

Abilene Approval Chart for Curriculum Changes

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

Course Number: **MUSM 235 A Journey in American Music**

or Degree Plan(s):

Add to the Cultural Literacy and Arts and Humanities menus

		Dept./School	College	Dean	TEC	AUAC/Grad	Provost
	Campus-Level Academic Review¹						
	Change to a Course Include signatures from all chairs/program directors for cross-listed courses. ¹						
1.	Title (description unchanged)	A	A	A	I	I	I
2.	Description (not affecting content)	A	A	A	I	I	I
3.	Course term(s)	A	I	A	I	I	I
4.	Content (change of course outcomes)	A	A	A	I	I	A
5.	Number of credit hours	A	A	A	A	A	A
6.	Course number within the hundred	A	A	I	I	I	I
7.	Course number beyond the hundred	A	A	A	A	A	A
8.	Prerequisites	A	A	A	I	I	I
9.	Course restriction (e.g., majors only, junior standing)	A	A	A	A	A	A
10.	Level change (U to G or G to U)	A	A	A	A	A	A
11.	Cross list course	A	A	A	A	A	A
12.	Department of record	A	A	A	A	A	A
13.	Open or close a course	A	A	A	A	A	A
	Change to a Degree Plan						
14.	Educational Program — Revise	A	A	A	A	A	A
15.	Educational Program — Adopt/revise admission requirements	A	A	A	A	A	A
16.	GPA — Revise program-required GPA	A	A	A	A	A	A
17.	Minor — Revise	A	A	A	A	A	A

		Dept./School	College	Dean	TEC	AUAC/Grad	Provost	Campus Faculty	Senior VPAA	President
	Full Review									
	Change to Catalog Information (for Campus)									
18.	General requirements for Bachelor's and Associate Degrees	-	-	-	-	A	A	A	A	I
19.	Policies governing academic probation and suspension	-	-	-	-	A	A	A	A	I
20.	Requirements for graduating with honors	-	-	-	-	A	A	A	A	I
	Change to a Degree Plan									
21.	Educational Program — Add or Discontinue ²³	A	A	A	A	A	A	A	A	I
22.	Educational Program — Discontinue (Provost-proposed)	R	-	R	A	A	A	A	A	I
23.	Minor — Add or Discontinue	A	A	A	A	A	A	-	A	I
24.	Minor — Discontinue (Provost-proposed)	R	-	R	A	A	A	-	A	I
25.	Degree — Add or Discontinue	A	A	A	A	A	A	A	A	I
26.	Degree — Discontinue (Provost-proposed)	R	-	R	A	A	A	A	A	I

		Dept./School	College	Dean	AUAC	Provost	UGEC	University Faculty	Senior VPAA	President
	Change to General Education Requirements for Undergraduates (System)									
27.	Change course outcomes of an included course	A	A	A	A	A	A	-	A	I
28.	Add or drop a required course from the General Education Requirements	A	-	A	-	A	A	A	A	I
29.	Add or drop a course from a menu within the General Education Requirements	A	-	A	-	A	A	-	A	I
30.	Comprehensive revision of General Education Requirements	-	-	-	-	A	A	A	A	I

Notes

² Any change to a cross-listed course requires the signature of both department chairs or program directors overseeing the course to ensure that the courses stay in sync. This includes courses taught at other campuses (e.g. BIBL 101 and BIBO 101).

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. Master's programs must include a minimum of 30 hours, and doctoral programs must include a minimum of 30 hours beyond the master's.

⁴ When a department/school or dean proposes closing a program, approval routing follows the typical process beginning with the department/school. An administrative proposal by the provost or senior vice president for academic affairs would follow the "provost-proposed" routing on the chart.

Updated 8/1/2023

	Department/School(s) Matt Roberson	2/19/25
Chair Signature		Date

Chair/Program Director Signature	Date
----------------------------------	------

College Academic Council(s)

Chair Signature	Date
-----------------	------

Chair Signature	Date
-----------------	------

	Dean(s)	
		2/20/25
Signature		Date

Signature	Date
-----------	------

Teacher Education Council

Signature	Date
-----------	------

**Campus Academic Council:
Abilene Undergraduate or Abilene Graduate**

Signature	Date
-----------	------

Provost



Feb 24, 2025

Signature

Date

University General Education Council

Signature

Date

University Faculty

Abilene Faculty Senate Chair signature

Date

Dallas Faculty Council Chair signature

Date

Senior Vice President for Academic Affairs

Signature

Date

President

Signature

Date

Application for Arts and Humanities 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).

Arts and Humanities Description

Courses within this domain will expose students to other cultures, time periods, and points of view through a wide variety of media. Emphasis will be placed on understanding the human condition, relevance and aesthetics of rhetorical claims, interrogating one's own personal worldviews, and drawing conclusions from analysis of artifacts.

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. See the last page of this document for explanation of disciplines that will be considered for the menu.

Subject code, course number, and title of course:	MUSM 235 Journey into American Music
Terms offered:	Each Fall
Catalog description:	A documentary journey into American and its music during the last hundred years, focusing on iconic, live performances.
Course prerequisites:	None
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	
Other general education menus on which the course appears or you are applying for:	Cultural Literacy

Description of Menu Fit

Please describe how your class fits into the Arts and Humanities Menu (200 words or less).

This is a music history course, one of the humanities disciplines listed below. As such, it exposes students to cultures of the past by exploring case studies, narrated in documentary-style films lasting about half an hour. The cases consist of live music performances in the United States during the past century, ones that have attained an iconic status in America's collective cultural memory. I've chosen these specific performances because each stands as an exceptional moment in American music and indeed often in American history, and they provide fascinating inroads into America's cultural past. After the documentary introduction, students explore a variety of primary and secondary source materials (such as readings, recordings, and videos) related to the case and its central theme(s). These themes, such as race and stereotypes, authenticity, identity, sexuality, and the sacred shed light on the human condition expressed, consumed, and shared in these performances. Next, I'll pose a question related to the case, and students engage in discussions that will invite diverse and inclusive points of view.

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).

As stated in the syllabus, this course has no prerequisites and is open to all students, regardless of musical background.

Relevant Outcomes

- A2: Listen to, understand, and critically evaluate rhetorical claims.
- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
- B2: Understand the interconnectedness of the human experience with a posture of humility while celebrating difference.
- B3: Interrogate one's internal and external views and values for greater self-awareness.
- C2: Analyze quantitative data, published writing, or observable phenomena to draw informed conclusions.

Describe how the course meets the A2 outcome (100 words or less).

Several of the weekly objectives involve understanding and evaluating claims in assigned documentaries and readings. See for example Unit 6 which has students "justify claims of authenticity in performances" and "apply a contextual framework that argues for authenticity and authentic performance." One of Unit 7's objectives is to "interpret and evaluate *Hamilton's* rewriting of the myth of the founding fathers with an emphasis on issues of identity," which involves reading three scholarly articles on *Hamilton* and interpreting the work.

Describe how the course meets the C2 outcome (100 words or less).

The first unit of the course builds skills for analyzing music in performance. Students learn and apply a method of listening, in which they separate music into its various systems or elements, including instruments, voices, and forms and determine how these interact with one another to create a distinctive world of sound and meaning. They also learn basic ethnographic methods. Both of these--musical and ethnographic analysis--are applied first in the ethnography assignment, designed to teach students to categorize music by style and genre and social function, i.e., "to draw informed conclusions." These skills are used throughout the course.

Describe how the course meets at least one or more of the following outcomes: B1, B2, B3 (200 words or less).

B3: The Cultural Literacy's application gives the following as an example of meeting B3, to "require students to read/listen/view content created by one or more persons whose work connects social inequality with personal experience." Unit 2, Finding American in the Music: Race in Performance, has students "explore the roles of social inequity in the production and reception of two iconic performances," one of which is Marian Anderson's performance at Lincoln Memorial in 1939. The unit explores the opposition she encountered at Constitution Hall because she was black and then her subsequent triumph at the Memorial, a symbolic location. Unit 7 also deals with issues of race and identity in the performance of *Hamilton*.

Outcomes assessment should occur within one or two exams/assignments. Please indicate which exams or assignments will be used for each outcome. Provide assignment prompts if available.

Area to Be Assessed	Assessment Artifact
Outcome A2	Hamilton Discussion Question.
Outcome C2	Ethnography Assignment
Outcome B1, B2, or B3 *note which of the 3 outcomes will be assessed	Hamilton Discussion Question.

Please use the following rubric to perform assessment each year.

Student Learning Outcome A2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Evaluate rhetorical claims	Fails to demonstrate understanding or recognition of rhetorical claims.	Demonstrates effective understanding of and ability to critique rhetorical claims.	Demonstrates keen analytical abilities and attention to detail in understanding and evaluating rhetorical claims.

Student Learning Outcome C2

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Analyze data to draw conclusions	Lacks sufficient analysis of data or published writing.	Analyzes data and/or published writing in an effective manner.	Analyzes data and/or published writing in an exemplary manner.

