

## Term Information

Effective Term Autumn 2024

## General Information

Course Bulletin Listing/Subject Area Music  
Fiscal Unit/Academic Org School Of Music - D0262  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 2245  
Course Title American Musical Intersections  
Transcript Abbreviation Am Mus Intrscctns  
Course Description In this course, you receive a foundational examination of race, ethnicity, and gender diversity through examples of American music and musicians.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions  
Electronically Enforced No

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code 50.0901  
Subsidy Level Baccalaureate Course  
Intended Rank Freshman, Sophomore, Junior, Senior

## Requirement/Elective Designation

Race, Ethnicity and Gender Diversity

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

- Students will reflect on the ways music shapes our experiences of and ideas about American identities.
- Students will analyze music for specific cultural, social, and political meanings.
- Students will demonstrate a working knowledge of concepts of race, ethnicity, and gender, and describe their relationship to these ideas.

### Content Topic List

- Course Intro
- Carolina Chocolate Drops: Snowden's Jig
- Price: Symphony #1
- Black Panther (2018) score
- Halluci Nation
- Dick Dale "Misirlou"
- Santana "Oye Como Va"
- Gloria Gaynor "I Will Survive"
- Bikini Kill "Dobule Dare Ya"
- Dolly Parton "Jolene"
- Panorama Brass Band "Mardi Gra Sa-Sa"

### Sought Concurrence

No

## Attachments

- REGD - Music 2245 - American Musical Intersections 03 27 24.pdf: GE Foundations Document  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BM Musicology map for Music 2245 03 27 24.xls: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- BA curriculum map including Music 2245 03 27 24.xlsx: curriculum map  
*(Other Supporting Documentation. Owner: Banks, Eva-Marie)*
- Syllabus Music 2245 American Musical Intersections 02 05 24.docx: proposed syllabus  
*(Syllabus. Owner: Banks, Eva-Marie)*

## Comments

- This course would be an elective for only two of our degree programs. Maps for those programs are attached. *(by Banks, Eva-Marie on 03/27/2024 03:01 PM)*

**COURSE REQUEST**  
2245 - Status: APPROVED

Last Updated: Brower, Sarah Elizabeth  
05/01/2024

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	03/27/2024 03:01 PM	Submitted for Approval
Approved	Hedgecoth, David McKinley	03/27/2024 03:27 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	04/03/2024 01:15 PM	College Approval
Approved	Vankeerbergen, Bernadette Chantal	04/03/2024 01:18 PM	ASCCAO Approval
Approved	Martin, Andrew William	04/03/2024 01:26 PM	ASC Approval
Approved	Reed, Kathryn Marie	04/06/2024 05:26 PM	OAA Approval
Approved	Brower, Sarah Elizabeth	05/01/2024 11:18 AM	OUR Approval

**Instructor:**

Austin McCabe Juhnke, PhD  
mccabejuhnke.1@osu.edu  
office hours: TBA, Timashev N481

Meeting location and dates: TBD

## Music 2245: American Musical Intersections

Two 80-minute lecture meetings per week  
3 credit hours

### GEN Foundation: Race, Ethnicity and Gender Diversity

**Goals:**

1. Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.
2. Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcomes:**

Successful students are able to:

- 1.1 Describe and evaluate the social positions and representations of categories including race, gender and ethnicity, and possibly others.
- 1.2 Explain how categories including race, gender and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.
- 1.3 Analyze how the intersection of categories including race, gender and ethnicity combine to shape lived experiences.
- 1.4 Evaluate social and ethical implications of studying race, gender and ethnicity.
- 2.1 Demonstrate critical self-reflection and critique of their social positions and identities.
- 2.2 Recognize how perceptions of difference shape one's own attitudes, beliefs or behaviors.
- 2.3 Describe how the categories of race, gender and ethnicity influence the lived experiences of others.

In this course, you receive a foundational examination of race, ethnicity, and gender diversity through examples of American music and musicians. These examples will help us see the ways music shapes—and is shaped by—the societal, political, economic, and cultural systems of which it is part. We will study how the racial, ethnic, and gender experiences of music creators shaped their work, and how social discourses of race, gender, and ethnicity shape interpretations of musical media. Course reading, listening,

and viewing assignments provide theoretical introduction to gender, race, and ethnicity, and model ways of thinking about music using these concepts. In your final project, you will present on a piece of music of your choice, using it as an analytical window into your own relationships to the concepts of gender, race, and ethnicity.

## Course description and goals

This course centers on ten musical examples, spanning the period between the late 19<sup>th</sup> century to today and encompassing a range of musical styles. Our examples include a symphony by Florence Price, the *Black Panther* (2018) film score, and songs by Dolly Parton, Gloria Gaynor, Bikini Kill, and others. We will learn about the intersecting music-stylistic, political, and social histories in which these works can be understood, with particular attention to the ways music shapes experiences of gender, race, ethnicity, and other forms of being and belonging in America. We will consider how music gives voice to individual's identities and also the ways differing people and ideas intersect in music. By the end of this course, students will better understand the ways music connects them to discourses and experiences of identity in America.

No specialized music knowledge is required to take this course.

Goals:

- Students will reflect on the ways music shapes our *experiences of* and *ideas about* American identities.
- Students will analyze music for specific cultural, social, and political meanings.
- Students will demonstrate a working knowledge of concepts of race, ethnicity, and gender, and describe their relationship to these ideas.

## Required materials

Readings and other materials are typically in digital format and distributed via Carmen. See the schedule below for detailed assignments.

