TBD	<ul style="list-style-type: none"> • Module 9: Black Rock and Riot Grrrl, different uses of the rock aesthetic • "A" individuals post discussion questions for their group • Day 1: • Required Reading • Deep Dive: Mahon, "Black Rock Aesthetics," Tate, "Black Rockers Vs Blackies Who Rock," • View/Listen: "Strange Things Happening Everyday," Sister Rosetta Tharpe, "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, "The Seed," The Roots • Day 2: • Required Reading: White, "Revolution Girl Style, Now!" • View/Listen: "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
•		
• 10	• TBD	<p>Module 10 Disco, Race, Sexuality, and Gender, and Selena & Brown Soul</p> <ul style="list-style-type: none"> • "B" individuals post discussion questions for their group • Day 1: Disco

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<ul style="list-style-type: none"> • Required Reading: Echols, "I Hear a Symphony," • View/Listen: "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), "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>), • Day 2: Selena • Required Reading: Parades, "Soundtracks of Selenidad" • View/Listen: "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)
• 11	• TBD	<p>Assignment: Team plans or Abstract/Bibliographies due</p> <p>Module 11: Punk deconstruction of rock; Prince as the final auteur</p> <p>"C" Individuals post discussion questions for their group</p> <p>Day 1: Punk in Paradise (LA)</p> <p>Required Reading: Jose Esteban Munoz, "Gimme Gimme This, Gimme Gimme That: Annihilation and Innovation in the Punk Rock Commons," Daniel Traber, "L.A.'s White Minority: Punk and the Contradictions of Self-Marginalization,"</p> <p>View/Listen: Selections from "Decline of Western Civilization"</p> <p>Day 2 Prince as final auteur</p> <p>Required Reading: 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</p>

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<p>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)</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), "Make Me Feel,*" Janelle Monae</p>
• 12	• TBD	<p>Assignment: Listening Reflection 3 due</p> <p>Module 12 The Art of Beat Making, the Ethics and Aesthetics of Sampling</p> <p>"D" individuals post discussion questions for their group</p> <ul style="list-style-type: none"> • Day 1: Breaks as the unit of composition • Required Reading: Loren Kajikawa, "'Rebel Without a Pause': Public Enemy Revolutionizes the Break," • View/Listen: "The Grunt," the JB's, "Funky Drummer," James Brown, "Rebel Without a Pause," "Bring the Noise,*" Public Enemy, "Grindin',*" Clipse (the Neptunes—Pharrell and Chad Hugo), "Work It,*" Missy Elliott and Timbaland, "Jesus Walks," Kanye, • Day 2: Dilla Time • Required Reading: 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>, Dan Charnas, "Sample Time" • View/Listen: "How J Dilla Humanized his Drum Machine*," "Drop,*" Pharcyde (Pharrell), "That Shit," A Tribe Called Quest, "Dynamite," "Gross

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		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
• 13	• TBD	<ul style="list-style-type: none"> • Module 13, Ethics and Politics of Hip Hop, Kanye West and Kendrick Lamar • Beyoncé, and Jay-Z • “E” individuals post discussion questions for their group • Day 1 From Nina Simone to Kanye West, History and ethics • Required Reading: Salamisha Tillet, “Strange Sampling: Nina Simone and Her Hip-Hop Children,” • View/Listen: “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 • Day 2 Kendrick Lamar and the burden of politics • Required Reading: 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.’” • View/Listen: “Alright,*” “King Kunta,*” “Mortal Man,” “Humble,*” “DNA,*” “Element,*” “All the Stars,*” Interview about “Mortal Man,*” Kendrick Lamar <p>[It looks like a lot, but all but one are short journalistic pieces]</p> <ul style="list-style-type: none"> • Listen View: Complete: module including all reading and listening/viewing, keep up with discussion threads
• 14	• TBD	Module 14, Politics of Domesticity & Musical creativity in Streaming Age

• Week	• Dates	• Topics, Readings, Listenings/Viewings (when marked with *, attention should be paid to the video as well as the music), Assignments, Deadlines
		<ul style="list-style-type: none"> • Day 1 The Carters and Home • Required Reading: 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: 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>[It looks like a lot, but all but one are short journalistic pieces]</p> <ul style="list-style-type: none"> • View/Listen: “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 <p>Day 2: Musical creativity in Streaming Age</p> <ul style="list-style-type: none"> • Required Reading: Marc Hogan, “Uncovering How Streaming is Changing the Sound of Pop,” Rachel Skaggs, “Harmonizing Small Group Cohesion and Status in Creative Collaborations,” • Listen/View: Interviews with Grimes*, Lizzo*, Taylor Swift* about the creation of their songs, “Delete Forever,” “Juice,” “Lover”; “Hard to Forget,” Sam Hunt, “Different for Girls,” Dierks Bentley, “Happy Does,” Kenney Chesney
• 15	• TBD	<p>Wrap-Up</p> <ul style="list-style-type: none"> • Read: none • <u>DUE:</u> <i>Musical Taste Autobiography 2</i>
FINAL Projects Due: TBD		

GE Theme course submission documents

Submitted for Comparative Studies 3686, Cultural Studies of American Popular Musics

Overview

Each category of the General Education (GE) has specific learning goals and Expected Learning outcomes that connect to the big picture goals of the program. Expected Learning Outcomes (ELOs) describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course.

