

Term Information

Effective Term Autumn 2026

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 3460
Course Title Digging in the Crates as Archival Research
Transcript Abbreviation DiCrateArchvIRsrch
Course Description This course provides a critical introduction to qualitative & cultural research methods within the field of African American & African Studies. It will focus specifically on Hip Hop culture, situating it within the larger context of African American Black music traditions. Students will explore research intent, design, methodology, format, & presentation through a Hip Hop lens.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? 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 None.
Exclusions Not open to students with credit for AFAMAST 3460
Electronically Enforced No

Cross-Listings

Cross-Listings Cross listed with African American and African Studies

Subject/CIP Code

Subject/CIP Code 50.0201
Subsidy Level Baccalaureate Course
Intended Rank Freshman, Sophomore, Junior, Senior

Requirement/Elective Designation

Traditions, Cultures, and Transformations

Course Details

Course goals or learning objectives/outcomes

- Students will analyze a topic or idea at a more advanced 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 matters.
- 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.
- Students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
- Students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

Content Topic List

- Research Methodology
- Hip Hop Tradition
- Qualitative and Cultural Research
- African American Music Traditions
- Black Music Traditions

Sought Concurrence

No

Attachments

- Bachelor of Science in Music Music Media and Enterprise track curriculum map for 3460 edit 09 12 25.xlsx: curriculum map
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- (GE-History Theme - traditions cultures transformations) AFAMAST 3460 Digging in the Crates as Archival Research (2) revised.pdf: GE History Theme Document
(Other Supporting Documentation. Owner: Banks, Eva-Marie)
- (Proposed Syllabus draft_07) 3460 Digging in the Crates as Archival Research Revised 01 16 26.docx: Proposed revised syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- AFAMAST 3460 Cover Letter 01 16 26.docx: Cover letter
(Cover Letter. Owner: Banks, Eva-Marie)

Comments

- Please see subcommittee feedback email sent 12/23/25. *(by Neff, Jennifer on 12/23/2025 12:09 PM)*

COURSE REQUEST
3460 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
01/26/2026

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks,Eva-Marie	10/06/2025 09:33 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	10/06/2025 02:14 PM	Unit Approval
Approved	Vankeerbergen,Bernadet te Chantal	10/08/2025 12:42 PM	College Approval
Revision Requested	Neff,Jennifer	11/04/2025 10:17 AM	ASCCAO Approval
Submitted	Banks,Eva-Marie	11/06/2025 03:45 PM	Submitted for Approval
Approved	Hedgecoth,David McKinley	11/06/2025 07:39 PM	Unit Approval
Approved	Vankeerbergen,Bernadet te Chantal	11/10/2025 09:48 AM	College Approval
Revision Requested	Neff,Jennifer	12/23/2025 12:09 PM	ASCCAO Approval
Submitted	Banks,Eva-Marie	01/26/2026 09:05 AM	Submitted for Approval
Approved	Hedgecoth,David McKinley	01/26/2026 10:51 AM	Unit Approval
Approved	Vankeerbergen,Bernadet te Chantal	01/26/2026 11:00 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadet te Chantal Wade,Macy Joy Steele,Rachel Lea	01/26/2026 11:00 AM	ASCCAO Approval



THE OHIO STATE UNIVERSITY

College of Arts and sciences

Department of African American and African Studies

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January 9, 2026

Dear Themes Subcommittee 1 of the ASC Curriculum Committee:

I write in response to the contingencies request, on December 23, 2025, to the proposal for African American and African Studies/Music 3460.

In the revised syllabus and GE proposal, the professor has aligned the course more closely with the proposed theme, including additions and changes to the course description and to the descriptions of the various assignments and the weekly schedule of required work. As part of this, several scholarly journal articles and a film have been added to the syllabus to strengthen the course's engagement with ELO 1.2 specifically, as mentioned in the contingencies in the subcommittee's letter. The final project, as well, has been redescribed so as to clarify its alignment with the course activities and the GE theme as well as to better describe its scaffolded structure for the students. In response to specific requests from the committee, the relation of the Listening Party assignment to the GE theme. We hope these changes are sufficient, and, as always, we appreciate any feedback from the subcommittee as we move forward toward adding this class to the curriculum.

