

Abilene Approval Chart for Curriculum Changes

A = Approve I = Information Item R = Respond in Writing

Course Number MUSM 232 or Degree Plan(s) _____

State the requested change and reason. A memo may be attached if more space is necessary.

Application for the Cultural Literacy General Education menu for MUSM 232, Survey of Popular Music.

Indicate the requested change.

	Change to a Course	Dept./School ¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	President
1.	Title (description unchanged)	A	A	A	I	–	I	I	I
2.	Description (not affecting content)	A	A	A	I	–	I	I	I
3.	Course term(s)	A	I	A	I	–	I	I	I
4.	Content (change of course outcomes)	A	A	A	I	–	I	A	I
5.	Number of hours (lecture, lab, contact)	A	A	A	A	–	A	A	I
6.	Course number within the hundred	A	A	I	I	–	I	I	I
7.	Course number beyond the hundred	A	A	A	A	–	A	A	I
8.	Prerequisites	A	A	A	I	–	I	I	I
9.	Course fee(s)	A	–	A	–	–	–	A	I
10.	From U to G <i>or</i> G to U	A	A	A	A	–	A	A	I
11.	Cross-list course	A	A	A	A	–	A	A	I
12.	Department of record	A	A	A	A	–	A	A	I
13.	Close a course	A	A	A	A	–	A	A	I
14.	New course (includes combining or splitting courses)	A	A	A	A	–	A	A	I

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	Change to the University Requirements (All Campuses)	Dept./School¹	College	Dean	TEC	UGEC	AUAC/Grad	Provost	Faculty	President	Trustees
1.	University Requirements — Change course outcomes of an included course ²	A	A	A	—	A	—	A	—	A	—
2.	University Requirements — Add or drop a required course from the University Requirements ²	A	A	A	—	A	—	A	A	A	—
3. ✓	University Requirements — Add or drop a course from a menu within the University Requirements ²	A	—	—	—	A	—	A	—	A	—
4.	University Requirements — Change hours within a menu in the University Requirements ²	A	A	A	—	A	—	A	A	A	—
	Change to Catalog Information (for Campus)										
1.	General Requirements for Bachelor's Degrees and Associate's Degrees	—	—	—	—	—	A	A	A	A	—
2.	Policies governing academic probation and suspension	—	—	—	—	—	A	A	A	A	—
3.	Requirements for graduating with honors	—	—	—	—	—	A	A	A	A	—
	Change to a Degree Plan Proposed by Faculty or College										
5.	Educational Program — Revise ³	A	A	A	A	—	A	A	—	A	—
6.	Educational Program — Adopt/change admission requirements	A	A	A	A	—	A	A	—	A	—
7.	Educational Program — Add ³	A	A	A	A	—	A	A	A	A	I
8.	Educational Program — Discontinue	A	A	A	A	—	A	A	A	A	I
9.	GPA — Revise program-required GPAs	A	A	A	A	—	A	A	—	A	—
10.	Minor — Revise	A	A	A	I	—	I	I	—	I	—
11.	Minor — Add	A	A	A	A	—	A	A	—	A	—
12.	Minor — Discontinue	A	A	A	A	—	A	A	—	A	—
13.	Degree — Add	A	A	A	A	—	A	A	A	A	I
14.	Degree — Discontinue	A	A	A	A	—	A	A	A	A	I
	Change to a Degree Plan Proposed By Provost										
15.	Educational Program — Discontinue	R	—	R	A	—	A	A	A	A	I
16.	Minor — Discontinue	R	—	R	A	—	A	A	—	A	—
17.	Degree — Discontinue	R	—	R	A	—	A	A	A	A	I

¹ When an academic unit does not have a council, the UGEC and/or UUAC will serve as its academic council, depending on the nature of the issue.

² Courses that satisfy ACU's University Requirements will normally have lower-level numbering, be free of prerequisites and co-requisites, appeal to more than one or two majors, and "not narrowly focus on those skills, techniques, and procedures specific to a particular occupation or profession" (SACS 2.7.3). Departments may request exceptions to the first three criteria.