Student Learning Outcome B (evaluate the one or more selected above)

Students will be able to:	Shortcomings	Meets Expectations	Points of Excellence
Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations (B1)	Little to no engagement in discourse in global, historical, and cultural experiences of diverse populations.	Effectively presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.	Excellent presents the capacity to engage in discourse in global, historical, and cultural experiences of diverse populations.
Understand the interconnectedness of the human experience with a posture of humility while celebrating difference (B2)	Little to no demonstration of understanding or humility in relation to the human experience and diversity.	Effective demonstration of understanding or humility in relation to the human experience and diversity.	Exemplary demonstration of understanding or humility in relation to the human experience and diversity.
Interrogate one's internal and external views and values for greater self-awareness (B3)	Little to no interrogation of personal views and little to no movement toward self-awareness.	Effective interrogation of personal views with some attention to self-awareness.	Exemplary interrogation of personal views with an eye toward self-awareness.

Disciplines to Consider

Proposed courses should fit commonly accepted practices across disciplines. As an external indicator of what constitutes Humanities disciplines, we have consulted the American Academy of Arts and Sciences definition, which lists the following disciplines as humanities:

- Art and music history, musicology, and the academic study of drama and cinema
- American Studies and Area Studies (e.g., Latin American Studies, Africana Studies, etc.)
- Archeology
- Communication, including media studies, but not professionalization-oriented coursework
- Cultural, Ethnic, & Gender Studies: Programs studying from an interdisciplinary perspective race, ethnic, gender, or cultural groups, such as Black studies, Hispanic studies, women's studies, gender studies.
- English Language and Literature: English, American, and Anglophone literature; general literature programs; creative writing; speech and rhetoric (does not include technical and business writing programs).
- History
- Languages & Literatures Other than English: Modern languages and literature; linguistics; classics and ancient languages; comparative literature.
- Jurisprudence: Includes philosophy of law.
- Philosophy
- Religion: Programs in the comparative, nonsectarian study of religion; studies of particular religions; history of religion; does not include programs in theology or ministry.
- Selected Interdisciplinary Studies: General humanities programs; programs in the study of a particular historical period (e.g., medieval and Renaissance studies, classical and ancient studies, holocaust studies, etc.).

The criteria team anticipates some overlap with other menus, particularly cultural literacy.

In ACU's specific institutional context, the council recognizes religion as a humanities discipline but will not consider Bible courses for the Arts and Humanities menu because of the number of hours reserved in the Bible and Theology menu for these courses in the general education requirements.

Resources:

- [American Academy of Arts & Sciences — Scope of the Humanities](#)
- [4Humanities — Five Definitions of the Humanities](#)
- [Cambridge University Press — What Are the Humanities For?](#)

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 235 Journey into American Music
Terms offered:	Each summer and fall.
Catalog description:	A documentary journey into American and its music during the last hundred years, focusing on iconic, live performances.
Course prerequisites:	None.
Cross-listed courses: *Note: Many gen ed courses are cross-listed between the Abilene and Dallas campuses.	
Other general education menus on which the course appears or you are applying for:	Arts and 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 examines cultural experiences of Americans--in live music performances and stories about those performances-- at significant points in history. Focusing on music as culture, the course uses these performances as inroads into significant issues America dealt with in those moments, including issues of race (especially in Units 2, 3, and 7), high culture vs. popular culture and related social status (Unit 4), sexuality and gender (Units 5 and 6), and the intersection of several of these with Christianity (Unit 3). In discussions, students respond to questions I pose on these central themes, and they must demonstrate competent discourse about them, interrogate their views, and, by relating many of these issues of the past to who we are now as Americans, come to an understanding of how the past is connected to the present.

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).

As stated in the syllabus, this course has no prerequisites and is open to all students, regardless of musical background.

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 phenomena (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	Account for and explain divergent perspectives on cultural phenomena
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	Discussion question on <i>Hamilton</i> .
Outcome B2	Ethnography
Outcome B3	Discussion question on <i>Hamilton</i> .

Please use the following rubric to perform assessment each year.

Learning Objectives		1	2	3	4	5
1. Identify the major components of the cell and their functions.						
2. Explain the process of cell division and its significance.						
3. Describe the structure and function of the nucleus.						
4. Discuss the role of mitochondria in energy production.						
5. Analyze the effects of various factors on cell growth and differentiation.						
6. Evaluate the impact of environmental changes on cellular processes.						
7. Synthesize information from multiple sources to understand cellular mechanisms.						
8. Apply knowledge of cell biology to solve problems and design experiments.						
9. Communicate findings and conclusions effectively in written and oral formats.						
10. Demonstrate critical thinking skills by evaluating evidence and making reasoned judgments.						

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 235: A Journey into American Music

3 Credit Hours: Online through Canvas

A documentary journey into America and its music during the last hundred years, focusing on iconic live performances.



Professor: Dr. Matt Roberson, Associate Professor of Musicology

Office location: Admin 305

Phone number: 334.301.3806

Email address: matt.roberson@acu.edu

Office hours: TBA

Mission Statements

ACU Mission: The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College Mission: The College of Arts and Sciences engages students with humanity's greatest ideas to create understanding, apply insights, and serve the world as Christian thinkers and problem solvers.

Department Mission: The ACU Department of Music provides a welcoming liberal arts experience rich with cultural, social, and intellectual diversity, in a Christian environment. We desire to graduate informed and inquisitive musicians, who embrace diverse musical styles and cultures while pursuing a career in a rapidly evolving musical environment.

Unique Christian Perspective: By approaching the study of American music through a Christian lens, students will gain a deeper understanding of the ways in which faith and social justice have intersected in American culture and history, and how music has been a powerful tool for expressing and challenging societal norms.

Course Content

This course is a documentary journey into the musical past and as such is different from many music history courses. This is what you might call “case-study pedagogy,” an approach that business, law, and medicine have long used but only recently explored in depth for the music history classroom.¹ Each module begins with the case, narrated in a documentary-style film lasting about half an hour. The cases consist of live music performances in the United States during the past century, ones that have attained an iconic status in America’s collective cultural memory. I’ve chosen these specific performances because each stands as an exceptional moment in American music and indeed often in American history, and they provide fascinating inroads into America’s cultural past. After the documentary introduction, you’ll explore a variety of primary and secondary source materials related to the case and its central theme(s). Next, I’ll pose a question, and you’ll engage your classmates and me in discussions that will invite diverse points of view. Since there are no exams or quizzes, you won’t need to try to memorize “facts.” Instead, pay attention to ideas and arguments presented in the sources, with an aim of understanding them, interrogating them, and evaluating them. You’ll build skills for investigating the past on your own, so that you can analyze, evaluate, and interpret historical materials within present contexts. In other words, you’ll learn practical “higher-order learning skills” that are relevant in your life and also transferable to investigating and understanding many topics besides music. Here are the cases:

Case 1: Finding America in the Music: Race in Performance

- 1919 Al Jolson Performs Gershwin’s “Swanee” in *Sinbad*
- 1939 Marian Anderson’s Monumental Lincoln Memorial Concert

Case 2: Scandals of Early Rock and Roll: Elvis and the Beatles

- 1956 Elvis’s Guitar-less Rendition of “Hound Dog” on the Milton Berle Show
- 1964 The Beatles on the Ed Sullivan Show

Case 3: Anthems of Change: A Farm, an Opera House, a Prison

- 1966 The New Metropolitan Opera House Opens with a Disastrous Premiere
- 1968 Johnny Cash’s Live Recording at Folsom Prison
- 1969 Jimi Hendrix at Woodstock

Case 4: Songs Heard ‘round the World: Live Aid and Farm Aid

- 1985 Queen at Live Aid and Bob Dylan at Farm Aid

Case 5: Broadcasting Identity: From MTV to the VMAs

- 1993 Nirvana on *MTV Unplugged*
- 2013 Miley Cyrus on MTV’s *VMAs*

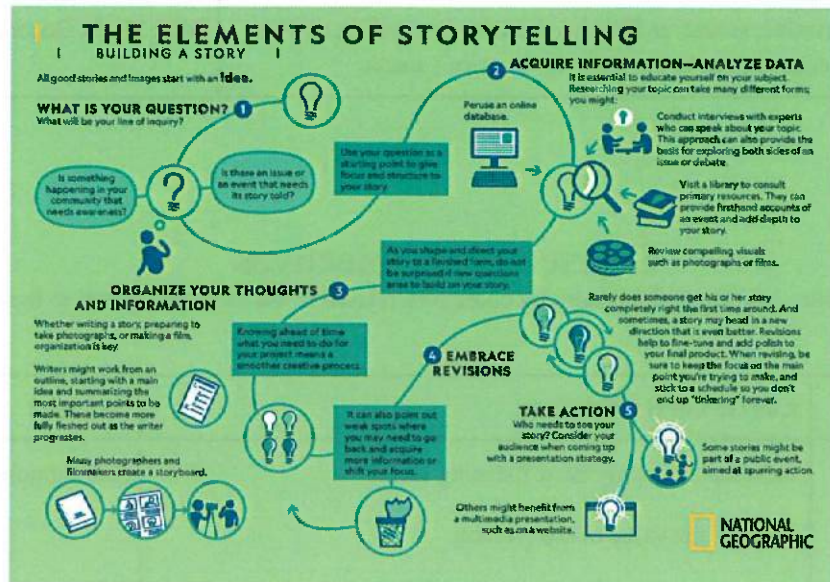
Case 6: Rewriting America: Hip Hop Comes to Broadway

- 2015 The year of *Hamilton*

Additionally, there’s a preliminary unit before the cases called “Beginning the Journey: Thinking Critically about Music,” which will build skills necessary to engage the cases studies.

