

Diversity Course Proposal Questionnaire

Please review the Diversity Requirement Objectives and Criteria before completing and submitting the questionnaire to the University Requirements Curriculum Committee (URCC) accompanied by a Course Catalog Update workflow (via FlashLine) and a typical course syllabus.

Department/School: Music

Course Number: 42165 **Credit Hours:** 3

Course Title: History of Contemporary Popular Music

Diversity Category: Domestic (U.S.) Global

Prerequisite(s): MUS 21341 Contemporary Popular Music Theory

Your responses should reflect the needs and resources of the integrated eight-campus system.

1. Explain how the course addresses specific diversity requirement objectives and criteria as a primary purpose. Please be explicit and concrete; this is the heart of the proposal.

Engage issues of racial or ethnic perceptions, attitudes, and stereotypes (taken from the Diversity Requirement, Objectives, and Criteria). This course will begin at a point in American history where the influence of African American culture and music innovation is profound. Rock and roll has its lineage in blues and jazz, styles created and innovated by African Americans. You cannot understand blues, jazz, or early rock and roll without knowledge of the artists, their contributions, and their struggles in the midst of Jim Crow-era America.

Foster appreciation of aesthetic dimensions of other traditions and cultures (taken from the Diversity Requirement Objectives and Criteria). One of the first truly integrated places in America was the bandstand. Musicians of African American and Anglo-American backgrounds worked together to create the music that has become the canon of American popular music. The individual influences of these cultures melded to create unique languages (blues, jazz, and country and western) that would be the crossroads of rock and roll's birthplace.

In addition to the contributions of African American artists and innovators, it would be impossible to properly and thoroughly discuss popular music without examining the influence of female artists and their struggles in a field that has been historically male-dominated.

2. Describe the history of previous course offerings. Attach a summary of student course evaluations. To what extent, if any, has this course been modified to meet the objectives and criteria of the diversity requirement? This is a new course.

3. For what audience would this be a particularly good diversity course? Explain.

This course would be a good choice for any upper-division music student of any background.

Due to the technical and theoretical nature of the material to be covered, this course would not be recommended for non-majors.

4. What faculty will teach this course? Have any special efforts been made to prepare these faculty members to deal with the diversity issues of this course? Explain. **Instructors with expertise in some area of the course material would be considered qualified candidates to teach this course (theory, performance, technology, history). All instructors will be made aware of the diversity portion of the course and will be provided with a copy of the Diversity Requirement Objectives, Criteria, and Guidelines.**

5. What maximum student enrollment per section do you propose? How many sections per year do you anticipate offering with current resources? What additional resources, if any, will you need?
Maximum enrollment should be between 10-15 students due the writing-intensive nature of the course. This will also provide students with an opportunity to engage in meaningful dialogue regarding the course content. This course will be offered once per year in the fall semester. There should be no additional resources required at this time.

6. How will the teaching and learning be evaluated? How will the effectiveness of the course, specifically its diversity aspect, be assessed? **The teaching will be evaluated using the normative protocol—student feedback via SSIs. Student learning will be evaluated through significant writing (essay tests and smaller written assignments), listening tests, and a major term paper.**

7. Does this course address primarily domestic (U.S.) diversity issues or global diversity issues, or both? Explain. **This course will deal mostly with diversity issues in the United States, though material through the course of the semester will take us to Europe and Jamaica. Diversity issues will be discussed in those locations as they are deemed cogent to the course material.**

Name of person preparing form: Erin M. Vaughn

Submission date: 1/3/17

Signature of chair/director verifying curriculum committee approval

Date

HISTORY OF CONTEMPORARY POPULAR MUSIC 42165 CREDITS (3 hours per week)
PREREQUISITE: MUS 21341 Contemporary Popular Music Theory

CATALOG DESCRIPTION

A study of popular music from the 1950s to the present. Course content will highlight significant artists, examine important style elements, and expose students to a variety of repertoire. This course will emphasize the use of music theory and orchestration to understand and differentiate style. An overview of the history and development of recording technology is an important component of this course.