**Spotify music service.** Sign up here: <https://www.spotify.com/us/>

I will be using Spotify playlists and links for listening assignments in this course. If you don't mind the ads, you should be able to use it for free after signing up. Alternately, you can sign up for Spotify Premium (the ad-free version), \$4.99/mo for student access (<https://www.spotify.com/us/student/>).

NOTE: A simple google search shows that there are services that claim to transfer playlists from Spotify to Apple Music or Tidal (e.g., <https://soundiiz.com/>). I have not tried these, but if you prefer to use a different music service, you may. I can't guarantee

that these other services have access to the correct listenings (or that the transfer of playlists will work correctly).

## Assignments and Quizzes

### Overview of course structure

This course centers on ten focal songs, corresponding to ten modules. Each module encompasses two or three class meetings, and will have a set of assigned listenings, and supporting texts (reading, viewing, and/or listening).

The first day of each module is dedicated to an in-class introduction to the topics for the module. After the first day, students will engage with the assigned readings, listening, and/or viewing. Before the beginning of the second day of the module, students will submit a well-informed discussion question via Carmen.

At the beginning of the class period after the end of a module, students will take a brief (around 5-10 questions) multiple-choice quiz (see description below) over the material we covered in that module. The introduction to the next module will begin after the quiz.

### Question submissions (one per module, 11 total):

Each of the case studies in this course includes a set of readings or other texts. Our musical examples and accompanying texts introduce students to the various ways music shapes our understanding of race, ethnicity, gender, belonging. Students are expected to prepare for class by engaging the assigned reading, listening, and/or viewing. Students will write one substantive discussion prompt for each unit (case study). These discussion questions will facilitate in-class conversation and analytical thought on the ways categories of race, ethnicity, and gender have shaped lived experiences.

Questions should:

- Demonstrate the student has completed the assignment by engaging *specific aspects* of the assigned materials
- Engage with the key themes of the assigned materials and of the class
- May be questions about understanding (What does this author mean when they say "..."?), but must briefly provide key context for understanding the nature of question and why it is important for our course themes.
- Should encourage *discussion*, and thus must require an answer that is longer than one word. (Simple yes/no or information-recall questions do not generate discussion in themselves.)

Example:

[Author A] described how gender works by [AAA], but in this podcast by [author B] they talk about gender as [BBB]. Is one of these definitions better than the other,

and why? I like how [author A]'s definition includes [CCC], and I am unsure if [author B] thinks gender is [DDD].

**Quizzes** (11 total, multiple-choice format). Occur on the at the start of the class period after the end of a module. Quizzes test understanding of key concepts and terms pertinent to the specific case study and to the central themes of the course (i.e., experiences and representations of racial, gender, and ethnic identity in American music-culture). May also include listening-identification questions, or questions about musical style.

**Midterm Essay** (500-1000 words. Take-home format.) This essay will ask you to synthesize content from multiple modules (case studies), and demonstrate fluency with theoretical concepts pertaining to racial, gender, and ethnic diversity. You will respond to a prompt that asks you to put multiple case studies into conversation, comparing the ways they elucidate experiences and representations of race, gender, and ethnicity in American contexts.

**Final project** (Video presentation and project statement)

- 1. Choose a piece of music** (or another artifact of music-culture\*) that says something about who you are in relationship to the idea of America, the attending concepts of race, ethnicity, gender, heritage, and/or globalization.

You might choose a piece of music that you love to listen to, but you need not necessarily “like” the music you choose. Indeed, you may choose a piece of music that presents an important problem or discomfort about your relation to the concepts listed above. The goal is for you to choose a piece of music that allows you to say something about who you are, even if that means presenting something challenging about your relationship to the ideas of America, race, ethnicity, gender, etc.

Your final project may either (1) focus on your *personal identity*, or it may (2) critically explore the *ideas* about race, ethnicity, gender, etc. that you have inherited (i.e., answering the question of how your chosen music has shaped the way you see the American social landscape in terms of race, ethnicity, gender, etc.)

\* Your music may be in the form of recorded music (a commercial recording, or something you recorded/documented yourself), or it may be something else that represents a musical practice that is not primarily recorded. This could be the form of a brief oral history conversation from someone who participates in this musical practice, or it could also be something from your own personal experience that you want to reflect on more deeply. In any case, your project should give the audience a good sense of what the music or musical practice is that you are dealing with. (Can you provide a good sense of what would it feel and sound like to participate in such a musical practice?)

- 2. Create a script** for a 5-to-7-minute video or audio “podcast” (around 400 – 600 words)

Your script should include

- **Just enough cultural/social/historical background that we understand the context** (aim to dedicate no more than *30% of your time to this*)  
Questions you might consider: What is this style/genre of this music; where does it come from; who created or creates this music and why?
- **Brief examples of your chosen music** (in whatever form makes sense for the music you chose; aim for no more than *20% of your time*) If there are audio examples, you will need to be very selective about what you include. Sometimes as little as 10-20 seconds of a recording is enough to give the listener a good idea of what the music sounds like. ([Audacity](#) is a good free editor for sound.)
- **Your commentary on and analysis of the examples** vis-à-vis your understanding of race, ethnicity, gender, nation, etc. that we have covered in this course. This is the “meat” of your presentation – *at least 50% of your time* should be dedicated to this. Aim to support **one main point** (sometimes called a “thesis”) with your commentary and analysis (as well as background and examples).

3. **Project Statement** (around 500 words). In complement to your script, you will submit an accompanying written statement that describes what the main ideas that you wanted to get across, and how they relate to the themes of the course. It's ok if this overlaps with your script, but your statement should focus on metacommentary, that is: What were your analytic goals in the analysis and commentary you presented, and how did you achieve them in your presentation? This is intended for the instructor only.