Finally, each module will have a scaffolding assignment that develops historical storytelling skills. The process will follow this infographic, with approximately one step per week:

¹ Sara Haefeli, *Teaching Music History with Cases: A Teacher’s Guide* (New York: Routledge, 2023).



Your final assignment will be to create a mini, music documentary of your own about an iconic performance of your choice that you'll share with the class. In the end, you will not have just learned some history; you'll have learned how to do history.

This course has no prerequisites and is open to all students, regardless of musical background.

Instructional Materials

- Access to Spotify
- Access to Disney+
- \$4.99 rental of the documentary *The Opera House*
- Materials in Canvas and links to readings from the Brown Library will be provided.

Student Learning Outcomes

By the end of the course,, students will or will be able to:

Outcome	Assessed
Engage diverse musics and their cultures with curiosity, open mindedness, and humility, always seeking understanding	Ethnography Assignment Discussion Questions
Continually reshape and reevaluate their conception of American identity and culture through investigation of and discourse about America's music	Discussion Questions
Develop empathy and compassion for others through the universal human experience of music making	Discussion Questions Mini Music Documentary

Integrate research, narrative, sound, and image to create compelling stories about music making, contributing to the story of America's music	Mini Music Documentary
---	------------------------

Course Level Objectives

Each of the seven modules has two to three learning objectives related to the case studies and to the scaffolding for the documentary.

Module	Course Level Objectives	Assessed
Beginning the Journey: Thinking Critically about Music	Develop and apply basic listening skills.	Ethnography Assignment
	Explore the value of storytelling.	
	Document, describe, and analyze live music performance.	Ethnography Assignment
Finding America in the Music: Race in Performance	Explore the roles of social inequity in the production and reception of two iconic performances.	Discussion Question
	Locate and evaluate source material for telling stories about music.	Finding an Iconic Performance Story to Tell
Scandals of Early Rock and Roll: Elvis and the Beatles	Compare and contrast the impact of technology on American music culture at mid century to recent years.	Discussion Question
	Compare how Christian beliefs and or widely-held stances on race affected the consumption and reception of new musical styles to that of today.	Discussion Question
	Locate themes to form the basis of a narrative.	Finding the Rest of the Story
Anthems of Change: A Farm, an Opera House, a Prison	Critique the high /low (or popular) culture and sacred / secular frameworks for understanding music in America in the 1960s.	Discussion Question
	Analyze and evaluate music documentaries.	Image, Text, and Sound: Analyzing Two Documentaries
	Create a narrative outline of an iconic performance in American music.	Creating an Outline: Screencast of Outline Explanation
Songs Heard 'round the World: Live Aid and Farm Aid	Explore the complexities of how meaning is generated in particular performances.	Discussion Question
	Explore and locate examples of music performance as philanthropy.	Discussion Question

	Create a prose narrative, complete with images, b-roll, and music examples.	Telling the Story: Writing a Narrative and a Script
Broadcasting Identity: From MTV to the VMAs	Justify claims of authenticity in performances. Apply a contextual framework that argues for authenticity and authentic performance. Critique digital essays.	Discussion Question Discussion Question Creating in Community
Rewriting America: Hip Hop Comes to Broadway	Interpret and evaluate <i>Hamilton's</i> rewriting of the myth of the founding fathers with an emphasis on issues of identity. Compare and evaluate the portrayal of race in <i>Hamilton</i> to <i>Sinbad</i> . Incorporate feedback on the digital essay to create a final, polished product.	Discussion Question Discussion Question That's a Wrap: Final Revisions and Submission

This course meets the following general education outcomes:

- A2: Listen to, understand, and critically evaluate rhetorical claims.
- B1: Demonstrate competent discourse in global, historical, and cultural experiences of diverse populations.
- B2: Understand the interconnectedness of the human experience with a posture of humility while celebrating difference.
- B3: Interrogate one's internal and external views and values for greater self-awareness.
- C2: Analyze quantitative data, published writing, or observable phenomena to draw informed conclusions.

Final Grade Calculation

Range of Points	Letter Grade
90%-100%	A
80%- 89%	B
70%-79%	C
60%-69%	D
Below 59%	F

Assignments and Weights

Assignments	There are three main assignments. The digital essay has several steps, which I've broken out below.	60%
1.	Ethnography Assignment (Week 1)	10%
2.	Image, Text, and Sound: Analyzing Two Documentaries (Week 4)	10%
3.	Mini Music Documentary: A Digital Essay (Weeks 2-7)	40%
	Finding an Iconic Performance Story to Tell (Week 2)	(5%)

	● Finding the Rest of the Story: Themes and Sources (Week 3)	(5%)
	● Creating an Outline: Screencast of Outline Explanation (Week 4)	(5%)
	● Telling the Story: Writing a Narrative and a Script (week 5)	(5%)
	● Creating in Community (Week 6)	(5%)
	● That's a Wrap: Final Revisions and Submission (Week 7)	(15%)
Discussion		40%
	Getting to Know Your Class (Week 1)	5%
	Ethnography (Week 2)	5%
	Stereotyping (Week 2)	5%
	Scandals and Reactions (Week 3)	5%
	Cultural Consumption (Week 4)	5%
	The Complexities of Camp (Week 5)	5%
	Problems with Authenticity (Week 6)	5%
	Broadway's Portrayal of Race (Week 7)	5%

University Resources

I care about your class experience. The university also has a number of resources in place to support the ACU community both in this class and all aspects of university life.

Bias Education and Response Team (BERT):

Bias incidents affect our ability to work with, instruct and learn from each other. For more information about the reporting process of bias incidents at ACU, see <https://acu.edu/about/diversity-and-inclusion/bert/>.

SOAR (Student Opportunities, Advocacy, and Resources):

SOAR partners with faculty, staff, parents and students to assist ACU students and connect them to resources available to support their path to success. For more information about SOAR or to make a SOAR recommendation, see <https://acu.edu/soar-program/>.

Mental Health Resources

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These

mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. Abilene Christian University is committed to supporting students addressing any of these concerns.

You can contact the [Medical Care and Counseling Center](#) at counseling@acu.edu, or by calling 325-674-2626. In addition, you can access free confidential counseling services through the Timely Care app by googling "timely.md acu" or calling (833) 484-6359.

In a crisis situation contact the National Suicide Prevention Hotline open 24/7 by dialing 988, or call the Police at 911.

Course Policies

Engaged Learning in an Online Format

I'd like to invite you into a community of engaged scholarship. The course consists of seven weekly modules, with a new module beginning each Tuesday morning in the Canvas LMS (Learning Management System). I expect students to log in to the course frequently, master the course material, whether written or in other digital media formats, and to engage fellow students and through the Canvas medium.

Note: If you fail to log in to the course for the first 7 days of the official course, you will receive an email notifying you that you are at risk to be administratively withdrawn from the course. You'll have 72 hours to log into the course from that email notification. If you don't log into the course in that period of time, you'll be administratively withdrawn. The last day to withdraw from a course is the Wednesday before the last week of class. Please reference the handbook calendar for a full list of dates. If you have not participated in the course at any point, before the last week of class you will be administratively withdrawn. An assignment is defined as a paper, quiz, discussion post, or project in the course. If a life situation occurs that will prevent you from participating in the course for a brief period of time, you are responsible for communicating this to me to make appropriate arrangements.

Late Assignments

Assignments are due by 11:59 pm Central Standard time on the due date. Refer to the Canvas Syllabus link or the Canvas Modules link for a list of all due dates. Penalty for late assignments is 10% per calendar day late. Weekend days are counted as late days. For administrative purposes, a zero will be placed in the gradebook for work not submitted on time. If an assignment is submitted after the zero is given or if an arrangement for late submission has been made with the instructor, the noted penalty percentage will be used to re-assess the assignment (removing the zero). Extensions are allowed at the discretion of the instructor and/or Program Director. No credit will be awarded for late discussion posts. Extra credit will not be available in this course.

University Policies

ADA Compliance Policy:

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The ACU website provides more information at <https://acu.edu/accessibility-statement/>. Please contact me to discuss any approved accommodations that you require for this class.

Title IX Policy:

At ACU, we strive to comply with all applicable legal requirements prohibiting, preventing, and responding to

sexual misconduct against any member of the ACU community. The full Title IX policy and process can be found at <https://acu.edu/human-resources/title-ix-and-sexual-misconduct-information/>.

Academic Integrity Policy:

Academic integrity is demonstrated by behavior that honors the learning environment, regardless of setting, context, location or modality. ACU's Academic Integrity Policy can be found at <https://acu.edu/office-of-the-provost/academic-policies/>.

Calendar

Week 1

Beginning the Journey: Thinking Critically about Music



Introduction

This week we'll prepare for the journey into American music by learning how to analyze musical style and how to think about music as culture. This will give you a basic vocabulary for discussing music and a methodology for investigating performances of music. You'll gain experience by attending a church service and documenting and describing how music is used, and you'll also share a story about your visit with the class.

