

LSC Use Only Proposal No:
LSC Action-Date:

UWUCC Use Only Proposal No: **14-105b**
UWUCC Action-Date: **AP-11/8/14** Senate Action Date: **App 12/2/14**

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

Contact Person(s) Zack Stiegler	Email Address stiegler@iup.edu
Proposing Department/Unit Communications Media	Phone 7-3219

Check all appropriate lines and complete all information. Use a separate cover sheet for each course proposal and/or program proposal.

1. Course Proposals (check all that apply)

<input checked="" type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: _____

Proposed course prefix, number and full title, if changing: **COMM 414: Music, Media, and Culture**

2. Liberal Studies Course Designations, as appropriate

This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input type="checkbox"/> Knowledge Area	<input type="checkbox"/> Global and Multicultural Awareness	<input type="checkbox"/> Writing Across the Curriculum (W Course)
<input type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

3. Other Designations, as appropriate

<input type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
--	---

4. Program Proposals

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name: _____

Proposed program name, if changing: _____

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		8/11/14
Department Chairperson(s)		8-14-14
College Curriculum Committee Chair		11/4/14
College Dean		11/11/14
Director of Liberal Studies (as needed)		
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		11/20/14

Received
NOV 20 2014

Received
NOV 13 2014

Liberal Studies

Liberal Studies

I. Catalog Description

COMM 414: Music, Media, and Culture

Prerequisites: COMM 150, COMM major status OR COMM minor status

3 class hours

0 lab hours

3 credits

(3c-0l-3cr)

Examines the intersections between media technologies, popular music, and culture. May include technology's constant influence in musical performance, production and distribution; the music industry's marketing of popular music; popular music's relationship to cultural identity (eg. race, gender, sexuality); and music as a cultural practice.

II. Course Outcomes:

Students will be able to:

1. Identify and understand the ways in which technology shapes musical forms
2. Explain the role of technology in shaping music distribution and consumption
3. Examine music as a cultural (not merely technological) production
4. Analyze music as a vehicle for identity formation and projection
5. Compare the ways in which music and culture shape one another
6. Evaluate and understand the manner and extent to which corporate industry acts as a gatekeeper for popular music

III. Course Outline 42+2

A. Frameworks (4 hours)

1. "Musicking"
2. Critical Theory
3. Rationalization
4. Cultural Studies

B. The Popular Music Industry (3 hours)

1. Political Economy of the Music Industry
2. Industry Dynamics (corporate vs. indie)
3. The Business of Popular Music
4. Rights, Royalties, and Licensing
5. Popular Music and Cultural Transmission

In-Class Presentations: Group I (1 hour)

C. The Social Production of Popular Music (3 hours)

1. Musical Culture as Subculture
2. Music as Gendered Space
3. The Role the Producer and A&R
4. Technologization of Music

D. Popular Music and Cultural Identity (6 hours)

1. Hip Hop and Racial Identity
2. The Double Standard of Sexuality in Popular Music
3. Liminal Identities in Popular Music

E. Popular Music and the Culture of Celebrity (3)

1. Celebrity as Consumable Commodity
2. Misrecognition
3. Costs of Celebrity Culture
4. Role of Technology and Mass Media

In-Class Presentations: Group II (1 hour)

F. Technology as Instrument (6 hours)

1. Technologizing the Voice
2. Sampling, Collage, and Copyright
3. Turntablism
4. The Studio as Compositional Tool

G. Consumption and Technologies of Listening (4 hours)

1. Radio, Broadcasting, and Nostalgia
2. Radio Ownership and Deregulation
3. MP3s and Digital Music Culture
4. Format and the Listening Experience

In-Class Presentations: Group III (1 hour)

H. Audiences: Consumption, Production, and Performance (4 hours)

1. Celebrity and Fandom
2. Fan Cultures and Productive Audiences
3. Constructions of Authenticity
4. Popular Music as Social Experience

I. Music and Image (4 hours)

1. Music and Image
2. Music Video and its Impact
3. Music Video Analysis

In-Class Presentations: Group IV (1 hour)

Writing Workshop (1 hour)

Final Presentations (2 hours)

IV. Evaluation Methods

40% Listening Assignments / Journals (4 @ 10% each): Brief journal responses corresponding to assigned listening and course readings. Journals will explain the song's significance to the related readings.