Yours,

Spencer Dew

Associate Teaching Professor, Comparative Studies and African American and African Studies

Director of Undergraduate Studies, African American and African Studies

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The Ohio State University

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Proposed Syllabus
Spring Semester 2026
Pilot new course:

AFAMAST and MUSIC 3460: Digging in the Crates as Archival Research

Course Information:

Course Times & Location: TBA

Credit Hours: 3

Mode of Delivery: Face-to-Face

Format of Instruction: Lecture

Contact Hours: 3 hours per week

Instructor:

- **Name:** TBA
- **Email:** TBA
- **Office:** TBA
- **Office hours:** TBA
- **Preferred means of communication:** TBA

Course Prerequisites:

None

Course Description:

This course introduces students to qualitative and cultural research methods within African American and African Studies through the lens of Hip Hop culture. Framed by African American musical traditions, the course examines how Hip Hop offers a distinctive site for exploring research intent, design, methodology, and presentation. Additionally, students will critically engage “big picture” questions about how knowledge is produced, interpreted, and circulated within and beyond academic contexts, and will consider how cultural practices shape research in African American and African Studies. The course encourages students to reflect on the philosophical, theoretical, and ethical implications of conducting research on Black cultural production, with particular attention to Hip Hop’s practice of “digging in the crates” as a method of inquiry, interpretation, and cultural critique. Students from a range of backgrounds will have opportunities to apply research concepts to interdisciplinary case studies, analyze the history of Hip Hop production, and assess the significance of sampling in contemporary popular music. By the

end of the course, students will be able to articulate how cultural practices inform scholarly research, connect African American musical traditions to broader questions that inform their own disciplines, and present their own research in ways that demonstrate methodological rigor and critical reflection.

Topics include:

- Understanding the concept of “Digging in the Crates”;
- What is a hypothesis?
- Uncovering a research problem and associated research questions
- Understanding the problem in order to choose the correct research methodology

This course is an elective option for the Hip Hop Studies minor and the [proposed]. It is open to all students, regardless of major. 3 credits.

General Education (GE)

GEN Theme: Traditions, Cultures and Transformations

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.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

GEN Theme: Traditions, Cultures and Transformations

EXPECTED LEARNING OUTCOMES	COURSE ACTIVITIES AND ASSIGNMENTS TO MEET THESE ELO'S
<p>Successful students are able to:</p> <p>(1.1) Engage in critical and logical thinking about the topic or idea of the theme.</p>	<p>Course activities develop critical and logical thinking by asking students to analyze arguments, evaluate evidence, and make intentional research choices about Hip Hop and cultural practice. Examples below:</p> <ul style="list-style-type: none"> • In the Chapter Analyses of <i>Groove Music</i>, students identify Katz's central claims about the Hip Hop DJ, examine how he uses evidence, and then generate their own research questions from gaps or tensions in his argument. This moves them from passive reading to logically critiquing scholarship and proposing justified next steps. • In Artistry Analyses (Music Production Workshop, Four Elements of Hip Hop, Digging in the Crates field trip), students listen closely to music, connect specific sonic or cultural features to broader research questions, and argue for interpretations of how sound, history, and identity are linked. Here, critical thinking is practiced through concrete case studies rather than abstract claims. • The Midterm Project and Final Project Presentation synthesize these skills: students must formulate a clear research question, select an appropriate theoretical framework and methodology, and explain how these pieces logically fit together. In doing so, they demonstrate critical and logical thinking about Hip Hop as a cultural and research topic, not just familiarity with course content.
<p>(1.2) Engage in advanced, in-depth, scholarly exploration of the topic or idea of the theme.</p>	<p>Students engage in advanced, in-depth, scholarly exploration by repeatedly moving from surface description to sustained, research-level inquiry about Hip Hop as cultural practice. Several course activities explicitly support this:</p> <ol style="list-style-type: none"> 1. Chapter Analyses of <i>Groove Music</i> Students do more than summarize chapters about the Hip Hop DJ. They identify Katz's central claims, examine how he constructs his arguments,

	<p>and then propose original research questions that extend or challenge his work. This mirrors how scholars read: not just to understand a text, but to locate gaps, tensions, and future lines of inquiry within an existing research conversation.</p> <ol style="list-style-type: none"> 2. Digging in the Crates Field Trip & Artistry Analysis In the vinyl record store field-based exercise, students treat records as primary sources. They examine labels, listen to specific tracks, and connect what they find to larger questions about culture, history, and identity. The follow-up Artistry Analysis asks them to interpret these materials using concepts from the readings (e.g., archives, cultural memory), which is an advanced scholarly practice—linking field data to theory. 3. Discussion Forum: Theoretical Paradigms and Interdisciplinary Research Students select a theoretical framework relevant to Hip Hop (for example, cultural studies, Black feminist theory, or archival theory), summarize it in their own words, and show how it shapes research methods and interpretations. By commenting on peers' posts, they practice evaluating how well theory is being applied and suggest refinements, which is central to advanced scholarly dialogue. 4. Midterm Project and Final Project Presentation The midterm asks students to investigate how Hip Hop shapes individual and collective identities using qualitative methods and cultural artifacts. The final presentation requires them to pull together a research question, theoretical framework, and methodology into a coherent proposal. This is a capstone-style scholarly task: designing a rigorous, focused project that could realistically be developed into sustained research.
(2.1) Identify, describe, and synthesize approaches or experiences as they apply to the theme.	Students identify, describe, and synthesize approaches and experiences throughout the course by comparing multiple ways of knowing Hip Hop (historical, cultural, methodological, and experiential) and integrating them into their own research perspectives.