³ For undergraduate majors, a minimum of 30 hours is required. These programs must have a minimum of 6 elective hours, unless the requirements of external accrediting bodies make it impossible.

Department/School Chair(s)	
 _____ <i>Signature</i>	9/16/2022 _____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

College Academic Council(s)	
_____ <i>Signature</i>	_____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

Dean(s)	
_____ <i>Signature</i>	_____ <i>Approval date</i>
_____ <i>Signature</i>	_____ <i>Approval date</i>

Teacher Education Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

University General Education Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Abilene Undergraduate Academic Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Graduate Council	
_____ <i>Chair's signature</i>	_____ <i>Approval date</i>

Provost	
_____ <i>Signature</i>	_____ <i>Approval date</i>

Faculty	
_____ <i>Chair of Faculty Senate</i>	_____ <i>Approval date</i>

President	
_____ <i>Signature</i>	_____ <i>Approval date</i>

Application for Cultural Literacy Menu

Guidelines For All General Education Courses

1. All general education courses must be 100-level or above.
2. General education courses should present a breadth of knowledge, not focusing on skills, techniques, and procedures specific to a particular occupation or profession.
3. Individual courses will fulfill only a single general education requirement.
4. Courses free of prerequisites are preferred. Applications to add courses with prerequisites must provide additional evidence that the course contributes to a student's breadth of knowledge and is not specific to a particular occupation or profession.
5. Each course may appear on a maximum of two menus that accept applications (arts and humanities, cultural literacy, life and physical sciences, and social and behavioral sciences).

Cultural Literacy Description

Courses within this domain provide students opportunity to develop informed discourse and understand the interconnectedness of diverse peoples. Additionally, students will courageously interrogate their own internal processes about diversity and equity. Courses satisfying this menu will assist students to 1) explore global, historical, and cultural experiences of diverse populations, and 2) interrogate one's internal and external views and values for greater self-awareness.

Instructions

Complete this form and submit it with a course syllabus and approval chart to the University General Education Council. Faculty submitting an application should be prepared to perform annual assessment for their course. The assessment will be conducted with the rubric included in this course application.

Subject code, course number, and title of course:	MUSM 232 Survey of Popular Music
Terms offered:	Summer
Catalog description:	Surveys the musical, historical and social aspects of popular music in America from the late nineteenth century to the present. Emphasis on representative genres (including Tin Pan Alley, Blues, Country and Western, Big Band, Rock and Roll, Rhythm and Blues, Punk, Heavy Metal, and Hip Hop), characteristics, styles and performers.
Course prerequisites:	None

Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	None
Other general education menus on which the course appears or you are applying for:	Humanities

Description of Menu Fit

Please describe how your class fits into the Cultural Literacy Menu (200 words or less). The course description, this statement, and the course syllabus together should demonstrate that a substantial portion of the course content (about half) is dedicated to issues involving the three relevant outcomes listed below.

This course exposes students to music cultures and subcultures of the past by examining “the musical, historical, and social aspects of popular music in America from the late nineteenth century to the present” (course description). Students will understand prevailing cultural ideas and events (religious, philosophical, aesthetic, political, etc.) of the different eras and how they affected the music world and musical style, i.e., how cultural practices are expressed and embodied through the language of music. It engages these cultures aesthetically by developing students’ analytical skills and knowledge so they can “appreciate music as a reflection of the varieties of human experience” (competency 6 in syllabus). Students employ these analytical skills and the required vocabulary to identify stylistic characteristics (competency 1), to recognize genres and styles (competency 2), to articulate ideas about music (competency 3), and to evaluate musical performances (competency 5), thereby demonstrating competent discourse in cultural experiences of diverse populations. Various accounts of cultural hegemony form part of the historical narrative, such as in blackface minstrelsy, music theatre in the early twentieth century, and in the birth of Rock and Roll in the 1950s. The course requires students to read and listen to songs and accounts created by artists whose work connects social inequality with personal experience (such as in the Billie Holiday assignment).

Prerequisites

If the course has prerequisites, provide evidence that the course contributes to a student’s breadth of knowledge. Also provide evidence that the course content is not specific to a particular occupation or profession (200 words or less).