The Performances

A live Church service of your choice

Learning Objectives

1. Develop and apply basic listening skills.
2. Document, describe, and analyze live music performance.
3. Explore the value of storytelling.

To Read

- [Course Introduction](#)
- [The Importance of Storytelling](#)
- Titon, J. T. (2021). [Ethnography in the study of congregational music](#). *Studying Congregational Music*, 64-80.

To Watch

- [Introduction Video](#) (24 min)
- [Bass Lines](#)
- [Drum Patterns](#)
- [Harmony](#) (23 min)
- [Form](#) (6 min)

Discussion:

In your discussion post, tell the class what church you visited, and then tell the story of something that happened that made you wonder “why?” Be respectful and nonjudgmental. Seek understanding.

Purpose:

There are three purposes. The first is to get you thinking about how music functions in a particular cultural context. An effective way of accomplishing this is for you to have an immersive experience in an unfamiliar environment that you can compare to one you’re more familiar with. The second is for you to start thinking about musical style and to apply some of the stylistic terminology I discussed in the video. The third is to spark your curiosity, so that you can start to ask relevant questions about music culture, which is the first step to telling stories about music.

Post:

Create a video introduction of yourself for your classmates and instructor. Succinctly, tell a story about something that happened when you attended a concert or live music event or tell a story about a time when you were performing music. Choose a story that helps us know you better, perhaps one that reveals something about your personality, tastes, talents, or values.

Purpose:

The goal in these discussions is for you to get to know each other better, learn from one another and establish a mutual support group!

Assignment: Ethnography**Purpose:**

There are a few important purposes for you doing this project. The first is to get you thinking about how music functions in a particular cultural context. An effective way of accomplishing this is for you to have an immersive experience in an unfamiliar environment that you can compare to one you’re more familiar with. The second is for you to start thinking about musical style and to apply some of the stylistic terminology I discussed in the video. The third is to spark your curiosity, so that you can start to ask relevant questions about music culture, which is the first step to telling stories about music.

Instructions:**Introduction**

Most of us usually listen to music for recreation...to relax, to dance to, to pass the time, to have fun with. We might like an artist enough to follow them on social media and read stories about them, because it enhances our enjoyment of music to know more about it. Learning about music in an academic context is a little bit like this, but it’s more systematic and its goals are different. This doesn’t mean that it isn’t fun; in fact, I got into this line of work because it IS fun! And it also enhances our appreciation and enjoyment of music. Beyond that, academic study engages music on a deeper level, discerning its structures, what it means, its social function, and much more. Ultimately, we want to understand culture, that is, humanity. Studying musics as products of cultures offers myriad and fascinating opportunities to learn about humanity.

The kinds of questions we ask when investigating music determine what we learn. Questions are framed by a methodology, a systematic way of resolving a research problem, including methods for collecting data or evidence and theories for interpreting that evidence. Ethnomusicologists study music as culture through a qualitative methodology called ethnography. Ethnography in the study of music is the systematic description of the music culture of a social group with the aim of understanding it as that social group understands it. In practice, this often takes a year or more of direct observation.

This week, you'll do ethnographic research yourself, and you'll share some of your findings with the class. Since we only have a week, we'll imagine that you're beginning a research project on the music of a particular social group, a local congregation that's outside your own tradition (choose an unfamiliar denomination). As the first day "on the job," you're not seeking answers; rather, the goal is to leave with several questions about their music activities that you'd eventually seek answers to. And remember, you're going there only to observe on this visit.

In preparation for your first day on the job read the following book chapter about conducting this kind of research:

Titon, J. T. (2021). Ethnography in the study of congregational music. *Studying Congregational Music*, 64-80.

Instructions:

- **Step 1:** Visit a church service of a tradition other than your own. Take a notebook and make notes, keeping in mind the following things.
 - Titon explains:
 - Ethnography "goes beyond description and drives toward the meaning of the cultural activities as the subjects of the ethnography experience them."
 - Ethnography is not only about "what do they do" and "how do they do it" but also "why do they do it," "what does it mean to them," and "how do they feel when doing it." (p. 66)
 - For your visit, focus on "*what do they do.*"
 - Record for your final submission the date, time, and place of the service that you attended and any other notes that you feel are important to tell the story of your visit.
- **Step 2:** Titon offers several examples of the kinds of questions to ask when observing "*what they do.*" (pp. 66-67)
 - Choose five of those questions (as appropriate to what happens on your visit), and describe those five things.
 - Each description should be a paragraph of about 100-150 words (500-750 words total).
 - Next, choose one of those five things and compare it to how it's typically done at your congregation (or a tradition you're more familiar with) (100-200 words).
- **Step 3:** Choose one song and do your best to describe what you hear and see.
 - What's the name of the song?
 - What did the text say?
 - Briefly describe the scoring (including the congregation if they participated), dynamic level, rhythm (tempo, meter), harmony (can you discern one of the chord progressions from the harmony video?), and form (rewatch the form video if you need to).
 - This section should be 100-200 words
- **Step 4:** Finally, you'll have questions about why they did things a certain way. In your discussion post, tell the class what church you visited, and then tell the story of something that happened that made you wonder "why?" Be respectful and nonjudgmental. Seek understanding.

Submission Instructions:

Organize all of your work into a single document and submit to Canvas. Be sure to proofread carefully and make sure that your submission is free from grammatical, spelling and typographical errors and that it is written in a cohesive manner.

Recommended Readings:

- Eriksson, P., & Kovalainen, A. (2015). [Ethnographic Research](#). In *Qualitative methods in business research: A practical guide to social research* (pp. 149-163). SAGE. DOI: 10.4135/9780857028044
- Fuel. (2022, September 15). [The history of electric guitars in popular music](https://www.fuelrocks.com/the-history-of-electric-guitars-in-popular-music/). FuelRocks – The unofficial fansite. <https://www.fuelrocks.com/the-history-of-electric-guitars-in-popular-music/>

- Fuel. (2022, September 17). [The history and importance of the electric guitar](https://www.fuelrocks.com/the-history-and-importance-of-the-electric-guitar/). FuelRocks — The unofficial fansite. <https://www.fuelrocks.com/the-history-and-importance-of-the-electric-guitar/>

Recommended Resources:

- Video: [10 HEAVY Bass Patterns To Give Your Songs Weight \(Free Midi & Bootsy Collins\)](#)
- Video: [10 Popular Drum Patterns Every Producer Should Know](#)
- Video: [100 amazing Bass Lines](#)
- Video: [Top 10 Rock Bass lines of All Time](#)
- Video: [The 20 Most Recognizable Drum Beats](#)
- Video: [How to Identify Parts of a Drum Set | Drumming](#)
- Video: [History and importance of the electric guitar](#)

Summary

This week you attended a church service to document their musical practices in the ethnography assignment, and you applied what you learned about music analysis. Sharing stories about your experience with each other was not only fun, but the reflection was also an important part of processing some of the questions you and others had about unfamiliar music practices. Now that you've begun to think critically about music and culture, you're ready to embark on the journey into American music. We'll start about a century ago on Broadway. Let's go!

Week 2

Finding America in the Music: Race in Performance



Introduction

This week, we'll travel back to two performances, Al Jolson singing Gershwin's "Swanee" on Broadway in 1919 and Marian Anderson's monumental Lincoln Memorial concert in 1939. As a reminder, each week will begin with a documentary video introducing that week's performances. Then you'll have readings, videos to watch, and/or recordings to listen to that explore themes that arise with the performances.

This week we'll explore the roles of social inequity in the production and reception of these two iconic performances. Some of this week's content regarding racial discrimination might make you uncomfortable, so please be prepared to engage it thoughtfully. It's imperative that you be considerate and respectful in your interactions.

We'll also begin the first step of the mini documentary, in which you'll tell the story of an iconic performance. Working a little on this each week will ensure that you aren't overwhelmed at the end of the semester.

The Performances

- 1919 Al Jolson Performs Gershwin's "Swanee" in *Sinbad*
- 1939 Marian Anderson's Monumental Lincoln Memorial Concert

Learning Objectives

1. Explore the roles of social inequity in the production and reception of two iconic performances.
2. Locate and evaluate source material for telling stories about music.

To Watch

- Video: [Finding America in the Music: Race in Performance](#) (33:00)
- Video: [Blackface: A cultural history of a racist art form](#) (8:00)
- Video: [Why Do You Think Stereotypes Are True? | Decoded | MTV News](#) (6:00)
- Video: [Is it OK to use black emojis and gifs? - BBC News](#) (1:00)
- Video: [Stephen Foster's - Old Folks at Home - 1851 - Performed by Tom Roush](#) (4:00)
- Video: [Al Jolson - Swanee \(1920\)](#) (3:00)
- Video: [Gabriela Besanzoni - "Oh mio Fernando" - La Favorita](#) (4:00)

To Read

- Steele, C. (2011). [Chapter 1 An introduction: At the root of identity](#). In *Whistling vivaldi: How stereotypes affect us and what we can do* (pp. 1-15). W. W. Norton & Company.
- Currell, S. (2009). [Chapter 2: Music and performance](#). In *American culture in the 1920s* (pp. 71-101). Edinburgh University Press.