	<ol style="list-style-type: none"> 1. Research Methodology vs. Research Design Discussion Students articulate different research approaches (e.g., qualitative interviews, textual analysis, archival research) and determine how each would generate different forms of knowledge about Hip Hop culture. By defending methodological choices in small groups, they learn to identify and describe how research approaches shape interpretation. 2. Digging in the Crates Field Trip & Listening Party Students experience crate digging as a field-based, sensory, and archival practice. They listen to records, examine labels, and connect sonic details to broader cultural narratives. The follow-up Artistry Analysis asks them to synthesize the experiential (crate digging) with conceptual material from readings (e.g., archives, cultural memory, identity), demonstrating how experience can function as evidence in research. 3. Music Production Workshop Reflection Students experiment with beat-making techniques and analyze how elements like rhythm, melody, and sample choice convey meaning. They then connect these artistic techniques to research questions about culture, identity, or history. This requires them to apply experiential learning to scholarly inquiry, synthesizing practice with academic interpretation.
(2.2) Demonstrate a developing sense of self as a learning through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	<p>Several course activities explicitly support students in developing a reflective learning identity by asking them to examine prior experiences, assess their growth, and adapt their thinking to new cultural and research contexts. Here are a few examples:</p> <ol style="list-style-type: none"> 1. Journal Entry: Self-Assessment Students reflect on their personal, academic, and cultural experiences with Hip Hop and assess how their understanding of research has evolved over the semester. By identifying moments of challenge or insight, they recognize how their perspectives are changing and how they can respond to unfamiliar research contexts.

	<ol style="list-style-type: none"> 2. Music Production Workshop Reflection Experimenting with beat-making exposes students to a creative practice that may be outside their comfort zone. The follow-up reflection asks them to connect this new experience to their developing research interests, encouraging them to build on prior knowledge while adapting to a hands-on artistic method. This helps students articulate how they learn through doing and how creativity informs inquiry. 3. Final Project Presentation Students synthesize their semester-long development as researchers, formulating a question, selecting theoretical frameworks, and justifying methodological choices based on what they have learned. Presenting this work requires them to evaluate their own learning process and demonstrate how earlier experiences (readings, fieldwork, creative exercises, and discussions) prepared them to engage confidently in a more challenging scholarly context.
<p>(3.1) Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, national, global, and/or historical communities.</p>	<p>Students engage this ELO by examining Hip Hop as a cultural space where questions of belonging, identity, and community participation are negotiated across different historical and global contexts. Several activities highlight how perspectives on citizenship vary and how cultural practices express those differences:</p> <ol style="list-style-type: none"> 1. Chapter Analyses of <i>Groove Music</i> Katz's discussion of the Hip Hop DJ situates the form within African American cultural histories and global musical networks. By analyzing Katz's arguments, students encounter perspectives on who is recognized as a cultural contributor, how authority and legitimacy are defined within communities, and how Hip Hop creates alternative forms of cultural citizenship through participation, skill, and innovation. 2. Digging in the Crates Field Trip & Artistry Analysis Treating vinyl records as cultural artifacts allows students to trace how musical traditions travel across borders and time. Many of the samples and genres encountered (jazz, soul, funk, reggae,

	<p>Afrobeat, Latin styles) reflect diasporic histories and global exchanges. Students analyze how different communities use music to articulate identity, assert representation, and claim cultural space, functions closely tied to ideas of citizenship and belonging.</p> <p>3. Discussion Forum: Theoretical Paradigms and Interdisciplinary Research</p> <p>Students apply theoretical frameworks (e.g., cultural studies, Black diaspora studies, technological citizenship) to explain how Hip Hop constructs communities and defines participation. By responding to classmates who may select different frameworks, students compare multiple perspectives on who gets to participate, who is recognized, and how cultural citizenship is shaped by race, geography, and history.</p>
<p>(3.2) Identify, reflect on, and apply the knowledge, skills, and dispositions required for intercultural competence as a global citizen.</p>	<p>Students develop intercultural competence in this course by engaging Hip Hop as a global and diasporic cultural practice, learning to interpret cultural expression across difference, and reflecting on how their own knowledge and dispositions shape research.</p> <p>1. Digging in the Crates Field Trip & Artistry Analysis</p> <p>Crate digging exposes students to diasporic soundscapes (jazz, soul, funk, reggae, Afrobeat, Latin styles, etc.) and the cultural narratives embedded within them. Treating records as artifacts encourages students to consider how communities construct meaning, identity, and heritage through music. The follow-up analysis asks them to synthesize new cultural knowledge with course concepts, helping them apply intercultural understanding to real-world cultural materials.</p> <p>2. Music Production Workshop Reflection</p> <p>Listening to and analyzing samples from diverse musical traditions asks students to attend to cultural context, histories, and artistic choices that may be unfamiliar to them. By connecting these sonic materials to their own research perspectives, students practice recognizing cultural specificity, acknowledging difference, and adapting their</p>