COURSE LEARNING OUTCOMES

Students will:

1. Gain an historical perspective and practical understanding of popular music.
2. Utilize their music theory background to differentiate between various popular music styles.
3. Demonstrate a level of writing proficiency commensurate with an upper-division undergraduate standing.
4. Learn to write effectively according to the norms and practices within the discipline.

THIS IS A WRITING INTENSIVE COURSE

This course may be used to satisfy the Writing Intensive Course (WIC) requirement. The purpose of a writing-intensive course is to assist students in becoming effective writers within their major discipline. A WIC requires a substantial amount of writing, provides opportunities for guided revisions, and focuses on the writing forms and standards used in the professional life of the discipline.

TEXTBOOK

What's That Sound?, fourth edition, by John Covach and Andrew Flory. ISBN 978-0393937251. An e-book version is also available. All listening materials are available online with the purchase of this textbook. Listening examples can also be accessed on YouTube. Additional course materials will be made available in class and on Blackboard.

ATTENDANCE

Because much of the information presented in the lectures will be from outside of the textbook, regular class attendance is vital to your success in this class. You will be allowed 2 unexcused absences. Additional absences must be approved by the instructor and must be supported by documentation. **You are responsible for all material covered in the class when you are absent** (excused or unexcused). Each unexcused absence exceeding the two allowed will result in the loss of a half letter grade per absence. Below is Kent State University's excused absence criteria:

1. Occurrence of a birth or death in the immediate family. "Immediate family" is defined as spouse, parents, grandparents, brothers or sisters.

2. A severe illness in which the student is under the care of a doctor and physically unable to leave their home. A note from the doctor stating that the student was unable to attend class will be required when the student returns to class. (Students will **NOT** be excused for a doctor's appointment.)
3. A sanctioned KSU trip. Documentation from the overseeing instructor must be presented prior to the event.
4. A recognized religious holiday.
5. A required court appearance.
6. Anything beyond these four reasons will be counted as unexcused.

GRADING

Your grade will be determined by your performance on 2 written tests, 2 writing assignments, 4 listening tests, and 1 research paper. These assessments represent 1000 possible points for the course and will be broken down as follows:

TEST	Points
Written Test 1	125
Written Test 2	125
Writing Assignment 1	125
Writing Assignment 2	125
Listening Test 1	50
Listening Test 2	50
Listening Test 3	50
Listening Test 4	50
Research Paper	300
Total	1000

GRADING SCALE	
A	93-100
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	60-67

WRITTEN TESTS

Students will be assessed on two written tests that will be done in an essay format (mid-term and final). The content of these tests will be drawn from the material covered in class and will consist of 5 multi-part questions. These questions will be given out one week prior to the test date. Each test will be worth 125 points (250 points total, 25% of the final grade).

WRITING ASSIGNMENTS

There will be two writing assignments given during the semester. These assignments will focus on the contributions of a specific individual within the popular music field. The paper's subject could be an artist, songwriter, producer, engineer, or someone else that was influential in the course of popular music history (i.e., Berry Gordy, Carol Kaye, Leo Fender, Robert Moog). These papers will be a minimum of 5 pages and will be assessed on the same criteria as the final research paper. Each assignment will be worth 125 points (250 points total, 25% of the final grade).

LISTENING TESTS

There will be four listening tests during the semester. Listening tests will require you to identify significant recordings discussed in class. You will be asked to identify the recording by title and artist. You will receive a list of songs for the test one week prior to the test date. Each listening test will be worth 50 points (200 points total, 20% of the final grade).

RESEARCH PAPER

The final project will be a 10- to 12-page research paper. The topic of the paper will be related to the course content and will be determined jointly by the student and the instructor. The paper will be graded on content, organization, and mechanics (a rubric for the assignment will be given out in class). The paper will be worth 300 points (30% of the final grade).

Students will be assessed on the following criteria in descending order (content=most points, organization/presentation=fewer points, grammar/punctuation/mechanics=the fewest points) for tests and the research paper:

Content—Students must show a high degree of understanding of the material that they are engaging.