Your project statement and script should work together, and I encourage you work back and forth between these documents.

4. Create your 5-7-minute video or audio “podcast.”
  - you may use PowerPoint (or similar) and zoom to record your presentation. You do not necessarily need to physically appear in the video, but you should do a “voiceover.”
  - be selective and strategic, and aim for clarity in your final video
  - You may need to **modify your script** and project statement at this point for time or clarity. That's ok, even encouraged!
5. Once you are happy with all three elements (and before your assigned presentation date), **submit**:
  - final version of your **script**
  - Audio or video file of **presentation**
  - final version of your **project statement**

Submission of assignments: Unless otherwise noted, all assignments will be submitted in electronic format through the Carmen assignments function. Due dates for



assignments will be announced in our class syllabus and will be reflected in the Carmen assignment.

## Grading

<b>Discussion Questions</b> (10)	15 %
<b>Quizzes</b> (11)	35%
<b>Midterm Essay</b>	10%
<b>Final Project</b>	
• Proposal	5%
• Presentation	20%
• Statement	15%

### Grading scale:

	93-100: A	90-92.99: A-
88-89.99: B+	83-87.99: B	80-82.99: B-
78-79.99: C+	73-77.9: C	70-72.99: C-
68-69.99: D+	63-67.99: D	
	below 63	E

**Grades are earned, not given.** However, I reserve the right to curve grades upwards only - never downwards! - at the end of the term if I feel in retrospect that I have been too hard on everyone. I will make every effort to be fair in grading your work. Though I am happy to correct any grading errors, **I cannot adjust grades based solely on an individual student's request. Extra credit will not be offered at the end of the term.**

### Exam and attendance policies:

- you are responsible for the information presented in class, whether or not you are present
- make-ups for all assignments and exams will be available only in the case of a documented emergency

# Schedule of Topics & Assignments

(Subject to change)

Week	Day	Topics	Supporting texts, audio/visual examples, and other assignment due dates
<b>INTRODUCTORY MODULE</b>			
Week 1	Course Intro	<ul style="list-style-type: none"> <li>• Gender</li> <li>• Race</li> <li>• Ethnicity</li> <li>• Identity</li> <li>• Mediation</li> <li>• Heritage</li> <li>• Music (as “Musicking”)</li> </ul>	
	Intro continued		Readings due: <ul style="list-style-type: none"> <li>• Kellner, “Cultural Studies, Multiculturalism, And Media Culture” in <i>Gender, Race, and Class in Media</i>, pp. 7-18</li> <li>• Excerpt from “Introduction” in Kip Lornell and Anne K. Rasmussen, eds., <i>The Music of Multicultural America: Performance, Identity, and Community in the United States</i> (Jackson, MS: University Press of Mississippi, 2016), pp. 4-9.</li> </ul>
<b>MODULE 1: Carolina Chocolate Drops: “Snowden’s Jig”</b>			
Week 2	(Intro Quiz)	<ul style="list-style-type: none"> <li>• Black Stringbands</li> <li>• Blackface Minstrelsy</li> <li>• Old-time and bluegrass music</li> </ul>	
	Introduction to Module 1		
	Day 2 Readings/discussion		<ul style="list-style-type: none"> <li>• Listening: “Snowden’s Jig,” Carolina Chocolate Drops</li> <li>• Viewing: <i>Live with Carnegie Hall</i>: “Rhiannon Giddens with Francesco Turrisi” <a href="https://youtu.be/fW6rjMSVZwM">https://youtu.be/fW6rjMSVZwM</a> (to 37:00)</li> <li>• Reading: Starr and Watermann, “The Minstrel Show” in <i>American Popular Music from Minstrelsy to MP3</i>, 5<sup>th</sup> ed., 46-52.</li> </ul>
<b>MODULE 2: Price: Symphony no. 1</b>			
Week 3	Day 3 (Wrap up)		
	(Quiz 1 - “Snowden’s Jig”)	<ul style="list-style-type: none"> <li>• The European symphonic tradition</li> <li>• Ethnic identity</li> <li>• Nationalism</li> <li>• Music at the 1892 Columbian Exposition and American national identity</li> </ul>	
Week 4	Introduction to Module 2		
	Day 2 Readings/discussion		Texts and discussion question due: Listening: <ul style="list-style-type: none"> <li>• Price: <b>Symphony no. 1</b>, excerpts</li> <li>• Dvorak: <i>New World Symphony</i>, excerpts</li> </ul> Reading: <ul style="list-style-type: none"> <li>• Miller: “Americanism Musically,” <i>19th-Century Music</i>, Vol. 27, No. 2 (Fall 2003), pp. 137-155</li> <li>• “Price’s Symphony No. 1 in E Minor” in <i>Alterity Syllabus</i> (<a href="https://music.unc.edu/module-1-prices-symphony-no-1-in-e-minor">https://music.unc.edu/module-1-prices-symphony-no-1-in-e-minor</a>)</li> </ul>
<b>MODULE 3: Black Panther (2018) score</b>			