	<p>interpretations, key skills for intercultural competence.</p> <p>3. Discussion Forum: Theoretical Paradigms and Interdisciplinary Research</p> <p>Students compare theoretical frameworks that originate in different cultural and intellectual traditions and evaluate how these frameworks influence research on Hip Hop. Responding to classmates exposes them to perspectives shaped by different lived experiences and disciplinary backgrounds. This dialogue fosters dispositions such as openness, curiosity, respect for cultural difference, and the willingness to reconsider assumptions, dispositions associated with global citizenship.</p>
<p>(3.3) Examine the interactions among dominant and sub-cultures.</p>	<p>Students examine interactions among dominant and sub-cultures by studying Hip Hop as a cultural space where marginalized groups negotiate identity, resist dominant narratives, and engage with mainstream institutions. Several activities make these interactions explicit:</p> <ol style="list-style-type: none"> 1. Reflective Analysis (Journal Entry Self-Assessment and Research Methodology vs Design) Reflective analyses ask students to consider Katz's treatment of Hip Hop artistry as both culturally specific and globally influential. Students compare how different communities—scholars, audiences, corporations, and artists—assign value to Hip Hop practices. This encourages them to analyze how subcultural knowledge (crate digging, DJing, sampling) interacts with dominant cultural discourses about creativity, technology, and ownership. 2. Exploring the Four Elements of Hip Hop By tracing the history and evolution of DJing, Emceeing, Graffiti, or B-Boying, students explore how these subcultural practices emerged in response to racialized and socioeconomic conditions and how they later interacted with dominant cultural forces such as mass media, branding, and entertainment industries. The assignment makes visible how subcultures negotiate visibility and legitimacy, and how

	<p>dominant cultures reinterpret or commodify subcultural forms.</p> <p>3. Music Production Workshop Reflection The workshop highlights how musical techniques developed in subcultural Hip Hop spaces (sampling, beat-making, turntablism) have been adopted, adapted, and commercialized by dominant popular music industries. By analyzing sonic choices and cultural histories, students examine how aesthetic practices rooted in marginalized communities circulate through mainstream channels, influencing global music production while raising questions about ownership, recognition, and cultural power.</p>
(3.4) Explore changes and continuities over time within a culture or society.	<p>Students explore changes and continuities over time by studying Hip Hop as both a historical cultural formation and a contemporary global practice. Several assignments make temporal analysis explicit:</p> <ol style="list-style-type: none"> 1. Exploring the Four Elements of Hip Hop (PowerPoint Assignment) - Students trace the origins and evolution of a core Hip Hop element (DJing, Emceeing, Graffiti, B-Boying), identifying how social conditions, technologies, and artistic influences shaped its development. This allows them to compare early practices with present-day forms and recognize what has persisted, transformed, or disappeared over time. 2. Digging in the Crates Field Trip & Artistry Analysis - Treating records as cultural artifacts exposes students to earlier musical traditions (jazz, funk, soul, reggae, etc.) that informed the sonic vocabulary of Hip Hop. By listening, comparing, and contextualizing samples across decades, students examine how cultural memory is preserved, repurposed, and reinterpreted. This makes heritage and lineage, as well as change (innovation, adaptation) visible through sound. 3. Chapter Analyses of <i>Groove Music</i> - Katz documents how the role of the DJ has shifted from neighborhood block parties to global stages, and how sampling technologies, copyright law, and

	<p>media infrastructures have altered creative practices. Analyzing these chapters helps students understand how cultural practices respond to long-term historical forces while retaining distinctive aesthetic values and community functions.</p>
<p>(4.1) Examine, critique, and evaluate various expressions and implications of diversity, equity, and inclusion, and explore a variety of lived experiences.</p>	<p>Students will engage this by encountering Hip Hop as a cultural practice rooted in racialized, diasporic, and marginalized communities, and by critically examining how power, representation, and access shape participation and interpretation.</p> <ol style="list-style-type: none"> 1. Chapter Analyses of <i>Groove Music</i>- Katz situates the Hip Hop DJ within African American cultural traditions and documents how race, class, and geography shaped the emergence of Hip Hop. By analyzing Katz's arguments, students critique how social inequities influenced artistic opportunities, community formation, and cultural recognition. They also evaluate whose perspectives are centered or omitted in scholarship, prompting discussion of diversity and inclusion within cultural histories. 2. Music Production Workshop Reflection - Engaging with samples from diverse musical genres and cultural traditions introduces students to the lived experiences embedded in sound, stories of migration, racial identity, community resilience, and global exchange. Reflecting on how these histories inform artistic choices allows students to evaluate how culture preserves marginalized voices and how inequities shape musical innovation, access, and recognition. 3. Discussion Forum: Theoretical Paradigms and Interdisciplinary Research - Students apply theoretical frameworks that foreground lived experience (e.g., cultural studies, Black diaspora studies, feminist or postcolonial lenses) to examine how Hip Hop constructs community and challenges dominant narratives. Responding to classmates exposes them to varied positionalities and lived experiences within the class, encouraging dialogue about difference, representation, and equity in cultural interpretation.