Discussion Question

America between the wars was sharply racially inequitable (that is, there was an unequal distribution of resources, power, and economic opportunity). One way inequity was enforced and reinforced was through entertainment, such as in film, theater, and popular music's stereotyping of black Americans.

In *Whistling Vivaldi*, Steele discusses stereotype threat and how it negatively affects people but also provides a glimpse at the power of music in diffusing bias, and, perhaps by implication, the obverse, its power to reinforce it. Anderson's monumental concert challenged stereotypes while Jolson's reinforced them.

What is a musical practice, performance, work, genre, or song in your lifetime that either reinforces stereotypes or subverts them? Choose a specific example and explain how.

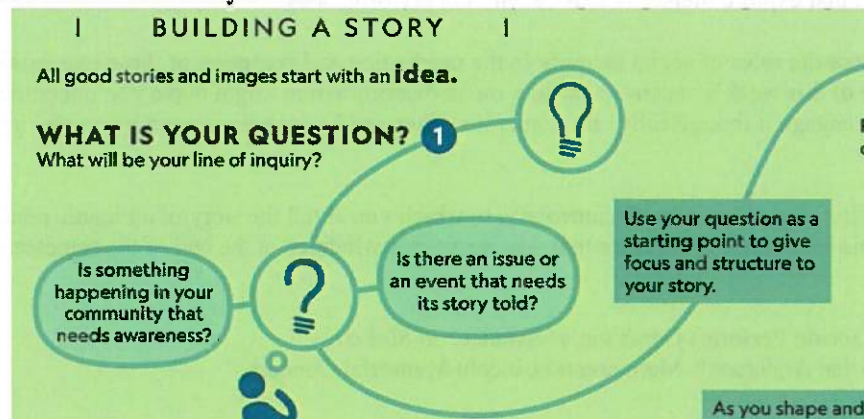
In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose

To explore the roles of roles of social inequity in these two performances, specifically how stereotypes figured into their production and reception and to connect these practices to today's music world.

Assignment

Finding an Iconic Performance Story to Tell



Purpose:

The purpose of this assignment is for you to begin your project by choosing an iconic performance that will be the subject of your documentary and to start finding sources that will provide context for your story.

Instructions:

The first step for your mini music documentary is to choose an iconic performance, and to do that, you need to consider what "iconic" means. I'm not going to impose many criteria other than these: It needs to be widely influential, famous (or infamous), and revered for some reason. It also can't include the artists or other performances from the concerts we've touched on. No ephemera: that tik tok from last year that went viral for a

minute won't do. Finally, it needs to be a live performance (not a film or a studio recording), and you need to have access to a recording or a video of it.

How to find one? There are many ways.

Perhaps there's a genre or artist you like. You might start there. Another way is to ask peoples' opinions, which can make for some fun conversations along the way! When creating this course, I asked students, colleagues, friends, and even my parents for suggestions.

Some of my final selections came from these conversations:

- A student made a strong case for Miley Cyrus at the VMAs.
- A colleague insisted on Nirvana on MTV Unplugged.
- My parents recalled how Johnny Cash at Folsom Prison was a sensation when they were teenagers.

When someone suggests a performance, make sure to ask them why it's important.

- What makes it iconic?
- Ask more questions, and enjoy the conversation.

Perhaps there's an era in American history that interests you. To provide context for this week's two performances by Jolson and Anderson, I've asked you to read a chapter from a series of books called *Twentieth-Century American Culture*. But I didn't assign it just for context for this unit; it is also an example of the types of sources that could provide not only good starting points for your documentary but also context for your storytelling.

This series goes by decade, and I've included links to all the chapters in series that deal with music and performance. Reading something like this might be stressful if you feel like you're going to be quizzed over seemingly random facts, because there's just SO MUCH information. But you don't have to worry about that in this course. Instead, find things that captivate you as you read, and enjoy the story.

Then take the next step, which is to find out more about that interesting person or event or style or technology and so on. You could also look for other general sources on music in America that might provide good starting points.

As you search, look for a performance that stirred a lot of conversation in its time and that's still discussed today. Ones that sparked controversy are particularly rich subjects to explore. Ultimately, you need to be able to defend your selection as being iconic: widely influential, famous (or infamous), and revered.

Submissions Instructions

In a short 1 page paper, Organize all of your work into a single document and submit to Canvas. Be sure to proofread carefully and make sure that your submission is free from grammatical, spelling and typographical errors and that it is written in a cohesive manner.

Be sure to provide the following:

- Date and place of the performance
- Artist(s)
- A link to a recording or video of the performances
- A 100-200 word explanation of why it is iconic
- A link to at least one source that supports your claim. The source doesn't have to be scholarly or peer reviewed, but it needs to have authority (like from a major media outlet, which could include entertainment news or music journalism, like Rolling Stone, Billboard, etc., or established music websites).

Recommended Readings:

- Eldridge, D. (2008). [Chapter 3: Music and Radio](#). In American culture in the 1930s (pp. 93-124). Edinburgh University Press.

Recommended Resources:

- Audio: ['Whistling Vivaldi' And Beating Stereotypes](#) (Transcript is also available to read)
- Video: [Blackface: The Roots of a Racist Art Form](#)
- Video: [Marian Anderson](#)
- Audio: [Denied A Stage, She Sang For A Nation](#) (Transcript is also available to read)
- Video: [Marian Anderson Sings at Lincoln Memorial](#)
- Video: [Lincoln Memorial Concert | Voice of Freedom | American Experience | PBS](#)

Summary

This week had some challenging content regarding racial inequity in America and how music could be both a positive and negative force in American life. You probably felt uncomfortable at times, and I appreciate you being thoughtful and using it as an opportunity for growth.

Next week will explore how television brought scandalous music performances into the living rooms of millions in the middle of the century. As you'll see, race will continue to be an issue, as the sounds of black music culture find their way into the cars and homes of white teenagers.

Week 3

Scandals of Early Rock and Roll: Elvis and the Beatles



Introduction

It's hard to imagine a time when television was a new technology or when Elvis' music and dancing was considered so provocative that many believed he threatened the moral well being of America's youth. This week, we'll explore the impact of technology on American music culture and also how Christian beliefs and stances on race affected the consumption and reception of new musical styles. Let's "tune in" to watch Elvis' scandalous rendition of "Hound Dog" on the Milton Berle Show in 1956 and the beginnings of the British Invasion, with the Beatles' first appearance on the Ed Sullivan Show in 1964!

The Performances

- 1956 Elvis's Guitar-less Rendition of "Hound Dog" on the Milton Berle Show
- 1964 The Beatles on the Ed Sullivan Show

Learning Objectives

1. Compare and contrast the impact of technology on American music culture at mid century to recent years.
2. Compare how Christian beliefs and or widely-held stances on race affected the consumption and reception of new musical styles to that of today.
3. Locate themes to form the basis of a narrative.

To Watch

- Video: [Scandals of Early Rock and Roll: Elvis and The Beatles](#) (26:00)
- Video: [Elvis - Hound Dog & Dialogue - Milton Berle Show - 5 June 1956](#) (8:00)
- Video: [Watch the Beatles performance](#) (15:00)
- Video: [CBS News reports on the Beatles in 1964](#) (3:00)
- Video: [A taste of Beatlemania in the 1960s](#) (3:00)
- Audio: [The Beatles' Yearlong Journey To 'The Ed Sullivan Show'](#) (Transcript is also available)
- Audio: [Paul Harvey's Rest of the Story](#) on Elvis Presley (3:00)

To Read

- Sercombe, L. (2017). [Chapter 1: 'Ladies and gentlemen...' The Beatles: the Ed Sullivan Show, CBS TV February 9, 1964](#). In I. Inglis (Ed.), *Performance and popular music: History, place and time* (pp. 1-15). Routledge.
- Stephens, R. J. (2018). [Chapter 2: Race, religion, and Rock 'n' Roll](#). In *The devil's music: How Christians inspired, condemned, and embraced rock 'n' roll* (pp. 65-101). Harvard University Press.
- Stephens, R. J. (2018). [Chapter 3: the Beatles, Christianity, and Conservative Backlash](#). In *The devil's music: How Christians inspired, condemned, and embraced rock 'n' roll* (pp. 102-145). Harvard University Press.

Discussion Questions

In the conservative moral context of mid-century America, the rise of youth culture and particularly its new music, Rock and Roll, was perceived as a threat to the wellbeing of youth. The new technologies of the transistor radio and television brought this threatening music into the cars and homes of millions of Americans, with Elvis' and the Beatles' performances being perhaps the most iconically scandalous.

- Is there a particular performance in your lifetime in which technology (particularly a new technology) has incited comparable reaction to Elvis or the Beatles (although perhaps on a smaller scale)?
- Provide a link to the performance and also links to reactions that support your claims (in a similar way that Stephens provides evidence in *The Devil's Music*).
- Explain the reasons for the reaction.

In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose

To compare and contrast the impact of technology on American music culture at mid century to recent years, and to compare how Christian beliefs and or widely-held stances on race affected the consumption and reception of new musical styles to that of today.

Assignment

Finding the Rest of the Story: Identify other themes and a central question the one could explore in telling a story about the Beatles' performance. Finding Sources to answer this question.