	(Quiz 2 - Price) Introduction to Module 4	<ul style="list-style-type: none"> <li>• Afrofuturism; Sun Ra</li> <li>• Hollywood film scores</li> <li>• Primitivism and exoticism in film music</li> <li>• The Mande world</li> <li>• Hip-hop</li> </ul>	
Week 5	Day 2 Readings/discussion		<p>Texts and discussion question due: Viewing/listening:</p> <ul style="list-style-type: none"> <li>• <i>Black Panther</i> (dir. Coogler, 2018)</li> </ul> <p>Supporting texts:</p> <ul style="list-style-type: none"> <li>• Ngubane, Ntombi. "Killmonger: Scoring Modes and Representation in Black Panther." <i>Image &amp; Text</i>, no. 36 (June 21, 2022): 1-14. <a href="http://www.scielo.org.za/pdf/it/n36/06.pdf">http://www.scielo.org.za/pdf/it/n36/06.pdf</a></li> <li>• Podcast: Hirway, Hrishikesh. "Black Panther." Song Exploder (podcast). <a href="https://songexploder.net/black-panther">https://songexploder.net/black-panther</a> (Transcript: <a href="http://songexploder.net/transcripts/black-panther-transcript.pdf">http://songexploder.net/transcripts/black-panther-transcript.pdf</a>)</li> </ul>
	Day 3 (Wrap-up)		
<b>MODULE 4: <i>Halluci Nation</i></b>			
Week 6	(Quiz 3 - <i>Black Panther</i> ) Introduction to Module 4	<ul style="list-style-type: none"> <li>• Intertribal powwow</li> <li>• Indigeneity</li> <li>• Electronic dance music (EDM)</li> <li>• Nation</li> </ul>	
	Day 2 Readings/discussion		<p>Texts and discussion question due:</p> <ul style="list-style-type: none"> <li>• "We are the Halluci Nation"   Tribe Called Red (Ted Talk November 19, 2018) <a href="https://youtu.be/_9lz7hYDvRM">https://youtu.be/_9lz7hYDvRM</a></li> <li>• "How The Halluci Nation Created Electric Powwow Music - YouTube," accessed May 12, 2023, <a href="https://www.youtube.com/watch?v=inSVqoVbzzA">https://www.youtube.com/watch?v=inSVqoVbzzA</a>.</li> </ul>
Week 7	Day 3		
	Quiz 4 - <i>Halluci Nation</i> <b>--Project Workshop--</b>		DUE: Project Proposal, on Carmen by Friday at 11:59pm
<b>MODULE 5: Dick Dale, "Misirlou"</b>			
Week 8	Introduction to Module 5	<ul style="list-style-type: none"> <li>• Race and Rock 'n' Roll</li> <li>• Music in the Arab World</li> <li>• Diaspora</li> <li>• Surf rock</li> </ul>	DUE on Carmen by 11:59pm: Take Home Essay (500-1000 words)
	Day 2 Readings/discussion		<p>Texts and discussion question due:</p> <ul style="list-style-type: none"> <li>• Excerpt from "The Music of Arab Detroit: A Musical Mecca in the Midwest" in <i>The Music of Multicultural America</i>, pp. 109-118.</li> </ul>
<b>MODULE 6: Santana, "Oye Como Va"</b>			
Week 9	(Quiz 5 - Dick Dale) intro	<ul style="list-style-type: none"> <li>• Borders and migration</li> <li>• Afro-Cuban music; Tito Puente</li> <li>• San Francisco psychedelic/counterculture scene</li> <li>• Chicano movement</li> </ul>	

	Day 2 Readings/discussion		Texts and discussion question due: <ul style="list-style-type: none"> <li>• Gloria Anzaldúa, “How to Tame a Wild Tongue,” in Gilbert M. Joseph and Timothy J. Henderson, <i>The Mexico Reader: History, Culture, Politics</i> (Durham: Duke University Press Books, 2022), 34-44.</li> </ul>
	<b>MODULE 7: Gloria Gaynor, “I Will Survive”</b>		
Week 10	(Quiz 6 - Santana) Introduction	<ul style="list-style-type: none"> <li>• Gender and Rock 'n' Roll</li> <li>• Gay Rights movement</li> <li>• Disco</li> </ul>	
	Day 2 Readings/discussion		Readings and discussion question due: <ul style="list-style-type: none"> <li>• Gillian Frank, “Discophobia: Antigay Prejudice and the 1979 Backlash against Disco,” <i>Journal of the History of Sexuality</i> 16, no. 2 (2007): 276–306, <a href="https://doi.org/10.1353/sex.2007.0050">https://doi.org/10.1353/sex.2007.0050</a>.</li> </ul>
	<b>MODULE 8: Bikini Kill, “Double Dare Ya” (Riot Grrrl)</b>		
Week 11	(Quiz 7 - “I Will Survive”) Introduction to Module 8	<ul style="list-style-type: none"> <li>• Feminism</li> <li>• Punk rock</li> <li>• DIY ethic</li> <li>• counterculture and “antiart” movements</li> </ul>	
	Day 2 Readings/discussion		Readings and discussion question due: <ul style="list-style-type: none"> <li>• Kristen Schilt, “Riot Grrrl Is . . .”: The Contestation over Meaning in a Music Scene,” in <i>Music Scenes: Local, Translocal, and Virtual</i>, ed. Andy Bennett and Richard A. Peterson (Vanderbilt University Press, 2004), pp. 115–30.</li> </ul>
	<b>MODULE 9: Dolly Parton, “Jolene”</b>		
Week 12	(Quiz 8 – Riot Grrrl) Introduction to Module 9	<ul style="list-style-type: none"> <li>• Country music</li> <li>• Appalachia</li> <li>• Queer readings</li> </ul>	
	Day 2 Readings/discussion		Readings and discussion question due: “Neon Moss” and “Sad Ass Songs” from <i>Dolly Parton’s America</i> (podcast, 2019).
	<b>MODULE 10: Panorama Brass Band, “Mardi Gras Sa-Sa”</b>		
Week 13	(Quiz 9 – Dolly Parton) Introduction to Module 10	<ul style="list-style-type: none"> <li>• Whiteness and “alternative whiteness” (Snyder)</li> <li>• New Orleans</li> <li>• Brass bands</li> <li>• Jazz</li> </ul>	
	Day 2 Readings/discussion		Readings and discussion question due: <ul style="list-style-type: none"> <li>• Andrew Snyder, “Musical Eclecticism, Cultural Appropriation, and Whiteness in Mission Delirium and HONK!,” in <i>Honk!</i>, ed. Reebee Garofalo, Erin T. Allen, and Andrew Snyder, (Routledge, 2019), 77–88, <a href="https://doi.org/10.4324/9780429020209-7">https://doi.org/10.4324/9780429020209-7</a>.</li> </ul>
Week 14	(Quiz 10 – Panorama brass Band)		
	Presentations Presentations		