<p>(4.2) Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power, and/or advocacy for social change.</p>	<p>Students address this ELO by examining Hip Hop as a cultural space where questions of justice, identity, and belonging intersect with struggles over power, representation, and social change. Several course activities make these linkages explicit:</p> <ol style="list-style-type: none"> 1. Midterm Project (Identity & Hip Hop) - The midterm asks students to investigate how Hip Hop shapes individual and collective identities through interviews and cultural artifact analysis. This allows students to analyze how communities use cultural expression to define citizenship, negotiate difference, and articulate claims to justice. Students encounter lived experiences in which Hip Hop functions as a vehicle for empowerment, critique of inequity, and advocacy for social change. 2. Exploring the Four Elements of Hip Hop (PowerPoint Assignment) – Tracing the development of DJing, Emceeing, B-Boying, or Graffiti allows students to examine how each element confronted social conditions marked by segregation, policing, and limited institutional recognition. Students evaluate how these elements functioned as cultural forms of advocacy, community building, or resistance, demonstrating how justice and citizenship can be negotiated through artistic and subcultural traditions. 3. Digging in the Crates Case Studies/Listening Party- Treating records as historical and cultural artifacts enables students to trace how Black, Latinx, and immigrant musical lineages shaped, and were reshaped by, mainstream popular culture. Students observe how these communities used music to articulate collective identity and respond to inequities, while also noting how dominant cultural and economic structures appropriate or constrain these practices. This exercise foregrounds the tension between subcultural advocacy and institutional power.

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Learning Outcomes:

Upon successful completion of this course, students should be able to:

- Explain the concept of “Digging in the Crates” within the research context
- Define, articulate, and demonstrate what constitutes a hypothesis.
- Identify and analyze a research problem along with its related research questions.
- Evaluate a research problem effectively to select the appropriate research methodology.
- Express a clear understanding of Hip Hop as a culture; including listing and explaining the 4 main elements of Hip Hop (DJing, Graffiti, B-Boying, & Emceeing)
- Explain the concept of Hip Hop sampling (Digging in the Crates) within African American musical traditions.
- Describe sampling as archival research within African American black music traditions.
- Articulate the difference between research methodology and research design.
- Prepare a research proposal and demonstrate a clear understanding of the links between research questions, theoretical paradigms and research methodologies.
- Demonstrate the ability to consider and deploy specific methodologies to the consideration of a range of research questions.
- Illustrate the relationship between theory and method.

Required Texts:

- Katz M. (2012). Groove music: The art and culture of the hip-hop DJ. Oxford, UK: Oxford University Press.

*Texts can be purchased at the OSU Barnes & Noble

Grading: 500 Points TOTAL for the Class

100 points	Chapter Analyses (4 @ 25 points each)
100 points	Artistry Analysis (5 @ 20 points each)
100 points	Reflective Analysis (2 @ 50 points each)
100 points	The Role of Hip Hop Identity Formation (Midterm)
100 points	Research Proposal

Descriptions of Major Course Assignments:

Chapter Analyses (4 @ 25 points each)

Students will analyze selected chapters from the assigned readings and present their findings in class using a 5-slide PPT or Prezi. Choose at least two chapters from *Groove Music* and identify Katz's central claims about the artistry, techniques, and cultural role of the Hip Hop DJ. Assess how Katz constructs evidence and interprets cultural practice, noting what research approaches and assumptions shape his analysis. Based on your reading, propose a research question that extends or challenges the scholarship by identifying gaps, unexamined themes, or new directions for inquiry related to Hip Hop studies.

Reflective Analysis (2 @ 50 points each)

Reflect on the artistic techniques discussed by Katz and consider how they operate as forms of cultural knowledge within Hip Hop. How do the ideas presented in the text connect to broader questions related to your developing research focus? In what ways do these techniques illuminate the nature of creativity, interpretation, and cultural production in your area of inquiry? Provide examples that demonstrate both convergence and divergence between Katz's insights and your emerging research questions.