20% Weekly Quizzes/Annotations: Quizzes will be short, and aim to demonstrate student understanding of that week's readings. Annotations are short writing exercises explaining a passage from the reading. Annotations will occasionally be required, but students who hand in annotations on a quiz day will be exempt from the quiz.

25% Final Project: An analytical paper, creative essay, or some other kind of written text of 8-10 pages in length. Multimedia projects with a substantial written component will also be considered. Students are strongly encouraged to meet with me to discuss projects as they develop. In addition to the paper, students will give a brief presentation on their projects during the final examination period.

10% Attendance/Participation: Participation in class activities. Short assignments will occasionally take place in class. These may be reading responses, reflective writing exercises and other means of checking your comprehension of course concepts.

5% In-Class Music Presentation: Over the course of the semester, every student (in pairs) will bring a piece of music to play for the class. Presentations will draw connections to that week's readings or raise other issues related to the course.

V. Grading Scale

A	90-100%
B	80-89%
C	70-79%
D	60-69%
F	Below 60

VI. Attendance Policy

Although there is no formal attendance policy for this class, student learning is enhanced by regular attendance and participation in class discussions, and failure to attend regularly compromises the ability to earn participation points.

VII. Required Textbooks and Other Readings

Required Textbooks:

Longhurst, Brian. (2007). *Popular Music and Society* (Second Edition). Cambridge: Polity Press.

Smit, Christopher. (2011). *The Exile of Britney Spears: A Tale of 21st Century Consumption*. Bristol: Intellect Books.

Additional Readings:

Andsager, Julie and Kimberly Roe. (2003). "What's Your Definition of Dirty, Baby? Sex in Music Video." *Sexuality & Culture* 7(3): 79-97.

- Drew, Rob. "What Would You Think if I Sang Out of Tune?" In *Karaoke Nights: An Ethnographic Rhapsody*. Walnut Creek: Alta Mira Press. 31-51.
- Eno, Brian. (1983). "The Studio as Compositional Tool." *Down Beat*. July 1983. 36-37.
- Fischer, Dawn-Elissa. (2011). "Wannabe Startin' Somethin': Michael Jackson's Critical Race Representation." *Journal of Popular Music Studies* 23(1): 96-107.
- Frith, Simon, and Angela McRobbie. (2000). "Rock and Sexuality." In *Feminism and Youth Culture*. New York: Routledge. 137-158.
- Future of Music Coalition. (2009). "Same Old Song: An Analysis of Radio Playlists in a Post-FCC Consent Decree World."
<http://futureofmusic.org/sites/default/files/FMCplaylisttrackingstudyexecsum.pdf>
- Glassner, Barry. (1999). "Makers of the Nation's Most Hazardous Music" and "Justify My Thug." In *The Culture or Fear: Why Americans Are Afraid of the Wrong Things*. New York: Basic Books. 121-127.
- Goodwin, Andrew. (1992). "A Musicology of the Image." In *Dancing in the Distraction Factory: Music, Television, and Popular Culture*. Minneapolis: University of Minnesota Press. 49-71.
- McLeod, Kembrew. (2005). "MP3s are Killing Home Taping." *Popular Music and Society* 28(4): 521-531.
- Schneiderman, Davis. (2011). "Everybody's Got Something to Hide Except Me and My Lawsuit." In *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law*. 132-151.
- Small, Christopher. (1998). "Prelude: Music and Musicking." In *Musicking: The Meanings of Performing and Listening*. Hanover: Wesleyan University Press. 1-18.
- Tacchi, Jo. (2004). "Nostalgia, Radio Listening, and Everyday Life." In *The Auditory Culture Reader*. Bloomsbury Academic.

VIII. Special Resource Requirements

None.

IX. Bibliography

- Appel, Glenn and David Hemphill. (2005). *American Popular Music: A Multicultural History*. Cengage.
- Barkley, Elizabeth. (2005). *Crossroads: The Multicultural Roots of America's Popular Music*. Pearson.
- Bennet, Andy (ed.). (2006). *The Popular Music Studies Reader*. New York: Routledge.