FINAL EXAM TIME	Presentations		
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## **Academic Misconduct**

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

### **Written assignments and plagiarism**

Students are expected to do their own work with integrity and to acknowledge the work of others clearly and specifically. All papers, quizzes, and exams you submit for a grade must be your own original work. If I want collaboration, I will let you know what kind of collaboration is acceptable—but unless I ask you to collaborate on a specific assignment, please work independently. You should take every precaution to avoid plagiarism, which is copying others’ ideas or their exact words without properly acknowledging the source. Please avoid even the appearance of plagiarism. I am required to report suspected instances of academic misconduct to the OSU Committee on Academic Misconduct (COAM).

If ideas or words are borrowed from outside sources, they must be properly cited to avoid plagiarism. For a more extended explanation of what plagiarism is, please see this brief guide from the University of Toronto: <http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>. If you need a model that shows how to cite your sources, see <http://library.osu.edu/help/research-strategies/cite-references/chicago-notes-bibliography/>. If you don’t understand what plagiarism is, or if you have any doubt about how to cite your sources, please ask. It is the student's responsibility to be familiar with University policies and the Code of Student Conduct: (<http://studentlife.osu.edu/csc/>)--PDF file).

## **Disability services**

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 the instructor know immediately so that options can be privately discussed. To establish reasonable accommodations, the instructor may request that you register with Student Life Disability Services. After registration, make arrangements with the instructor 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](https://slds.osu.edu); 098 Baker Hall, 113 W. 12th Avenue.

If you are isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the **Safe and Healthy Buckeyes site** for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further reasonable accommodations. You can connect with them at [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; or [slds.osu.edu](https://slds.osu.edu).

## Religious Accommodations

Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential.

With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors

are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy.

If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the **Office of Institutional Equity**.

Policy: **Religious Holidays, Holy Days and Observances**

## **Mental Health, Counseling and Consultation Resources; Student Advocacy**

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 Younk 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 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

**The Office of Student Life's Student Advocacy Center** (<http://advocacy.osu.edu/>) may be of help in many sorts of crises. They are at 001 Drackett Tower, 191 W. Lane Ave., Tel: 614-292-1111; Fax: 614- 688-4267; [advocacy@osu.edu](mailto:advocacy@osu.edu).

## **Sexual Misconduct and Relationship Violence**

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).

If you have experienced sexual violence, you can get information about resources and options by calling the Student Advocacy Center or the 24-hour hotline (614-267-7020 or 614-934-9840). An advocate will return your call and speak with you over the phone or arrange to meet in person. You can also call the Counseling & Consultation Service



(614-292-5766)—a confidential resource—during business hours and ask to speak with first available therapist. There is more information at <https://ccs.osu.edu/self-help/sexual-violence/sexual-assault1/>. Please note that I am a mandated reporter. This means that if you disclose to me that you have been subject to sexual assault, I am required to report it to the university Title IX office (<https://titleix.osu.edu>), though not to the police.

## **Land Acknowledgement**

The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and many other Indigenous peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. As a land grant institution, we want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

Acknowledging this often ignored history is particularly important in this class, where we will be critically examining the limits our own educational, cultural, and musical perspectives. This acknowledgement should be considered only a starting point for ongoing critical engagement and action with these issues.

## **For Music Majors**

### **Hearing Wellness**

Protection and preservation of your hearing is an important responsibility as a mature musician. All students are encouraged to schedule annual hearing examinations to monitor subtle changes in hearing over time. Additionally, the acquisition and regular use of custom-fitted “musician’s ear plugs” will help ensure preservation of hearing. Audiology examinations and custom-fitted hearing protection can be attained through the Ohio State Department of Speech and Hearing Science on west campus. More information is available at <https://sphs.osu.edu/clinic/audiology-services>.

### **Undergraduate Student Concert Attendance Expectation**

All fulltime undergraduate music majors must demonstrate a persistent pattern of professional and musical growth through the regular attendance and support for faculty and student recitals, concerts, and academic presentations in the School of Music and Greater Columbus community. An additional demonstration of persistent growth through concert attendance may include, but is not limited to, the student’s informed reflections in the studio or classroom on various School of Music performances and presentations.

# 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: Race, Ethnicity, and Gender Diversity (3 credits)

Requesting a GE category for a course implies that the course fulfills **all** the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Race, Ethnicity, and Gender Diversity, 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 for the study of Race, Ethnicity and Gender Diversity.