- Research Methodology vs. Research Design Discussion -

Students will articulate their research methodologies and designs in relation to the study of Hip Hop culture and African American musical traditions. Working in small groups, they will analyze provided scenarios through a methodological lens and connect them to their own research perspectives. Each group will identify the methodological choices that best support their interpretive goals and present their conclusions to the class. This exercise will highlight how methodological frameworks shape the interpretation, representation, and analysis of Hip Hop culture as an academic subject.

- **Journal Entry: Self-Assessment –**

Write a reflective journal entry (500–700 words) assessing your development as a researcher and learner in this course. Consider the following prompts:

- Which personal, academic, or cultural experiences inform your interest in Hip Hop and its study?
- How have your perceptions of research, methodology, or interpretation shifted through engagement with course material?
- Identify a challenge or moment of insight that emerged in your research process. How did you navigate it, and what does it reveal about the interpretive and cultural dimensions of studying Hip Hop?

Artistry Analysis (5 @ 20 points each)

Music Production Workshop Reflection

Write 1–2 paragraphs analyzing the musical selections and their relevance to your developing research interests. Given a curated selection of samples from diverse genres and cultural traditions, listen closely and note your observations. Attend to components such as melody, rhythm, instrumentation, form, and lyrical content, considering how they interact to produce meaning. Reflect on the cultural knowledge embedded in each sample and the narratives, histories, or identities they reference. Connect these insights to your research by considering:

- How do the musical practices engage, disrupt, or extend the topics you are examining?
- In what ways can your research deepen the interpretation of these samples or the communities they represent?

Exploring the Four Elements of Hip Hop

Choose one of the four foundational elements of Hip Hop (DJing, Graffiti, B-Boying, Emceeing) and create a PowerPoint of no more than seven slides that defines the element, traces its historical evolution, and explains its significance within Hip Hop culture. This assignment invites students to situate cultural practice within research inquiry, using historical and interpretive frameworks to connect the element to their emerging scholarly interests.

Digging In The Crates Case Studies/Listening Party

During this field-based exercise, students will explore recorded music, examine record labels and credits, and observe performances to link sonic, cultural, and historical information. By analyzing how cultural traditions shape musical forms and practices, students will investigate how music reflects social contexts, historical movements, and cultural memory. This

activity provides tangible examples of theoretical concepts from the course and supports deeper comprehension of research in African American and Hip Hop studies.

Discussion Forum: Theoretical Paradigms and Interdisciplinary Research

Students will examine the relationship between theoretical paradigms and research methods in interdisciplinary inquiry. Each student will post a summary of a theoretical framework relevant to Hip Hop studies, illustrate how it can inform methodological choices, and respond to at least two classmates to foster dialogue. The goal is to demonstrate how theory and method shape interpretation and cultural analysis.

Reflection Essays

Students will write reflective essays that assess how their understanding of the influence of cultural practices on historical and contemporary issues has evolved throughout the course. The assignment encourages students to critically evaluate their learning, articulate shifts in their thinking, and consider the implications of their research for interpreting African American cultural production and Hip Hop studies.

Midterm Project

Research Question: How does Hip Hop contribute to the formation of individual and collective identities, and what are the implications of this for understanding Hip Hop culture?

Methodology: Conduct a qualitative study of Hip Hop fans and artists to explore their experiences of identity formation. Interview participants to gain insights into how Hip Hop has influenced their sense of self, their relationships with others, and their place in society. Analyze Hip Hop lyrics, music videos, and other cultural artifacts to understand how Hip Hop represents and constructs identities.

Creative Work: Create a multimedia installation or performance piece that explores the role of Hip Hop in identity formation. This could include elements such as video, music, dance, and spoken word.

Final Project Presentation

Format: PowerPoint or Prezi (8–10 slides) presentation

Purpose: To synthesize course learning by proposing a research project that clearly links a research question, theoretical paradigm, and research methodology related to Hip Hop culture.

Assignment Description

Drawing on course activities (e.g., crate digging fieldwork, artistry analyses, workshop reflections, chapter analyses, and discussion forums), students will develop a research proposal centered on a technological advancement or idea of their choosing. Building on the skills developed throughout the semester, including formulating aims and research questions, distinguishing methodology from design, and engaging sampling and data collection, students will demonstrate how their research question and methodological approach intersect with the concept of “digging in the crates” as a form of archival inquiry. This final project emphasizes the design and justification of the proposed research; students are not expected to conduct the research during the course.

Students will:

1. **Define a focused research question** connected to Hip Hop culture, music, identity, archives, creativity, or community practice using skills developed during the course.
2. **Select a theoretical framework** (e.g., cultural studies, race and diaspora theory, archival theory, feminist theory, media studies) and explain how this framework informs interpretation.
3. Using skills developed in the Research methodology vs design activity, **Identify an appropriate research methodology** (e.g., qualitative interviews, quantitative research, mixed methods) and defend why it is suitable.
4. **Explain potential contributions** to scholarship, cultural understanding, or social issues.