There are no prerequisites. Any student is eligible for the course, as the syllabus says.

Relevant Outcomes

At a minimum, a course applying to the Cultural Literacy menu must use at least one topic or activity listed below each of the mapped outcomes:

- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
 - Account for and explain divergent perspectives on cultural phenomenon (e.g., female face-coverings in Islamic communities, “nepotism” in collectivistic contexts, aesthetic values in a certain historical period, etc.).
 - Demonstrate how social and historical contexts shape a community’s worldview or cultural commitments.
 - Study or write a case study of inculturation, ritual, or morality that emerges from a specific cultural context.
 - Identify underlying values, ideologies, perspectives, and attitudes that account for external cultural practices and products of a specific culture, particularly as these are expressed through its language.
 - Through measurable assessments, compare the cultural perspectives of another culture with those of a student’s own culture and reflect through adequate speech (oral or written) on how this knowledge prepares them to be culturally sensitive professionals.
- B2: Understand the interconnectedness of human experience with a posture of humility while celebrating difference.
 - Reflect on a specific issue(s) considering the notion of cultural humility or ethnorelativity.
 - Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.
 - Engage in and reflect upon a special event or celebration that highlights a different cultural background.
 - Requires students to attend and actively participate in an event honoring or presenting one or more aspects of a racial/cultural group that they do not identify with and respond to that event by a writing assignment or another medium.
 - Study and evaluate an accepted institutional or association statement on culture, race, or diversity (e.g., [UN Declaration on Cultural Diversity](#), [American Anthropological Association Declaration on Anthropology and Human Rights](#), etc.) and reflect upon it from a discipline-specific and/or faith perspective.
 - Require students to both recognize and demonstrate their respect for differences along at least two of the following axes of difference: gender, class, religion, sexuality, disability, age, or a major cultural difference (e.g., race, ethnicity, individualism-collectivism, high-low power distance orientation, high-low uncertainty avoidance, etc.).
 - Analyze attitudes and practices of working with those of differing cultural perspectives (at the micro, mezzo, and macro levels) with a presence of humility while learning, communicating, offering help, and making decisions in professional practice and settings.
 - Create a rationale (moral, ethical, religious) for maintaining an interpersonal stance that is other-oriented (open to the other) in relation to aspects of

cultural identity that are most important to a person or persons of a different cultural perspective.

- Reflect upon the cultural dimensions of complex challenges of human interconnections (e.g., changing relations within and between human communities, changing relations with ecological and climatic conditions, shifts in technology, migration, environmental degradation, new technologies, etc.).
- B3: Interrogate one's internal and external views and values for greater self-awareness.
 - Reflect upon one's social location regarding race and at least two of the following: gender, class, sexuality, disability, age.
 - Create a framework to discuss and demonstrate critical reflection up cultural differences in the workplace
 - Feature personal reflections which involves diverse cultural perspectives not typical of mainstream North American culture.
 - Feature personal reflections on the intersection of biography (identifying the origins of the content of their reflections) and social inequality/injustice on race, gender, sexuality, social class, disability, and/or age
 - Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.
 - Examine systems of privilege and oppression that shape students' perspectives, values, and behavior, with a focus on race, gender, sexuality, social class, disability, and/or age.
 - Require students to examine critically their social location regarding race as a system of inequality and at least two of the following: gender, sexuality, disability, age as systems of inequality.
 - No less than 50% of course content focuses on one or more of the following: cultural difference, power, privilege, structural and institutional inequality.
 - No less than 40% of course content features diverse sources of knowledge integrated throughout the semester, including but not limited to indigenous, spiritual, community-centered, or otherwise marginalized knowledges.
 - No less than 40% of the course content focuses on structural and institutional social change in one or more of the following contexts: campus, community, state, nation, global region, or global system.
 - Provide an account of why it is important not be neutral regarding power relations and cultural hegemony, especially white supremacy, and all forms of racism.

From the lists above, indicate which topic or activity fulfills this course's connection to each learning outcome.