Organization and presentation—Students must present their ideas in a clear and easy-to-understand manner.

Grammar, punctuation, and mechanics—Students must demonstrate a writing competency at an upper-division undergraduate level.

PARAMETERS FOR THE GUIDED REVISION PROCESS

Students will submit an electronic draft 4 weeks prior to the due date. The instructor will make comments on the electronic document and return it to the student within one week. Each student will have one week to make revisions once they have received the comments from the instructor. After the revisions have been made, an out-of-class consultation (in-person or Skype) will be scheduled. At this time, the

instructor will make final comments regarding the draft. Students will have one week to make any final revisions based on that consultation before the final paper is due.

MAKE-UP TESTS

Make-up tests may only be taken in the event of the following: 1) a birth or death in your immediate family at the time of, or reasonably prior to, the test; 2) illness requiring the care of a physician that prevents you from leaving your residence for any responsibilities or other activities; 3) direct involvement in a conflicting KSU-sponsored activity; 4) a recognized religious holiday; 5) a required court appearance. Written documentation is required for any of the above; otherwise, the absence will be treated as unexcused, and the test will not be made up. Such documentation must be provided in writing to the instructor within one week of the date of the missed test. Otherwise, no make-up test will be given.

TENTATIVE COURSE CALENDAR

WEEK 1	RUBRIC FOR WRITING ASSIGNMENT #1 DISTRIBUTED STYLE GUIDE AND GENERAL WRITING PROCEDURES Introduction, course overview, and What is Rock? The World Before Rock and Roll Recording Technology to 1955
WEEK 2	STYLE GUIDE AND GENERAL WRITING PROCEDURES The World Before Rock and Roll The First Flourishing of Rock and Roll Recording Technology to 1955
WEEK 3	LISTENING LIST FOR LISTENING TEST #1 DISTRIBUTED The Demise of Rock and the Promise of Soul
WEEK 4	LISTENING TEST #1 The Beatles and the British Invasion Recording Technology 1955-1965
WEEK 5	WRITING ASSIGNMENT #1 DUE RUBRIC FOR WRITING ASSIGNMENT #2 DISTRIBUTED The Beatles and the British Invasion American Responses Recording Technology 1955-1965
WEEK 6	PAPER TOPICS SELECTED QUESTIONS FOR MID-TERM AND LISTENING LIST FOR LISTENING TEST #2 DISTRIBUTED American Responses Motown Pop and Southern Soul Recording technology 1965-1975

WEEK 7	MID-TERM LISTENING TEST #2 Psychedelia
WEEK 8	Psychedelia Recording Technology 1965-1975
WEEK 9	WRITING ASSIGNMENT #2 DUE The Growing Rock Monster Recording Technology 1975-1985
WEEK 10	LISTENING LIST FOR LISTENING TEST #3 DISTRIBUTED The Growing Rock Monster Black Pop, Reggae, and the Rise of Disco Recording Technology 1975-1985
WEEK 11	LISTENING TEST #3 PAPER DRAFT DUE Mainstream Rock, Punk, and New Wave/I Want My MTV
WEEK 12	DRAFT COMMENTS RETURNED PAPER REVISIONS Mainstream Rock, Punk, and New Wave/I Want My MTV Recording Technology 1985-1995
WEEK 13	PAPER REVISIONS/PAPER CONSULTATION Heavy Metal, Rap, and the Rise of Alternative Music Recording Technology 1985-1995
WEEK 14	QUESTIONS FOR WRITTEN FINAL AND LISTENING LIST FOR LISTENING TEST #4 DISTRIBUTED PAPER REVISIONS Heavy Metal, Rap, and the Rise of Alternative Music Recording Technology 1995-present
WEEK 15	LISTENING TEST #4 RESEARCH PAPER DUE Heavy Metal, Rap, and the Rise of Alternative Music
FINALS WEEK	WRITTEN FINAL Time and location TBA

Writing-Intensive Course (WIC) Information Form

Please consult the WIC Guidelines as you respond to each item on this form.