OSU Grade Scheme:

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

Course Policies and Resources:

Artificial Intelligence and Academic Integrity

There has been a significant increase in the popularity and availability of a variety of generative artificial intelligence (AI) tools, including ChatGPT,

Sudowrite, and others. These tools will help shape the future of work, research and technology, but when used in the wrong way, they can stand in conflict with academic integrity at Ohio State.

All students have important obligations under the Code of Student Conduct to complete all academic and scholarly activities with fairness and honesty. Our professional students also have the responsibility to uphold the professional and ethical standards found in their respective academic honor codes. Specifically, students are not to use unauthorized assistance in the laboratory, on field work, in scholarship, or on a course assignment unless such assistance has been authorized specifically by the course instructor. In addition, students are not to submit their work without acknowledging any word-for-word use and/or paraphrasing of writing, ideas or other work that is not your own. These requirements apply to all students undergraduate, graduate, and professional.

To maintain a culture of integrity and respect, these generative AI tools should not be used in the completion of course assignments unless an instructor for a given course specifically authorizes their use. Some instructors may approve of using generative AI tools in the academic setting for specific goals. However, these tools should be used only with the explicit and clear permission of each individual instructor, and then only in the ways allowed by the instructor.

Academic Misconduct

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

The Ohio State University's Code of Student Conduct (Section 3335-23-04) defines academic misconduct as: Any activity that tends to compromise the academic integrity of the University or subvert the educational process. Examples of academic misconduct include (but are not limited to) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the University's Code of Student Conduct is never considered an excuse for academic misconduct, so please review the Code of Student Conduct and, specifically, the sections dealing with academic misconduct.

If an instructor suspects that a student has committed academic misconduct in this course, the instructor is obligated by University Rules to report those

suspicions to the Committee on Academic Misconduct. If COAM determines that a student violated the University's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in the course and suspension or dismissal from the University.

If students have questions about the above policy or what constitutes academic misconduct in this course, they should contact the instructor.

Disability Statement (with Accommodations for Illness)

The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. If students anticipate or experience academic barriers based on a disability (including mental health and medical conditions, whether chronic or temporary), they should let their instructor know immediately so that they can privately discuss options. Students do not need to disclose specific information about a disability to faculty. To establish reasonable accommodations, students may be asked to register with Student Life Disability Services (see below for campus-specific contact information). After registration, students should make arrangements with their instructors as soon as possible to discuss your accommodations so that accommodations may be implemented in a timely fashion.

If students are ill and need to miss class, including if they are staying home and away from others while experiencing symptoms of viral infection or fever, they should let their instructor know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations.

Columbus

slds@osu.edu

<https://slds.osu.edu/>

098 Baker Hall, 113 W. 12th Ave

614-292-3307 phone

Grievances and Solving Problems

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23. Grievances against graduate, research, and teaching assistants should be submitted first to the supervising instructor, then to the chairperson of the assistant's department.

Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a welcoming community. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office (CRCO):

Online reporting form: <http://civilrights.osu.edu/>

Call 614-247-5838 or TTY 614-688-8605

civilrights@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

Intellectual Diversity

Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping

them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

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 [Civil Rights Compliance Office](#).

Policy: [Religious Holidays, Holy Days and Observances](#)

If you have additional questions then please check out the following link to the **Office of Undergraduate Education's: [Syllabus Policies & Statements webpage](#)**.

Course Schedule

- Refer to the Carmen Canvas course for up-to-date due dates.

Week 1

- Theme: Syllabus and Course Overview
 - Research Methodology vs. Research Design

Week 2

- Theme: Research Methodology vs. Research Design continued
 - *Chapter Analysis: Groove Music (Ch. 1-2)*
 - *Read article: Long, Baker, Istvandity, Collins*

Week 3

- Theme: Aims, Objectives, Research Questions
 - Quantitative vs Qualitative vs Mixed Methods
 - Activity: Role-Playing Exercises Inspired by Hip Hop Narratives
 - *Reflective Analysis: Research Methodology vs. Research Design Discussion*

Week 4

- Theme: Sampling & Data Collection
 - Activity: Sampling in Hip Hop music and Comparative Analysis
 - Understanding two different cultural expressions using research methods & research methodology
 - Read Article: Koons

Week 5

- Theme: Writing the methodology
 - *Chapter Analysis: Groove Music (Ch.3-4)*

Week 6

- Theme: The origin and history of Hip Hop
 - *Activity: Exploring changes within Hip Hop culture*
 - *Activity: Role Playing exercises inspired by Hip Hop Narratives*
 - *Read article: Levy & Emmery*

Week 7

- Theme: The 4 main elements of Hip Hop
 - Understanding Hip Hop as culture
 - Activity: Understanding the Role of DJs in Hip Hop Culture (discussion post and presentation)
 - *Chapter Analysis: Groove Music (Ch. 5-6)*
 - *Artistry Analysis: Exploring the Four Main Elements of Hip Hop*