Outcome	Topic or Activity
Outcome B1	Identify underlying values, ideologies, perspectives, and attitudes that account for external cultural practices and products of a specific culture, particularly as these are expressed through its language.

Outcome B2	Evaluate appreciatively the music, ritual, art, theatre, or religious expression of a different culture.
Outcome B3	Require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience.

Assessment

Ideally, assessment will occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. These artifacts may be the same as the activities listed in the Relevant Outcomes section. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome B1	Song Critique
Outcome B2	Song Critique
Outcome B3	Benny Goodman / Billie Holiday reflection blog assignment

Please use the following rubric to perform assessment each year.

Student Learning Outcome B1

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.	Shows little to no understanding of two or more of the areas of different experiences of diverse populations.	Conversant in experiences of diverse populations.	Demonstrates exceptional depth of understanding in discourse in all three areas of different experiences of diverse populations.

Student Learning Outcome B2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Understand the interconnectedness of the human experience with a posture of humility.	Shows little to no understanding about connections among people and/or expresses cultural superiority.	Able to express understanding about connections among people and express that one's own culture or experiences are not superior to others.	Clearly expresses understanding about a connected, shared human experience and clearly expresses humility of perspective on human experiences.
Celebrate difference among people.	Unable to express value in the differences among individuals and/or cultures.	Able to express value in the differences among individuals and/or cultures.	Expresses persuasive advocacy for valuing human difference.

Student Learning Outcome B3

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Interrogate one's internal and external views and values for greater self-awareness.	Unable to acknowledge having a unique cultural viewpoint and/or unable to analyze the factors that contribute to it.	Expresses self-examination of a cultural viewpoint and expresses a conclusion about any potential individual blind spots due to that perspective.	Clearly expresses a thorough self-examination of one or more cultural viewpoints, expresses a conclusion about any potential individual blind spots due to that perspective, and expresses a plan for growth.

MUSM 232.W2

Survey of Popular Music

Kristin Ward

Summer Online 2022

Office Hours: by appointment

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ACU Mission Statement: To educate students for Christian service and leadership throughout the world.

College of Arts and Sciences Mission Statement: To educate students for worldwide Christian service and leadership through programs of study and other learning experiences that blend a liberal arts education with professional and career education.

Music Department Objective: To develop and inspire students artistically as comprehensive musicians.

Student Audience and Prerequisites

“Survey of Popular Music” meets the Fine Arts requirement of the General Education core. Any student is eligible to take this class. The course could also be an elective.

The course is designed for any student with an interest in music. There are no prerequisite skills.

Catalog Description

Surveys the musical, historical and social aspects of popular music in America from the late nineteenth century to the present. Emphasis on representative genres (including Tin Pan Alley, Blues, Country and Western, Big Band, Rock and Roll, Rhythm and Blues, Punk, Heavy Metal, and Hip Hop), characteristics, styles and performers.

Course Description and Objectives

Students will be introduced to a varied repertory of music from various popular music styles through in-class listening activities using commercial audio and video recordings and class discussions. Students will also develop a working vocabulary of musical terms and will learn to apply these terms to various popular music styles. Finally, students will apply acquired research

and analytical skills through individual or small group presentations on a representative work of popular music.

The main topics of this course include Tin Pan Alley, American Musical Theater, Jazz in New Orleans and Chicago, the Blues, Swing, Country Music (origins and commercialization), the Nashville Sound, Bluegrass, Young Country, Rock and Roll (origins), Fifties Pop, Folk Rock, British Invasion, Psychedelic Rock, Motown, Progressive Rock, Reggae, Hard and Soft Rock, Techno, recent world influences. Representative composers and works will illustrate each of the above styles.

Course Competences and Measurements

Competency	Measurement Instrument	Measurement Standard
1 Students will identify stylistic characteristics of music from various time periods.	Quizzes and exams; Written song/genre critiques	A: Students will correctly identify style characteristics when prompted. B: Students will appropriately identify and reflect on style characteristics in live performances.
2 Students will recognize and differentiate selected audio examples from various genres and time periods.	Listening exams	A: Students will correctly identify the examples. B: Students will make educated guesses with appropriate support for examples never heard before.
3 Students will recognize and apply specific musical terms to the discussion of musical characteristics and styles of selected genres and time periods.	Quizzes and exams; Written song critiques	A: Students will correctly identify terms on objective tests. B: Musical and technical terms are used in an appropriate context.