Instructions:

Paul Harvey was a conservative radio journalist whose career spanned much of the twentieth century. From the 1970s until his death in 2009, he hosted a segment called "The Rest of the Story," which brought "backstories and history to life" and "arguably paved the way for many American documentary programs like Behind the Music."

Writing for NPR, Carlos Watson wrote that Harvey "was a master at connecting yesterday to the present and to tomorrow—he was an early proponent of drawing insight from the past in order to do better in the future."² His stories never failed to captivate me as a child, as I listened to his segment every morning on the way to school. I absolutely refused to leave the car until I heard his famous closing lines, "...and now you know [dramatic pause] the rest of the story. Paul Harvey, good day!"

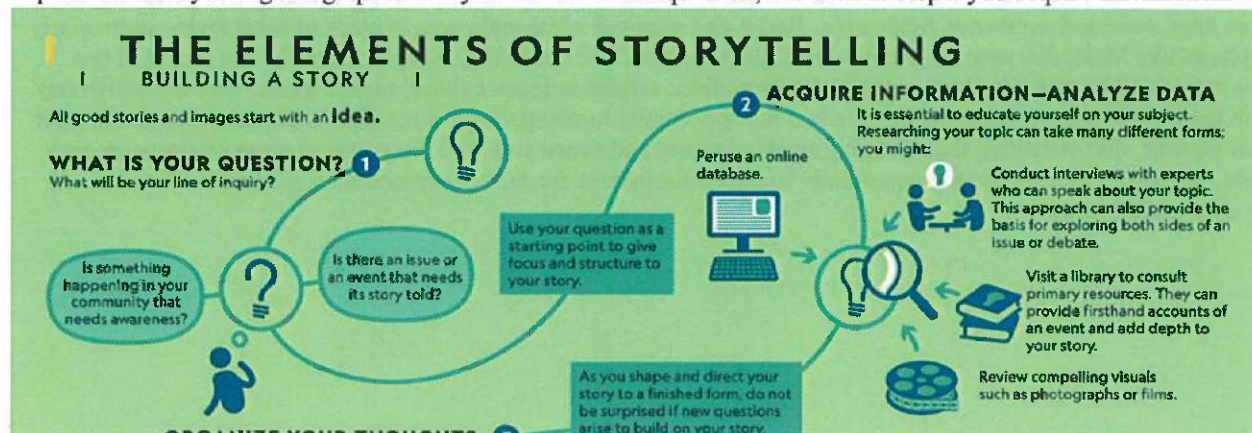
This week, we've looked at performances by Elvis and the Beatles, and I asked you to connect the past to the present in your discussion. The theme that united the two performances was how television brought these performances to a broad segment of Americans, many of whom found them offensive or provocative.

In the introduction video, I focused more on Elvis' performance but didn't say as much about the Beatles on the Ed Sullivan Show. Taking a little inspiration from Paul Harvey (whose story on the young Elvis you listened to), I'd like you to search for the rest of the story about the Beatles on Ed Sullivan.

² Carlos Watson, "The Rest of the Story: Paul Harvey, Conservative Talk Radio Pioneer" (October 9, 2014) <https://www.npr.org/2014/10/09/354718833/the-rest-of-the-story-paul-harvey-conservative-talk-radio-pioneer>.

Using the links I've provided, watch the Beatles' performance and the news coverage, and read the articles that focus on the Beatles. Next, search for another theme to explore regarding this specific performance. There are many possibilities, so be creative and inquisitive while you watch, read, and search. This is a good opportunity to use the skills you learned in the ethnography assignment. Though you can't actually attend the Beatles performance, use your imagination and start asking the same kinds of questions as when you attended the church service. Combine this with library research and maybe even interviews. Do you know someone who might have watched this performance live on TV, for example? The Beatles performed five songs. Maybe there's something to focus on with one of them. Maybe other things that happened on the show affected the performance. Who was in the audience? What about some historical context; what was happening in America at that moment?

Step 1 on the storytelling infographic asks you to start with a question, and then in Step 2 you acquire information.



These two steps work together. You may start with a question or questions or an idea, but you won't really be able to focus your question (the line of inquiry) until you explore a variety of sources. In other words, you have to know some things before you can ask a relevant, focused question or find a focused theme to tell a story about the past.

For finding sources, you can start with general sources, like the ones I mentioned in your last assignment. But to find a focused theme or question, you'll probably need to start using scholarly sources, like peer-review articles or books (or book chapters), such as the ones I've assigned for you to read this week. I realize that the audience for this course is diverse, ranging from high school students to seniors in college, so I'm looking for you to do your best. Briefly stated, the easiest way to find scholarly sources is to go to the advanced search option on ACU's Brown Library Page (acu.edu/library/). Try a variety of search terms until you limit your hits. You should also check the box that says "full text" and possibly the one that says "scholarly (peer reviewed) journals." If you need help, click on "ask a librarian" and ask your questions. They are always eager to help. It may also be helpful to find online sites that discuss the performance, or especially the songs.

Assignment Instructions

- **Part I:** Write 200-300 words that explain the focused theme you would explore if you were going to tell a story about the Beatles' first performance on the Ed Sullivan Show. Make sure to include at least two sources, one of which needs to be scholarly that would directly help you tell the story.
- **Part II:** For the second part of the assignment, you need to do the same thing for the performance you've chosen as your iconic performance. Write 200-300 words that explain the focused theme you will explore in your documentary. You can always revise this later on. Include at least two sources for this part as well (with one reference being from scholarly source).

Submission Instructions

Organize all of your work into a single document and submit to Canvas. Be sure to proofread carefully and make sure that your submission is free from grammatical, spelling and typographical errors and that it is written in a cohesive manner.

Purpose:

Now that you've found an iconic performance (the topic of your story), the purpose of this assignment is to identify themes to focus your storytelling.

Recommended Readings:

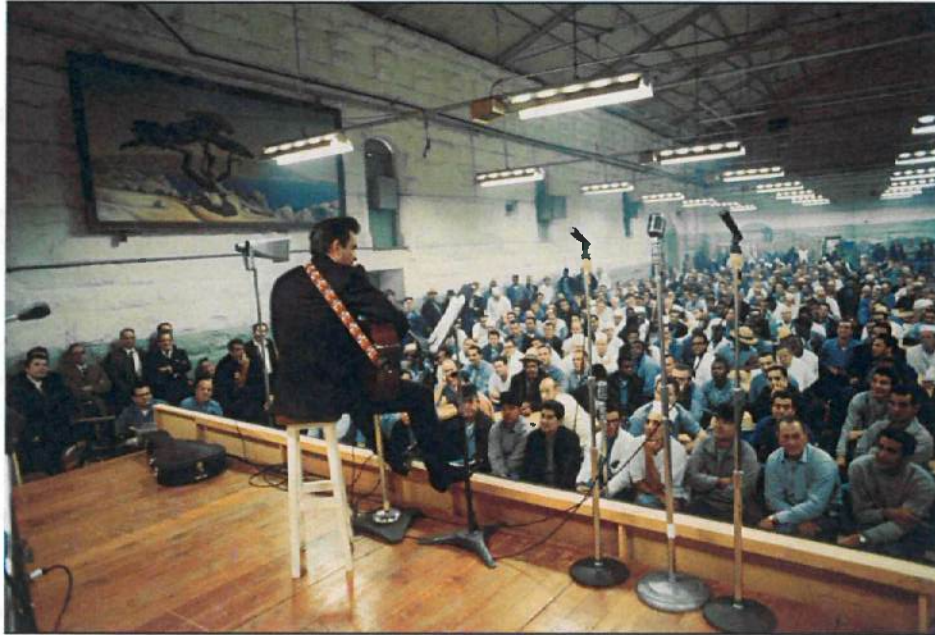
- Halliwell, M. (2007). [Chapter 3: Music and radio](#). In American culture in the 1950s (pp. 119-145). Edinburgh University Press.

Summary

This week we saw how radio and television drastically changed the musical landscape, bringing live performances to an unprecedented number of Americans. Radio also exposed white audiences to black musical styles, particularly in places like Memphis, where this cross-fertilization inspired the beginnings of rock and roll. The power of this new music and its engaging beat, combined with stylistic origins in black culture, caused a great deal of controversy, with many Christians denouncing it. You had the opportunity to compare these scandals to similar instances in your own lifetime, demonstrating that changing styles of music and dance still have the power to spark controversy and moral outrage. You also had the opportunity to search for themes for further exploration regarding the Beatles and for your digital essay.

Week 4

Anthems of Change: A Farm, an Opera House, a Prison



Introduction

There were a number of iconic performances in the late 1960s. I've chosen three for our case study this week that provide avenues to explore and question the familiar dichotomies of high vs. popular and sacred vs. secular music, categories that not only frame our conception and interpretation of music but also how we tend to value certain styles. Are these categories useful? You'll watch documentaries about two of these performances and critique them, and you'll also create an outline for your digital essay.

Here are the performances, high, low, and... just plain high?:

The Performances

- 1966 The New Metropolitan Opera House Opens with a Disastrous Premiere
- 1968 Johnny Cash's Live Recording at Folsom Prison
- 1969 Jimi Hendrix at Woodstock

Learning Objectives

1. Critique the high /low (or popular) culture and sacred / secular frameworks for understanding music in America in the 1960s.
2. Analyze and evaluate music documentaries.
3. Create a narrative outline of an iconic performance in American music.