The prompts below provide the goals of the GE Themes and seek information about which activities (discussions, readings, lectures, assignments) provide opportunities for students to achieve the ELO's associated with that goal. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form.

Goals and ELOs shared by *all* Themes

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

For each of the ELOs below, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

ELO 1.1 Engage in critical and logical thinking.	<p><i>This course will build skills needed to engage in critical and logical thinking about musical traditions and cultural history through:</i></p> <ul style="list-style-type: none"><i>In-class discussion about reading and listening assignments, prompted by discussion questions generated by students</i>
---	---

	<ul style="list-style-type: none"> • <i>Short writing assignments, including two musical autobiographies and three listening reflections that require students to link material from the class to their musical tastes and listening habits.</i> • <i>In-class examination that requires in-depth critical responses to the problems of traditions, their survival and transformation.</i> • <i>Final projects that demonstrate student ability to dig more deeply into the historical and cultural construction of musical taste.</i>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p><i>Students engage in advanced exploration of the historical and cultural construction of musical taste through a combination of listening assignments, readings, class discussions and writing assignments.</i></p> <ul style="list-style-type: none"> • <i>Readings include primary sources (eg. historical documents that show dominant-culture appropriations of the musical traditions of marginalized peoples), critical analyses of historical and contemporary musical performances, models of musicological analysis</i> • <i>Listening assignments require students to become familiar with traditions of musical performance from the mid-19th century through the early 21st century</i> • <i>Class discussions enable students to practice their skills of identifying musical similarities across different time periods and changing traditions, while linking the transformations in those traditions to changes in social conditions.</i> • <i>Writing assignments require students to demonstrate their understanding of the relationship of historical musical examples to their social conditions and to reflect on their musical tastes as they relate to current social conditions.</i>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p><i>Students will demonstrate a developing sense of self as a learner through the advanced understanding that they demonstrate in their writing assignments and their final project.</i></p> <ul style="list-style-type: none"> • <i>Musical autobiographies written at the beginning and the end of the semester and listening reflections completed at three different points in the semester will demonstrate their increasingly sophisticated comprehension of the relationships among social and historical developments of musical traditions and their individual musical tastes as well as the cultural contexts out of which these traditions and tastes emerge.</i> • <i>Final projects will allow students to complete original research about a musical song, album or act that is significant to them, requiring them to directly address the core concepts of the course; Or, they may create a music video that illustrates the</i>

	<p><i>intersection of the core concepts of the course. In either case, their projects must show an advanced understanding of the power of tradition and change in musical taste as well as the profound interaction between social and cultural conditions and musical pleasure.</i></p>
--	--

Goals and ELOs of “Traditions, Cultures, and Transformations”

GOAL 1: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 2: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Enter your ELOs in the Table below, editing and removing rows as needed. There should be at least one ELO for each goal, and they should be numbered to correspond to the goal (e.g., ELO1.1 is the first ELO for Goal 1, ELO 2.2 would be the second ELO for the second goal).

For each ELOs, please identify and explain course assignments, readings, or other activities within this course that provide opportunity for students to attain the ELO. If the specific information is listed on the syllabus, it is appropriate to point to that document. The number of activities or emphasis within the course are expected to vary among ELOs. Examples from successful courses are shared below.

ELO 1.1	Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	Popular music provides an arena for diverse populations to display, celebrate, and contest aspects of identity. Every class meeting requires in-class discussion of musical examples that connect styles, genres, and musical techniques to intersectional identities. In the unit on the segregation of the recording industry (Week 3), the banjo becomes an illustration of an African instrument, retained in the memories of enslaved people brought to North America, where it enters secular American popular music as a sign of blackness, via its centrality to blackface minstrelsy, yet by the 1920s and the rise of hillbilly music is transformed into a symbol of whiteness, an association it has retained for the past 100 years. Understanding of this example will be demonstrated through the listening and essay portions of the midterm exam. Other examples throughout the course will demonstrate the cultural associations between particular sounds and groups, with music having the capacity to change those associations.
ELO 1.2	Analyze the impact of a “big” idea or	The changing technology of musical instruments and recording studios plays a large role in the development of new musical forms. The electrification of the guitar and bass enabled these instruments