			C: Terms are applied with appropriate nuance; not superficially or inappropriately.
4	Students will actively participate in class discussions and performance activities.	Discussion and music-making activities.	A: Students will engage with reflective and appropriate questions and comments. B: Students will encourage participation among peers.
5	Students will analyze and evaluate musical performances.	Written song/genre critiques	A: Students will correctly identify genres and styles heard in a performance. B: Students will articulate how specific works conform or deviate from expectations. C: Students will defend statements of opinion and taste with
6	Students will appreciate music as a reflection of the varieties of human experience.	Written reflections on individual songs /genres	A: Students will discuss musical works with appropriate nuance; not superficially or inappropriately. B: Students will approach unfamiliar music from an objective point of view.

ACADEMIC INTEGRITY:

Violations of academic integrity and other forms of cheating, as defined in ACU's Academic Integrity Policy, involve the intention to deceive or mislead or misrepresent, and therefore are a form of lying and represent actions contrary to the behavioral norms that flow from the nature of God. Violations will be addressed as described in the Policy. While the university enforces the Policy, the most powerful motive for integrity and truthfulness comes from one's desire to imitate God's nature

in our lives. Every member of the faculty, staff and student body is responsible for protecting the integrity of learning, scholarship and research. The full Policy is available for review at the Provost's office web site:

www.acu.edu/campusoffices/campuslife/documents/AcadIntegrityPolicy.pdf (Links to an external site.)[Links to an external site.](#)

SPECIAL NEEDS: Americans with Disabilities Act (ADA)

If you have a diagnosed disability, please notify Alpha Academic Services (674-2750) before or immediately after your first scheduled class meeting. After your disability has been verified, your instructor will work with you and Alpha Academic Services to provide reasonable accommodations to ensure that you have a fair opportunity to perform in the course.

ASSESSMENT

Exams

Exams will consist of objective questions (multiple choice and matching) over terms, people, works, and other information from online lectures and reading assignments. A portion of each test will be listening and will cover the recordings discussed in the text. A review sheet will precede each exam.

Reading Quizzes

A multiple choice quiz will follow each chapter in the Joyner text. You will have 5 minutes to complete the 10 questions. There will be only one (1) chance to take the reading quiz, so plan for an uninterrupted time to devote to it.

Final Exam

The final exam will consist of objective material from throughout the course along with selective listening examples. There will also be short answer responses. A review will precede the final exam.

Rock Song Project

Several years ago, *Q Magazine* (a British contemporary culture journal) came up with a list of 100 Songs that Changed the World. You will create a case study for a "Song that Changed the World" using the *Q Magazine* selections as a guide (obviously, you cannot use one of those songs). The song you choose should be a Rock song from the mid-1950s to the present. You may use a song that is mentioned in the book, but do not choose one from the Audio Anthology. More information about the project will be on the course website. **Due: Wednesday, June 15.**

Class Participation

You are expected to participate in class discussion by asking questions, responding to questions, and making observations about the music.

There will also be reflection blog assignments and critiques to evaluate certain songs and discuss the musical genres as a whole and their impact on society.

For example, one reflection blog assignment includes a study of Benny Goodman, who was one of the first jazz bandleaders to hire both Black and white musicians and integrate them for both Black and white audiences. What was the impact of that? Another reflection blog assignment is to look at the life and music of Billie Holiday, specifically at the song “Strange Fruit”, which clearly protests the lynching of Black Americans.

EVALUATION

Above average work should reflect above average effort, insight, and attention to detail. Average responses to the discussion board revealing little original thinking, a hurried reading of the assigned text, or careless writing.