To Watch

- Video: [Anthems of Change: A Farm, Opera House, and Prison](#) (33:00)
- Video: [How to Make a Documentary](#) (13:00)
- Video: [The Gift: The Journey of Johnny Cash](#) (1 hr. 34 min.)
- Video: [Jimi Hendrix - The Star Spangled Banner \[National Anthem \] \(Live at Woodstock 1969 \)](#)(4:00)
- Video: [Johnny Cash - Folsom Prison Blues \(Official Audio\)](#) (3:00)
- Video: [Greystone Chapel \(Live at Folsom State Prison, Folsom, CA - January 1968\)](#) (6:00)
- Video: [Froemke - The Opera House \(documentary\)](#) (2 Hrs. 7 min)

To Read

- "Hollywood Reporter. (2019, March 15). [‘The gift: The journey of Johnny Cash’: Film review | SXSW](#)

[2019](#).

- Lynch, C. (2019). [Review: The opera house, directed by Susan Froemke](#). Journal of the American Musicological Society, 72(1), 295-302. DOI:10.1525/jams.2019.72.1.295
- Chan, T. W. (2010). Chapter 1: [Social status and cultural consumption](#). In Social status and cultural consumption (pp. 1-27). Cambridge University Press..

Discussion Questions

Sociologists discuss cultural consumption in terms of three broad stylistic categories: highbrow (opera and classical music), middle brow (jazz and big band styles), and lowbrow (popular music styles).

Tak Wing Chan's article demonstrates that consumption is based on social status, which most consistently correlates with occupation and education. Those with the highest status tend to be musical "omnivores," listening to and attending performances of music across all three categories.

Many of you hopefully are or are in the process of becoming omnivores! Another conceptual division and potential barrier in the enjoyment and understanding of music is the sacred-secular dichotomy, namely music for worship (or music about spiritual or religious matters) and all then other music.

With an eye towards breaking down and thinking across barriers, what are ways the performances of this unit and the stories told about them (the documentaries) blur the lines between high and low and between the sacred and secular?

In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose

To critique the high /low (or popular) culture and sacred / secular frameworks for understanding music in America in the 1960s.

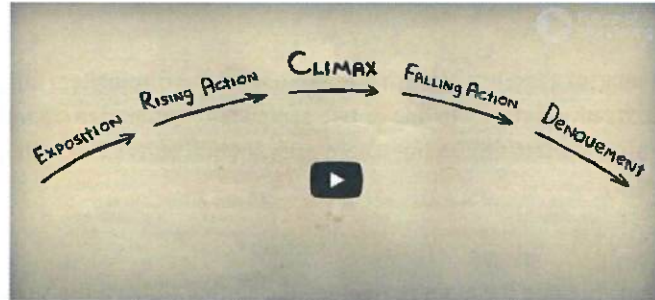
Assignment: Image, Text, and Sound: Analyzing Two Documentaries

Any film conveys its story through three main elements: image, text, and sound. To create historical documentaries like the ones you watched this week on Johnny Cash and the new Metropolitan Opera house, filmmakers conduct a great deal of research to find stories, images, and sounds (which is especially important in a music documentary) both to shape the narrative and to convey it.

To make these two films, just imagine the countless hours it took watching archival footage, reviewing documents in archives, and listening to taped interviews from years ago. These are all examples of *primary sources*, that is, they are sources from the time period of the subject being studied. Consulting primary sources is vital in historical research, because they provide firsthand evidence or witness to what happened in the past, evidence that the filmmaker can interpret and use to construct a historical narrative. Filmmakers, of course, also create new images and sounds to tell the story.

While there are many things we could analyze in these two documentaries, we will focus broadly on how image, text, and sound combine to tell these stories.

You might recall seeing the diagram of Freytag's dramatic arc (below) in the video on how stories affect the brain. In this study, participants experienced the story of the father whose young son was dying. It demonstrated that plots needed this arc to activate an area of the brain associated with understanding others and another associated with oxytocin, which makes us feel empathy.



In addition to image, text and sound, we'll also look for these five plot points in the documentaries, so that you can get a sense of their overall structure. Your mini-documentary will need a similar structure on a smaller scale. For an explanation of each of these terms, it may be helpful to use any number of resources on the internet. I found this ACT/SAT prep site's explanation to be concise and instructive: <https://blog.prepscholar.com/what-is-plot-definition>. Partnering with Pixar, Khan Academy has an excellent course on Storytelling, and the lesson on story structure will be useful to you.

<https://www.khanacademy.org/humanities/hass-storytelling/storytelling-pixar-in-a-box/ah-piab-story-structure/v/piab-storystructure>. They introduce the concept of the Story Spine, a similar way of dividing up a plot as the dramatic arc, but with the goal of creating stories rather than analyzing existing ones. When making a story, Pixar thinks in terms of this structure:

1. Once upon a time...
2. Every day...
3. Until one day...
4. Because of that...
5. Because of that...
6. Because of that...
7. Until finally...
8. And ever since then...

The moral of the story is....

Watch the videos to see how this works using *Finding Nemo* as an example. <https://youtu.be/ilDsFrcHsuI>

Combining the two approaches would look like this:

Exposition

Once upon a time...
 Every day...
 Until one day... (This is where the conflict is introduced)

Rising Action

Because of that.. (tension)
 Because of that ... (more tension until climax)
 Because of that, etc.

Climax - Falling action

Until finally...

Denouement (Resolution)

And ever since then...

Instructions:

Step 1: Watch these two documentaries closely, paying attention to how the filmmakers utilize image, text, and sound, as well as to the main points of the story. In one or two sentences, summarize each plot point of these documentaries, and include the approximate timestamp where each section ends (This will be a judgment call; everyone's may be a little different).

The Opera House

Exposition/introduction: Include the main characters, the setting (what's the story going to be about, when, and where), and the conflict that's introduced.

Rising Action: The conflict has propelled the plot forward. Who does the conflict affect and how? What's at stake?

Climax: What is the highest point of tension?

Falling action: How did the conflict get resolved? What's happened since?

Denouement: What's the take away? What was it all about?

The Gift

Exposition/introduction: Include the main characters, the setting (what's the story going to be about, when, and where), and the conflict that's introduced.

Rising Action: The conflict has propelled the plot forward. Who does the conflict affect and how? What's at stake?

Climax: What is the highest point of tension?

Falling action: How did the conflict get resolved? What's happened since?

Denouement: What's the take away? What was it all about?

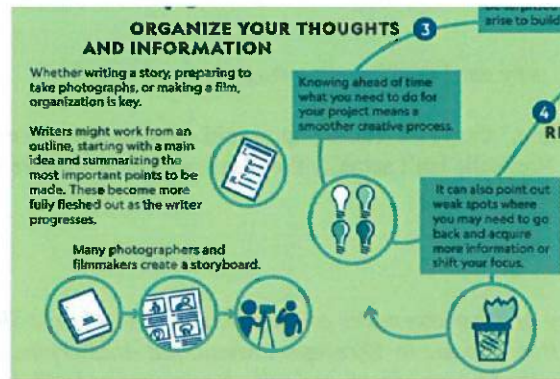
Step 2: Read the two reviews of the documentaries, keeping in mind that they were written for different audiences. The review in *The Hollywood Reporter* is for a general audience who would watch the Cash documentary for entertainment, whereas the review of *The Opera House* appears in the leading journal in musicology and is thus aimed at scholars. Both reviews address image, text, and sound. Choose one scene from each film that is illustrative of a main point from each article. Write a response that addresses how image, text, and sound combine to convey a message in each of those two scenes. You address each separately (i.e., first one then the other), or you can take a comparative approach, whichever works best for you.. Use your written response as a script to read in a screencast that uses slides (PowerPoint, Keynote, Google Slides, etc.) that have screenshots/clips from the two scenes you're discussing. Upload the video into Canvas. It should be between 3 and 5 minutes in length. Of course, this isn't a film class, but you may find some of the terms on this resources useful when thinking about film analysis.

<https://www.uww.edu/documents/colleges/cfs/Departments/Film%20Studies/Film%20Studies%20Downloadable%20Analysis%20Guide2.pdf>

Step 3: List three things you learned from these two films regarding the use of text, image, and sound that you could use in your mini documentary. Be specific and include timestamps. Your response should have 1-2 sentences for each of three things you learned, for a minimum total of 3 sentences and a maximum total of 6.

Purpose: To analyze and evaluate music documentaries, so that you will start thinking about how documentaries are constructed and about what works well. This will help you as you create your own documentary.

Assignment:
Creating an Outline: Screencast of Outline Explanation



Instructions:

Now that you've chosen a theme to explore, it's time to create an outline explaining the direction of your piece. Your video will need the following elements, common to any short story or presentation: an introduction (30-45 seconds), body (3-4 minutes), and conclusion (around 30 seconds). It'll be helpful to outline these first.

Here is an explanation of each of these elements:

Introduction (30-45 seconds of your video)

Your introduction needs to capture the audience's attention, generate anticipation, and spark curiosity. What will compel us to keep watching and want to know more? Since your final video will be only about five minutes long, your introduction should be succinct, maybe around 30-45 seconds.