Effective Term: Fall 2017

Course Subject and Number: 42165 Credit Hours: 3

Course Title: **History of Contemporary Popular Music**

New Proposal

Revised Proposal (If revised, attach copy of previous WIC Information Form.)

Complete a Course Catalog Update workflow. Separately, attach master syllabus for the course to this form before submitting. The *course objectives* section of the syllabus must include the *goals of the writing component*, and *grade percentages* on written assignments must be clearly stated on the syllabus.

1. Describe the writing assignments for this course, including the nature and extent of each assignment.

Students will be assessed on 2 written tests that will be done in an essay format. The content of these tests will be drawn from the material covered in class and will consist of 5 multi-part questions. Each test will be worth 125 points (250 points total). Students will be assessed on 2 writing assignments. These assignments will focus on the contributions of a specific individual within the popular music field. Each assignment will be worth 125 points (250 points total). Students will also be assessed on 4 listening tests. Each test will be worth 50 points (200 points total). The final project will be a 10- to 12-page research paper. The topic of the paper will be related to the course content and will be determined jointly by the student and the instructor. The paper will be worth 300 points.

2. Explain how the writing assignments are representative writing of this discipline and how writing assignments are integrated into the course content.

The tests and research paper will require students to engage all aspects of the course content. Important musicians and their contributions, differentiation and analysis of popular music styles, and the impact technology has had on the music industry will be reinforced within the requirements of the written assessments. Depending upon the topic selected, one of these areas may be given more attention than the others for the research paper. The paper will conform to the APA style guide, which is currently used at the Stark campus for all undergraduate writing courses. This will give students an opportunity to learn standard academic writing procedures as they relate to formatting, citations, footnotes/end notes, and preparing a comprehensive bibliography.

3. In what ways does the course provide instruction on the elements writing in the discipline?

A sufficient amount of class time will be spent going over the style guide, general academic writing procedures in music, and general expectations of an upper-division research paper of this magnitude.

4. Which writing assignment provides an opportunity for revision prior to grading?

The research paper will involve guided revisions.

5. Describe the instructional methods that will be used to provide guided revision on the draft document prior to assigning a grade.

Students will submit an electronic draft 4 weeks prior to the due date. The instructor will make comments on the electronic document and return it to the student within one week. Each student will have one week to make revisions once they have received the comments from the instructor. After the revisions have been made, an out-of-class consultation (in-person or via Skype) will be scheduled. At this time, the instructor will make final comments regarding the draft. Students will have one week to make any final revisions based on that consultation before the final paper is due.

6. What elements of writing are included in the assessment of the student's writing performance?

Students will be assessed on the following criteria in descending order (content=most points, organization/presentation=fewer points, grammar/punctuation/mechanics=the fewest points) for tests and the research paper:

Content—Students must show a high degree of understanding of the material that they are engaging.

Organization and presentation—Students must present their ideas in a clear and easy-to-understand manner.

Grammar, punctuation, and mechanics—Students must demonstrate a writing competency at an upper-division undergraduate level.

7. What percentage of the final course grade is based on each individual writing assignment and what is the total percentage of the final course grade that is based on the writing? If the final grade percentage is below 50 percent, what efforts have

been made to meet this standard? Why should an exception be approved for this course?

Each written test (2) will account for 12.5% of the final grade. Each writing assignment (2) will account for 12.5% of the final grade. The research paper will represent 30% of the final grade. 80% of the final course grade will be based on the student's writing ability.

8. What is the expected class size?

10 to 15 students.

9. In what ways will your unit communicate expectations described in this proposal to faculty who will be teaching this course? In what ways will your unit maintain standards across multiple sections and over time as instructors change?

While there will be room for individual teaching styles, the course goals, objectives, structure, and learning outcomes will be clearly expressed in the syllabus. The syllabus will be the guiding document. A full-time faculty "lead" will be in place to oversee adjunct faculty in the teaching of this course. Course content will be reviewed and updated as needed on a periodic basis.

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Date Received by URCC _____ *Date Approved by EPC* _____

Date Approved by URCC _____ *Date Removed as WIC* _____