	<p>technological advancement in creating a major and long-lasting change in a specific culture.</p>	<p>to be heard easily in noisy nightclubs and changed the sounds of jazz, blues, country, and their descendants. The rise of digital samplers opened the entire history of recorded sound to new compositions and performance styles, completely transforming the cultures of American popular music. The rise of streaming as the chief way that music is listened to changes the structure of popular song. These changes are covered in units 3, 4, 12, and 14.</p> <p>Student understanding of these issues is demonstrated through the listening portions of the midterm exam, increasing sophistication in their listening reflections, and potentially the final project (depending on student choice of topic and approach)</p>
ELO 1.3	<p>Examine the interactions among dominant and sub-cultures.</p>	<p>Popular music provides a profound opportunity to explore the complexities of the interaction between majority white culture and racialized minorities. Secular popular music in the United States developed out of the struggle between white appropriations of Blacksound and Black reinventions of that sound through the reinfusion of gospel and blues forms and traditions. Latinx adoption of elements of those sounds combined with rhythms developed first in the Caribbean introduce another stream of musical innovation, as the basics of the clave rhythm influence multiple musical genres.</p> <p>This learning objective is central to the overall structure and purpose of the course. It is central to the material covered in units 2, 3, 4, 5, 6, 9, 10, 11, 12, and 13. Student will demonstrate their understanding of the complexities of these interactions through in-class discussion during these units, the listening and essay portions of the midterm exam, the increasing sophistication of their listening reflections and musical autobiographies, and their final projects.</p>
ELO 1.4	<p>Explore changes and continuities over time within a culture or society.</p>	<p>This course proceeds chronologically, tracing changes in popular music styles, genres, and forms as well as changes in the cultural contexts of those musics. Based fundamentally on Amiri Baraka's concept of the "changing same," the history of popular music, especially the Blacksound that has formed the basis of secular American popular music, is a story of continuity and change. From spirituals to minstrelsy, from minstrelsy to country and blues, from blues, gospel, and country to rock and roll, from gospel to soul, disco, and hip hop, new sounds track changes in musical production techniques and changes in social relations, while maintaining deep connections to the traditions these changing sames continue.</p> <p>Historical transformations and continuities are discussed in units 2,3,4,5,6,8,9,10,11,12,13,14. Student understanding of the profound relationship between continuity and change in popular music will be demonstrated by the increasing sophistication of their musical autobiographies and listening reflections, through the listening and essay portions of the midterm, in-class discussion of each module's material, and their final projects.</p>
ELO 2.1	<p>Recognize and explain differences, similarities,</p>	<p>As the recording industry developed, it responded to surprising sales figures by creating distinct divisions of record production, distribution, and marketing that were aimed at regionally and racially distinguished audiences. Mamie Smith's "Crazy Blues," (1920)</p>

	<p>and disparities among institutions, organizations, cultures, societies, and/or individuals.</p>	<p>demonstrated that Black listeners had the interest in and disposable income to spend to acquire record players and records. Fiddler John Carson’s “Little Ol’ Log Cabin in the Lane” (1923), demonstrated the purchasing capacity of southern rural whites. The industry responded by creating “race” records and “hillbilly” records, soon to be renamed rhythm and blues and country. Despite the fact that young white southerners listened to blues recordings and Black listeners throughout the nation listened to and enjoyed string band and country music at the time, the recording industry created and continues to maintain separate divisions, reinforcing musical segregation.</p> <p>The effects of this assumption of racialized musical categories as a natural outgrowth of the separate tastes of racially distinguished groups is only one example of the way this course introduces students to the complexities of musical comparison across styles, genres, organizations, and institutions. This material is central to units 2,3,4,5,6,9,10,11,12,13,14. Student understanding of this learning objective is demonstrated through in-class discussion of each unit’s material, the listening and essay portions of the mid-term, and potentially musical autobiographies, listening reflections, and final projects.</p>
<p>ELO 2.2</p>	<p>Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues.</p>	<p>The story of American popular music is a story of the interaction of differently racialized and gendered groups who borrow, steal, and share musical techniques, transform those techniques, and struggle for control of the conditions of performance and the recouping of profits from those techniques. Musical sounds strongly associated with Blackness contributed to social change across the 20th century and into the 21st (spirituals, gospel, soul, hip hop), while the majority of profits accrued to white-owned companies. Women musicians provided powerful examples of creativity, agency, and artistry, even as the conventions of female performance focused on traditional notions of attractiveness. Popular music is a central cultural forum for explorations of racialized and gendered difference and the efforts to change understandings of those differences.</p> <p>Material relevant to this ELO is covered throughout the course with special emphasis given in units 2,5,6,8,10,12,13. Student understanding of this learning objective will be demonstrated through in-class discussions, increasing sophistication in listening reflections, listening and essay portions of the midterm, and in final projects.</p>