Course Subject & Number: \_\_\_\_\_

## B. Specific Goals of Race, Ethnicity, and Gender Diversity

GOAL 1: Successful students will engage in a systematic assessment of how historically and socially constructed categories of race, ethnicity, and gender, and possibly others, shape perceptions, individual outcomes, and broader societal, political, economic, and cultural systems.

**Expected Learning Outcome 1.1: Successful students are able to describe and evaluate the social positions and representations of categories including race, gender, and ethnicity, and possibly others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goal of students reflecting on the ways music shapes our experiences of and ideas about American identities.

Students will be able to describe and evaluate the social positions of music makers such as:

- Florence Price, a Black women composer in the first half of the 20th century; her identity as a barrier in the genre of the concert symphony which was linked to discourses of masculinity and Euro-German heritage.
- Contemporary white musicians in brass bands in New Orleans, and how they negotiate their racially progressive politics and their white social positions within a genre often associated with marginalized Black musicians.

Students will be able to describe and evaluate the representations of categories of identity as part of, for example:

- The music for the 2018 film Black Panther, which is addressed the broader contexts of Afrofuturist aesthetics, Hollywood's history of musical exoticism and primitivism, and the legacies of blackface minstrelsy in American music.
- The negotiations of representation of women in rock music within the Riot Grrrl movement of the 1990s. Engaging in feminist discourses and embracing queer forms of desire, the Riot Grrrl movement countered common representation of women as sex objects in mainstream rock lyrics and music videos.

Assignments include reading, listening, and submitting a substantive discussion prompt on each of these topics. For this assignment, students are asked to create a discussion question that engages with the core themes of the course: experiences and representations of racial, gender, and ethnic identity in American music-culture. These discussion prompts will guide our in-class discussion, and quizzes at the end of each module will test students understanding of the topics and themes at hand. A midterm essay asks students to synthesize connections between modules.

**Expected Learning Outcome 1.2: Successful students are able to explain how categories including race, gender, and ethnicity continue to function within complex systems of power to impact individual lived experiences and broader societal issues.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goals of (1) students demonstrating “a working knowledge of concepts of race, ethnicity, and gender, and describe their relationship to these ideas,” and (2) “reflecting on the ways music shapes our experiences of and ideas about American identities.”

We will discuss, for example, how the genre of disco arose out of marginal spaces of gay dance clubs to become a mainstream genre by the late 1970s. We will learn to hear the gendered way “rock purists” reacted against this music as un-masculine, and how this gendered reaction played out during a “Disco Demolition Night.” Students will consider how this musical case study both reflected and shaped the broader societal discourses and power dynamics surrounding the gay rights movement and gender identity.

In their culminating final project, students apply their knowledge about categories of race, gender, and ethnicity to evaluate and describe how music informs their own ideas about and/or experiences of race, gender, and ethnicity have shaped and/or been shaped by a piece of music of their choice. By presenting their projects to the class, other students will learn about the lived experiences of their peers.

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to analyze how the intersection of categories including race, gender, and ethnicity combine to shape lived experiences.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goals of (1) analyzing music for specific cultural, social, and political meanings, and (2) demonstrating a working knowledge of concepts of race, ethnicity, and gender.

Students will learn about the intersections of race, gender, and ethnicity through study and analysis of, for example:

- Florence Price, a Black American composer in the European concert tradition; how the discourses of "masculinity" in the genre of the symphony intersected with the troubling heritage of Black stereotypes in mainstream American imaginations to shape her compositions.

- The ways Black women punks experienced marginalization in the context of the punk feminist Riot Grrrl movement as described in the Week 11 reading by Schilt (2003).

Each of the ten musical case studies in this course includes a set of readings or other texts that students take in alongside the musical example itself. Students will write one substantive discussion prompt for each unit (case study). These discussion questions will facilitate in-class conversation and analytical thought about the case study at hand. Students will take these analytical skills in analysis into their independent final projects, in which they choose an example of music to analyze. Further, a midterm essay will ask students to synthesize material across case studies and make connections between categories of race, gender, and ethnicity.

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications of studying race, gender, and ethnicity.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goals of students (1) describing their relationships to the concepts of race, ethnicity, and gender, and (2) analyzing music for specific cultural, social, and political meanings.

Students will evaluate the social and ethical implications of these categories through guided analysis and discussion of music, including, for example:

- Bikini Kill's "Double Dare Ya": a response to masculinist forms and communities in punk rock and rock more generally. Our discussion focuses on the ways music and its surrounding discourses shapes gendered systems of value and power in the genre of rock music.

- How the backlash against the genre of disco, as exemplified by Gloria Gaynor's hit "I Will Survive", channeled anti-gay sentiments

And in conversation with supporting texts, like:

- Gloria Anzaldúa's "How to tame a wild tongue", which will serve as the foundation for thinking about identities that do not neatly fit within national or gendered boundaries, as well as the trans-national Chicano rock of Carlos Santana.

- Andrew Snyder's "Musical Eclecticism, Cultural Appropriation, and Whiteness in Mission Delirium and HONK!," which considers the ethical position of white individuals in inter-cultural musical spaces.

Students' final presentation project asks them to reflect on their own experiences with race, gender, and/or ethnicity through the analysis of an example of music of their choice. This project brings the theoretical and analytic foundation of the course into personal ethical territory.

Course Subject & Number: \_\_\_\_\_

**GOAL 2:** Successful students will recognize and compare a range of lived experiences of race, gender, and ethnicity.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate critical self- reflection and critique of their social positions and identities.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goals of (1) analyzing music for specific cultural, social, and political meanings, and (2) reflecting on the ways music shapes our experiences of and ideas about American identities.