- Brackett, David (ed.). (2009). *Pop, Rock, and Soul Reader: Histories and Debates*. Oxford: Oxford University Press.
- Dettmar, Kevin. (2011). *Think Rock*. Prentice Hall.
- Dettmar, Kevin, and William Richey (eds.). (1999). *Reading Rock and Roll: Authenticity, Appropriation, and Aesthetics*. New York: Columbia University Press.
- Farrugia, Rebekah. (2012). *Beyond the Dance Floor: Female DJs, Technology, and Electronic Dance Music*. Bristol: Intellect Publishers.
- Frith, Simon (1996). *Performing Rites: On the Value of Popular Music*. Cambridge: Harvard University Press.
- Garafolo, Reebee. (2010). *Rockin' Out: Popular Music in the U.S.A. (5th Edition)*. : Pearson.
- Gracyk, Theodore. (2001). *I Wanna Be Me: Rock Music and the Politics of Identity*. Philadelphia: Temple University Press.
- Jones, Steve and Joli Jensen. (2005). *Afterlife as Afterimage: Understanding Posthumous Fame*. Peter Lang International.
- Joyner, David Lee. (2008). *American Popular Music*. Columbus, OH: McGraw-Hill.
- Longhurst, Brian. (2007). *Popular Music and Society (Second Edition)*. Cambridge: Polity Press.
- Middleton, Richard. (1990). *Studying Popular Music*. Philadelphia: Open University Press
- Millard, Andre. (2005). *America on Record: A History of Recorded Sound*. Cambridge: Cambridge University Press.
- Miller, Karl Hagstrom. (2010). *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*. Durham: Duke University Press.
- Moore, Allan. (2001). *Developing a Musicology of Rock*. Burlington, Vermont: Ashgate.
- Negus, Keith. (1996). *Popular Music in Theory: An Introduction*. New England: Wesleyan University Press.
- Perkins, William E. (ed). (1996). *Droppin' Science: Critical Essays on Rap Music and Hip Hop Culture*. Philadelphia: Temple University Press.
- Whitely, Sheila (ed.). (1997). *Sexing the Groove: Popular Music and Gender*. New York: Routledge.

Course Analysis Questionnaire

Section A: Details of the Course

- A1. This course advances information and media literacy by developing critical approaches to popular music. Course is designed for Communications Media majors and minors. This content cannot be incorporated into an existing course because there is no appropriate space to do so. Production courses such as COMM 249 (Basic Audio Production) and COMM 449 (Advanced Audio Production) teach skills in audio and music production; the current course complements that skill set with tools of critical analysis in constructing and deconstructing media messages.
- A2 The proposed course does not require any changes in the content of existing courses or requirements for a program.
- A3 This course has been offered as a special topics course for three semesters, the maximum allowed. Course was offered in the Spring of 2012 (30 students enrolled), Spring of 2013 (30 students enrolled), and Fall of 2014 (**enrollments pending**).
- A4 This course is not a dual-level course.
- A5 This course may not be taken for variable credit.
- A6 Yes, a number of institutions offer similar courses. For example:
- Amherst College: Seminar in Popular Music
 - Bucknell University: Music and Culture: Popular Music
 - Calvin College: Critical Approaches to Popular Music
 - Cornell University: Cultural Studies of Music
 - Oakland University: Popular Music Studies
 - Syracuse University: Popular Music Studies
 - University of California, Merced: Critical Popular Music Studies
 - University of Central Florida: (Un)Popular Music and Technoculture
 - University of Edinburgh: Making Sense of Popular Music
 - University of Iowa: Popular Music and Culture
 - University of Minnesota: Communication and Popular Music
 - University of Pittsburgh: The Study of Popular Music
 - University of Richmond: Music and Media in Popular Culture
 - University of Western Ontario: Introduction to Popular Music Studies
- A7 No.

Section B: Interdisciplinary Implications

- B1 This course will not be taught by instructors from more than one department.
- B2 The course does not conflict with courses offered in other departments.
- What is the relationship between the content of this course and the content of courses offered by other departments? Summarize your discussions (with other departments) concerning the proposed changes and indicate how any conflicts have been resolved. Please attach relevant memoranda from these departments that clarify their attitudes toward the proposed change(s).
- B3 This course will not be cross listed.

Section C: Implementation

- C1 Faculty resources are adequate. Course will be offered approximately once every two-year cycle, fitting into Dr. Stiegler's course rotation. This course will be counted as one preparation and three hours of equated workload.
- C2 No additional resources will be required for this course.
- C3 None of the resources for this course are funded by a grant.
- C4 Course will be offered once every two years (or once within every four-semester cycle). There are no seasonal restrictions on offering the course.
- C5 One section of the course will be offered in any single semester.
- C6 Course can accommodate up to 30 students. This is a reasonable amount considering the amount of writing assignments involved.
- C7 No.
- C8 This course is not a distance education course.

Section D: Miscellaneous

No additional information is necessary.