Week 8

- *Midterm Project*

Week 9

- Theme: What is Digging in the crates in relation to research?
 - A Tribe Called Quest
 - *Chapter Analysis: Groove Music (Ch. 7-8)*

- *Read Article: Turntable Lab – What is Crate Digging?*

Week 10

- Theme: Digging in the crates as archival research
 - Consider how hip hop samples and compare this to your research
 - *Digging in the Crates Analysis*

Week 11

- Theme: Let's Dig in the Crates!
 - Field Trip to the Vinyl Record Store (Digging In The Crates Case Studies/Listening Party)
 - You try it: Digging in the Crates
 - *Artistry Analysis: Digging in the Crates Case Studies*
 - *Read Article: landoli*

Week 12

- Theme: Playing Records and Beat Making
 - Experiment with Beat making workshop
 - *Artistry Analysis: Music Production Workshop Reflection*

Week 13

- Theme: Apply the Digging in the crates concept to your own research
 - *Artistry Analysis: Discussion Forum – Theoretical Paradigms and Interdisciplinary Research*
 - *Watch the Film: Scratch*

Week 14

- Theme: Research Methodology & Digging in the crates
 - *Reflective Analysis: Journal Entry – Self-Assessment*
 - *Artistry Analysis: Reflection Essays*

Week 15

- *Final Project – Presentation of Research Projects*

***This schedule may be changed, but it is a guideline of the semester

Film:

Pray, D. (Director). (2001). *Scratch* [Film]. Palm Pictures.

Articles:

Paul Long, Sarah Baker, Lauren Istvandy & Jez Collins (2017) *A labour of love: the affective archives of popular music culture*, *Archives and Records*, 38:1, 61-79, DOI: 10.1080/23257962.2017.1282347

Koons, Ryan (2023) "Music and Archives," *World Music Textbook: Vol. 4, Article 1*. DOI: <https://doi.org/10.25035/wmt.2023.001>

Levy & Emmery (2021) Archival Research in Music: New Materials, Methods, and Arguments

Iandoli, K (2014). The Lost Art of Crate Digging

Turntable Lab (2020). What is Crate Digging?

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. 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. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. 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. 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.

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.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
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.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<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>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i> <i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. 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.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 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 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	

Curricular goals for Core and Elective Courses	Goal A; Basic Skills and Analysis	Goal B: Reading Musical Notation	Goal C: Composition and Improvisation
Music Theory			
	2221 beginning	beginning	beginning
	2222 beginning	beginning	beginning
	3421 intermediate	intermediate	intermediate
Aural Training			
	2224 beginning	beginning	
	2225 beginning	beginning	
	3424 intermediate	intermediate	
Music History			
	2244 beginning		
	2249 beginning		
	3360 beginning		
	3364/3364E beginning		
Keyboard Skills - Basic			
	2261.01	beginning	beginning
	2262.01	beginning	beginning
Keyboard Skills- Piano			
	2208.01		
	2264.01		
Ensembles			
	2203.xx intermediate	advanced	
	2204.xx intermediate	advanced	
	2205.xx intermediate	advanced	
	2206.xx intermediate	advanced	
	2208.xx intermediate	advanced	
	2215.xx intermediate	advanced	
	3312 intermediate	advanced	
Applied Lessons			
	2201.xx beginning	beginning	
Senior Project			
	4679.06 advanced	advanced	advanced
Music Elective			
2000+	intermediate	intermediate	intermediate
Creative Practice, Business, & Technology Track			
Music 2050			
	Music 2271		
	Music 3330		
	Bus Mhr 2500		

Music 3354

beginning to intermediate

Com 3440

Mus 3431

Mus 3432

Music 3348

Music 3460

COM 3413

COM 3466

COM 3554

Bus Mhr 3510

Bus Mhr 3665

ArtEduc 3680

COM 2540

Theatre 5321

Mus 5638

Interdisciplinary

Elective

Goal D: Repertoire and History

Goal E: Synthesis

Goal F: Performance

Goal G: Relationship between theory and composition

beginning
beginning
intermediate

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advanced

intermediate

intermediate

intermediate

beginning to
beginning to intermediate intermediate

beginning to intermediate



Goal H: Independent Study	Goal I: Basic understanding of cultural, economic and media theories as they pertain to music	Goal J: Understanding of historical and contemporary practices and patterns in music and entertainment	Goal K: Critical analysis of opportunities arising from intersetion of music, technology society and commerce
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advanced

advanced

advanced

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	intermediate	
beginning	beginning	beginning
		intermediate
	intermediate advanced intermediate	
		advanced
	intermediate beginning	
beginning	beginning	
advanced	advanced	advanced

Goal L:
Entrepreneurship

advanced

beginning