Following is the breakdown for figuring the course grade:

Examinations (4 total)	40%	
Readings Quizzes (20 total)*	20%	*one for each of the 24 chapters; I will drop the 4 lowest scores.
Final Examination	15%	
Rock Song Project	10%	
Class Participation/Assignments	15%	
TOTAL	100%	

Grading Scale: 100-90%=A; 89-80%=B; 79-70%=C; 69-60%=D; 59%-0%=F

TEXT REQUIREMENTS:

David Joyner, *American Popular Music*, 3rd ed. New York: McGraw-Hill, 2008. You may purchase this in the bookstore or on Amazon.com.

CHRISTIAN PERSPECTIVES:

“At night I remember my music; I meditate in my heart, and my spirit ponders.” – Psalm 77:6

Holman Christian Standard Bible

“Next to the Word of God, the noble art of music is the greatest treasure in the world.”

Martin Luther

Music is one of God’s greatest gifts, and all major faith traditions hold music as central to their expression of worship. While American popular music is a relatively recent addition to the musical world, it has been vitally important in shaping music domestically and internationally. It is important to examine this music critically and aesthetically as it relates to your own tastes and opinions and to learn to defend those opinions with well-reasoned, well-supported arguments.

Part of our investigation will be issues of "freedom of speech" and "artistic freedom" versus the good of our society-at-large. Consequently, some of these song-texts and some of our text material will contain references, language, and/or content that some persons may find to be vulgar, controversial, or blasphemous. While all of these song-texts have been freely broadcast on public radio stations, it remains that responsibility of each student to carefully consider each text for its artistic and music merits. Concerns about any specific work may be brought to my attention at any time.

Course Calendar – Survey of Pop Online Summer II 2022

Module 0 – opened Wednesday, May 31

UNIT 1 – Elements of Music – opens Monday, June 5

Module 1 - What is Music and What is Popular Music?

Module 2 – Instruments, Voices, and Forms

EXAM 1 – Elements of Music: open **Wed-Thu, June 7-8**

Unit 1 Module Assignments and Discussion Posts must be completed by **Thu, June 8**

UNIT 2 – Jazz (part 1) – opens Thursday, June 8

Module 3 - Nineteenth Century and Tin Pan Alley, Ch 1

Module 4 - Broadway: The American Musical, Ch 2

Module 5 - African Traditions and the Blues, Ch 3-5

UNIT 2 – Jazz (part 2) – opens Saturday, June 10

Module 6 - Jazz in New Orleans and Chicago, Ch 6-7

Module 7 - Jazz in the Swing Era & after WWII, Ch 8-9

EXAM 2 – Jazz: open **Mon-Tue, June 12-13**

Unit 2 Module Assignments, Reading Quizzes & Discussion Posts completed by **Tue, June 13**

UNIT 3 – Country Music – opens Tuesday, June 13

Module 8 - Early Country, Ch 10-11

Module 9 - Bakersfield, Nashville and Austin, Ch 12-13

Module 10 - Bluegrass and Young Country, Ch 14

EXAM 3 – Country Music: open **Thu-Fri, June 15-16**

Unit 3 Module Assignments, Reading Quizzes & Discussion Posts completed by **Fri, June 16**

UNIT 4 – Rock (part 1) – opens Friday, June 16

Module 11 - Early Rock and Roll and Flamboyant Rock, Ch 15-16

Module 12 - The British Invasion and the American Reaction, Ch 17

Module 13 - The 1960s: Psychedelic Roots & Soul, Ch 18-19

Complete part 1 reading assignments by Sun, June 18

UNIT 4 – Rock (part 2) – opens Monday, June 19

Module 14 - The 1970s & 80s: Prog, Heavy Metal & Mainstream Pop, Ch 20-22

Module 15 - The 1990s & 2000s: Alternative and Hip Hop, Ch 23-24

EXAM 4 – Rock Music: open **Wed-Thu, June 21-22**

Unit 4 Module Assignments, Reading Quizzes & Discussion Posts completed by **Wed, June 21**

ROCK SONG PROJECT: due by midnight, **Wednesday, June 21**

FINAL EXAM: open **Thu-Fri, June 22-23**