Course topics include discussion marginalized individuals and identity and also forms of identity that have entailed historical advantages (masculinity, whiteness). These topics should give students an opportunity to reflect on the multiple, sometimes hidden, ways categories of race, ethnicity, and gender function within their lives.

In their final projects in this course, students reflect on their own ideas about and experiences of identity. Using an example of music of their choice, this project asks students to analyze the ways it informs how they understand their own social position and the social positions of others. Throughout the course, students are prepared for this project with the 10 focal musical examples we examine together. With these examples, and accompanying texts, students are introduced to the various ways music shapes our self-understanding, and our understanding—and misunderstanding—of others. The final project gives students the opportunity to creatively and critically apply the knowledge of how race, ethnicity, and gender function in music-social discourses and shape personal experiences.

**Expected Learning Outcome 2.2: Successful students are able to recognize how perceptions of difference shape one’s own attitudes, beliefs, or behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

This ELO will be met through the course goals of (1) analyzing music for specific cultural, social, and political meanings, and (2) reflecting on the ways music shapes our experiences of and ideas about American identities, and (3) analyzing music for specific cultural, social, and political meanings.

Multiple topics in this course touch on the ways beliefs about the identity of the music-maker function to limit acceptable forms of expression. For example, students will consider how the blackface minstrel show for relied on stereotyped understandings of Black cultural and racial difference. Though this genre of performance largely died out during the early 20th century, this course shows how how recent Black music makers (Rhiannon Giddens, Florence Price, e.g.) still grapple with the minstrel mode of listening to Black bodies making music.

This course also examines issues of musical exoticism and primitivism—two related modes of musical production that have representation of “others” at the center of their musical appeal. In the context of case studies such as the Black Panther film score, and the indigenous hip-hop duo A Tribe Called Red, students will both learn to recognize musical exoticist and primitivist styles common in American music, and the ways more recent music makers have creatively responded to these tropes.

Students’ discussion question prompts will facilitate in-class discussion about these topics, and their final presentation project will ask them to apply these ideas to their own experiences.

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to describe how the categories of race, gender, and ethnicity influence the lived experiences of others.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

This ELO will be met through the course goal of (1) reflecting on the ways music shapes our experiences of and ideas about American identities, and (2) analyzing music for specific cultural, social, and political meanings, and (3) demonstrating a working knowledge of concepts of race, ethnicity, and gender.

Students will learn about the lives and works of, for example:

- Dick Dale: American surf rock pioneer, born Richard Anthony Monsour; his experience of ethnic Lebanese heritage and the effect of Arab musical styles on his music.
- Binkini Kill: the feminist punk rock (Riot Grrrl) group; their relationship to feminist movements of the 1990s, their experiences of marginalization within the masculine-centered punk scene
- Rhiannon Giddens: a Black American banjoist and music historian; her efforts to reclaim the musical practices and influences of Black musicians in the minstrel era, while navigating the territory of racist stereotypes.

In addition to course topics that expose students to an array of music creators, students' own in-class presentations of their final projects will provide another opportunity for peers to reflect on the ways categories of race, ethnicity, and gender have shaped the lived experiences of others. In these projects, students analyze a piece of music of their choice to describe how it reflects ideas about and/or experiences of race, gender, and ethnicity.

### **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.

Course Subject & Number: \_\_\_\_\_

## **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)

**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)

Course Subject & Number: \_\_\_\_\_

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)

**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)



Course Subject & Number: \_\_\_\_\_

**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)

**GE Rationale: Foundations: Historical or Cultural Studies (3 credits)**

Requesting a GE category for a course implies that the course fulfills the expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Historical and Cultural Studies, please answer the following questions for each ELO. Note that for this Foundation, a course need satisfy either the ELOs for Historical Studies or the ELOs for Cultural Studies.

**A. Foundations**

Please explain in 50-500 words why or how this course is introductory or foundational in the study of History **or** Cultures.

Course Subject & Number: \_\_\_\_\_

**B. Specific Goals of Historical *or* Cultural Studies**

**Historical Studies (A) Goal:** Successful students will critically investigate and analyze historical ideas, events, persons, material culture and artifacts to understand how they shape society and people.

**Expected Learning Outcome 1.1A:** Successful students are able to identify, differentiate, and analyze primary and secondary sources related to historical events, periods, or ideas. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2A:** Successful students are able to use methods and theories of historical inquiry to describe and analyze the origin of at least one selected contemporary issue. Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3A: Successful students are able to use historical sources and methods to construct an integrated perspective on at least one historical period, event or idea that influences human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4A: Successful students are able to evaluate social and ethical implications in historical studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

Cultural Studies (B) Goal: Successful students will evaluate significant cultural phenomena and ideas to develop capacities for aesthetic and cultural response, judgment, interpretation, and evaluation.

**Expected Learning Outcome 1.1B: Successful students are able to analyze and interpret selected major forms of human thought, culture, ideas or expression.** Please link this ELO to the course goals and topics and identify the *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2B: Successful students are able to describe and analyze selected cultural phenomena and ideas across time using a diverse range of primary and secondary sources and an explicit focus on different theories and methodologies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3B: Successful students are able to use appropriate sources and methods to construct an integrated and comparative perspective of cultural periods, events or ideas that influence human perceptions, beliefs, and behaviors.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.4B: Successful students are able to evaluate social and ethical implications in cultural studies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met.

### **GE Rationale: Foundations: Writing and Information Literacy (3 credits)**

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

Course Subject & Number: \_\_\_\_\_

### A. Foundations

Please explain in 50-500 words why or how this course is introductory or foundational in the study of Writing and Information Literacy.

### B. Specific Goals of Writing and Information Literacy

GOAL 1: Successful students will demonstrate skills in effective reading, and writing, as well as oral, digital, and/or visual communication for a range of purposes, audiences, and context.

**Expected Learning Outcome 1.1: Successful students are able to compose and interpret across a wide range of purposes and audiences using writing, as well as oral, visual, digital and/or other methods appropriate to the context.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Explain how the course includes opportunities for feedback on writing and revision. Furthermore, please describe how you plan to insure sufficiently low instructor-student ratio to provide efficient instruction and feedback. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use textual conventions, including proper attribution of ideas and/or source, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. Is an appropriate text, writing manual, or other resource about the pedagogy of effective communication being used in the course? (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to generate ideas and informed responses incorporating diverse perspectives and information from a range of sources, as appropriate to the communication situation.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in writing and information literacy practices.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

GOAL 2: Successful students will develop the knowledge, skills, and habits of mind needed for information literacy.

**Expected Learning Outcome 2.1: Successful students are able to demonstrate responsible, civil, and ethical practices when accessing, using, sharing, or creating information.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to locate, identify and use information through context appropriate search strategies.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 2.3: Successful students are able to employ reflective and critical strategies to evaluate and select credible and relevant information sources.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**GE Rationale: Foundations: Literary, Visual, or Performing Arts (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Literary, Visual, and Performing Arts, 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 Literary, Visual, or Performing Arts.

**B. Specific Goals**

Goal 1: Successful students will analyze, interpret, and evaluate major forms of human thought, cultures, and expression; and demonstrate capacities for aesthetic and culturally informed understanding.

**Expected Learning Outcome 1.1: Successful students are able to analyze and interpret significant works of design or visual, spatial, literary or performing arts.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to describe and explain how cultures identify, evaluate, shape, and value works of literature, visual and performing art, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to evaluate how artistic ideas influence and shape human beliefs and the interactions between the arts and human perceptions and behavior.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to evaluate social and ethical implications in literature, visual and performing arts, and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Goal 2: Successful students will experience the arts and reflect on that experience critically and creatively.

**Expected Learning Outcome 2.1: Successful students are able to engage in informed observation and/or active participation within the visual, spatial, literary, or performing arts and design.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.2: Successful students are able to critically reflect on and share their own experience of observing or engaging in the visual, spatial, literary, or performing arts and design.**

Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**GE Rationale: Foundations: Natural Science (4 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Natural 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 Natural Science.

Course Subject & Number: \_\_\_\_\_

## B. Specific Goals for Natural Sciences

GOAL 1: Successful students will engage in theoretical and empirical study within the natural sciences, gaining an appreciation of the modern principles, theories, methods, and modes of inquiry used generally across the natural sciences.

**Expected Learning Outcome 1.1: Successful students are able to explain basic facts, principles, theories and methods of modern natural sciences; describe and analyze the process of scientific inquiry.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.2: Successful students are able to identify how key events in the development of science contribute to the ongoing and changing nature of scientific knowledge and methods.** Please link this ELO to the course goals and topics and indicate specific activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.3: Successful students are able to employ the processes of science through exploration, discovery, and collaboration to interact directly with the natural world when feasible, using appropriate tools, models, and analysis of data.** Please explain the 1-credit hour equivalent experiential component included in the course: e.g., traditional lab, course-based research experiences, directed observations, or simulations. Please note that students are expected to analyze data and report on outcomes as part of this experiential component. *(50-1000 words)*

Course Subject & Number: \_\_\_\_\_

GOAL 2: Successful students will discern the relationship between the theoretical and applied sciences, while appreciating the implications of scientific discoveries and the potential impacts of science and technology.

**Expected Learning Outcome 2.1: Successful students are able to analyze the inter-dependence and potential impacts of scientific and technological developments.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

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



Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 2.3: Successful students are able to critically evaluate and responsibly use information from the natural 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)

Course Subject & Number: \_\_\_\_\_

**GE Rationale: Foundations: Mathematical and Quantitative Reasoning (or Data Analysis) (3 credits)**

Requesting a GE category for a course implies that the course fulfills **all** expected learning outcomes (ELOs) of that GE category. To help the reviewing panel evaluate the appropriateness of your course for the Foundations: Mathematical and Quantitative Reasoning (or Data Analysis), 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 Mathematical & Quantitative Reasoning (or Data Analysis).

**B. Specific Goals for Mathematical & Quantitative Reasoning/Data Analysis**

Goal: Successful students will be able to apply quantitative or logical reasoning and/or mathematical/statistical analysis methodologies to understand and solve problems and to communicate results.

**Expected Learning Outcome 1.1: Successful students are able to use logical, mathematical and/or statistical concepts and methods to represent real-world situations.** Please link this ELO to the course goals and topics and indicate *specific* activities/ assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.2: Successful students are able to use diverse logical, mathematical and/or statistical approaches, technologies, and tools to communicate about data symbolically, visually, numerically, and verbally.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.3: Successful students are able to draw appropriate inferences from data based on quantitative analysis and/or logical reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

Course Subject & Number: \_\_\_\_\_

**Expected Learning Outcome 1.4: Successful students are able to make and evaluate important assumptions in estimation, modeling, logical argumentation, and/or data analysis.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)

**Expected Learning Outcome 1.5: Successful students are able to evaluate social and ethical implications in mathematical and quantitative reasoning.** Please link this ELO to the course goals and topics and indicate *specific* activities/assignments through which it will be met. (50-700 words)