Though this isn't a fictional story you're creating, it's still helpful in the introduction to think in terms of "Once upon a time..." Don't use those words, of course, but remember that "our first responsibility as storytellers is to introduce our characters and setting – i.e., to fix the story in time and space. Instinctively, your audience wants to know: Who is the story about? Where are they, and when is all this taking place? You don't have to provide every detail, but you must supply enough information, 'so the audience has everything it needs to know to understand the story that is to follow'.³

In storytelling about history, use the introduction to set up the question you're posing, the problem you're going to solve, or the theme you're going to explore. This week, I began by comparing the newer Winspear Opera House to older ones that have attained a temple-like status, an allusion to the sacred/secular dichotomy. I went on to say, "...we'll see how an era of social and political upheaval also sparked performances that changed the face of rock-and-roll, country music, and even opera with a premiere at one of America's great opera houses," alluding to the high vs. popular culture theme.

It was a pretty straightforward introduction.

Sometimes, I like to include some sort of surprise in the introduction to pique interest. For example, in my video last week, I needed to introduce the main character, Elvis, and parts of the main theme (technology and a new musical style, Rock). Standing on the stage of an auditorium, yet to be identified, I began like this:

In 1925 the Grand Ole Opry began as a radio program showcasing country, gospel, and bluegrass music acts to a growing audience. With the construction of the WSM broadcast tower in 1932, the tallest in the United States at the time, the Opry could reach 40 states over AM radio. By 1939 it was broadcast on NBC Radio nationally, the same year NBC broadcast Marian Anderson's concert. The success of the

³ <https://www.aerogrammestudio.com/2013/03/22/the-story-spine-pixars-4th-rule-of-storytelling/>

Grand Ole Opry established Nashville as "Music City" and the capital of country music as generations tuned in to hear performers like Earl Scruggs, Hank Williams, and Johnny Cash live from the Ryman Auditorium in Nashville.

Which begs the question. . . why am I standing on a stage in Louisiana?

I essentially give the "once upon a time," the years leading up to mid century, the place (Nashville) and some characters. Then there's a surprise. Nashville isn't actually the place, and those people will turn out to be only supporting characters in this particular story.

The script continues:

Our journey to tell the story of American music could have led us to Muscle Shoals in Alabama or the jazz clubs of New Orleans . . . But we came to Shreveport Municipal Auditorium, to experience an easily overlooked starting point in the history of rock and roll. Beginning in 1948, just five years after the Grand Ole Opry moved to the Ryman, another regional radio show called Louisiana Hayride broadcast live country music performances from this stage including the likes of Hank Williams and Hank Snow.

The Hayride became the Grand Ole Opry's biggest rival. And helped launch careers, including a young singer from Memphis. Elvis Presley's performance at the Grand Ole Opry in early October, 1954, wasn't well received. His new style confused audiences and just wasn't country enough for the Opry.

And now we have the main character, Elvis, along with the place where the story begins. I also raise the problem: a new style that confused audiences.

So now if I reverse engineer this, here's what an outline might look like:

Elvis on Milton Berle

I. Introduction

- A. 1925 - Beginning of the Grande Ole Opry
 - 1. The WSM Broadcast Tower expanded the show's audience.
 - 2. Nashville became a music capital.
 - 3. Important country artists like Hank Wilimas, Johnny Cash, and others performed there.
- B. Our story really begins in Shreveport with another show, the Hayride
 - 1. The Hayride was a rival of the Opry [I also dropped the name of Hank Snow, who along with his son, will play a part in they story].
 - 2. Elvis Presley had been unsuccessful on the Opry, because of his unique style that confused audiences.
 - 3. Then here's what happened on the Hayride....

Body (around 3 to 4 minutes of your video):

This is where my video and yours will be significantly different, because I was aiming for around thirty minutes total, whereas you have only five. Yours needs to be much more focused. However, despite its half-hour length, mine was still about something I could state succinctly: In a segregated era, the transistor radio exposed white youth to black styles of music.

Elvis Presly integrated black elements into his performances, and through the new medium of television, he brought these to a wide audience with his performance of "Hounddog" on the Milton Berle show, causing a scandal. That's what the story was about. You need to be able to state what your story is about succinctly too, probably in one sentence.

For your body outline, you'll need to organize ideas from all the information you've gathered. Keep in mind that the body of your video will need to explain how the performance you've chosen embodies/demonstrates/illustrates the theme you've identified, and you'll also need to make a case for it being iconic (but without being so mechanical as to say, "This performance is iconic because....").

Also, remember that you're storytelling about a performance, so engage your audience by telling a story, focusing on the theme you're demonstrating and using evidence to support your argument. Evidence might include, but is not limited to:

- An analysis of the performance including
 - audience engagement and repose
 - staging
 - music/lyrics
 - purpose, occasion, and type of the event)
- The historical context relating directly to the performance
- The technology involved
- Responses/reactions to the performance
 - Did it make the news?
 - What did critics say?
 - How was it remembered later?
 - Did it cause controversy?
- What have scholars said about it?
 - What have others said about it?

Again, the outline is where you organize the information you've already gathered. As mentioned previously, the steps of the creative process aren't linear, so you may have to search for more information as your story takes shape. Finally, the outline you make here might not reflect the final project that you turn in, depending on what happens along the way, and that's okay!

The reason I didn't show you my actual outline for the Elvis video is because the script ended up being very different from my original plan. Why? When we took the road trip to film, Shreveport was one of our last stops on the way back to Texas. A few days earlier, while filming the Nashville segment (which you haven't watched yet), we were staying at the home of an ACU board member in Brentwood, TN. Their neighborhood happened to be near the WSM broadcast tower, which we passed on the way to their house.

I didn't realize the significance of the tower until we visited it and did some research (later even discussing it with a broadcast expert at the Texas Broadcast Museum). This chance encounter--especially right after visiting the Grand Ole Opry--changed how I introduced the story! We got some great b-roll, and I started the story there instead.

Conclusion (around 30 seconds)

Landing the plane can be challenging. A good conclusion should remind us of what the story was about, the main idea. It might also tell us about the significance of the story or the impact on the future. It could help us make meaning of the story or why the story matters. It should give us a sense of closure.

Submission Instructions:

Create an outline with as much detail as you can. Present your outline as a screencast of no more than three minutes in length, and upload your video into Canvas. The outline needs include the following components. Feel free to talk about any video clips or images you might include, and be as creative as you like. You can create an infographic if that works better for you than a roman numeral outline.

Performance, Artist, and Date

Provide a one-sentence statement of what your video is about (the theme, problem, or question), as I did in the explanation.

- I. Introduction (Include the main points of your introduction)
- II. Body (Include the main points about your performance and evidence for the point(s) you're making.
- III. Conclusion (Include the main points of your conclusion)

Purpose: To organize your thoughts into an outline that you'll use later to write your script.

Recommended Readings:

- Daley, M. (2017). [Chapter 5: Land of the Free Jimi Hendrix: Woodstock Festival, August 18, 1969](#). In I. Inglis (Ed.), *Performance and popular music: History, place and time* (pp. 52-57). Routledge. .
- Beck, R. (2019). [Trains, Jesus, and murder: The Gospel according to Johnny Cash](#). Fortress Press.
- Edwards, L. H. (2009). [Johnny Cash and the paradox of American identity](#). Indiana University Press.
- Monteith, S. (2008). [Chapter 1: Music and performance](#). In *American culture in the 1960s* (pp. 37-73). Twentieth-Century American Culture.

Recommended Resources:

- Video: [Woodstock: 3 Days that Changed Everything \(Full Documentary\)](#)

Summary

We are now more than halfway through our journey. Congratulations! Looking back, we've been to America between the wars, with the contrasting performances of Jolson and Anderson, and we saw the birth of rock and roll, the British Invasion, and Americans' reactions. This week we visited a new "temple" for opera in New York that opened with a not-so-great premiere, and we even went to prison to hear a concert that proved to be an iconic and sacred moment. With an outline for your digital essay, you're well on your way to creating a compelling mini documentary of your own.

Next week we'll skip to the 1980s and investigate two ambitious concerts, organized to raise money and awareness to aid two world crises.

Week 5

Songs Heard 'round the World: Live Aid and Farm Aid



Introduction

In the '60s, live music was broadcast to homes across the country, but in 1985, an ambitious project endeavored to bring live performances to homes across the planet. Live Aid hoped to bring many of music's greatest artists together simultaneously in two venues, one in London and another in Philadelphia for a philanthropic purpose. In his performance at Live Aid, Bob Dylan controversially proposed that money should also be raised to help American farmers, leading to Farm Aid the same year. As you'll see, these performances offer unique opportunities for interpreting performance in a particular context.

This week you'll also create a script for your digital essay.

The Performances

1985 Live Aid and Farm Aid

Learning Objectives

1. Explore the complexities of how meaning is generated in particular performances.
2. Explore and locate examples of music performance as philanthropy.
3. Create a prose narrative, complete with images, b-roll, and music examples.

To Watch

- Video: [Songs Heard 'Round The World: Live Aid and Farm Aid](#)
- Video: [Bob Dylan and Friends - Farm AID 1985 Full Show](#) (focus especially on the song, Maggie's Farm beginning at 13:07)
- Video: [Live Aid- Queen- Full Set HQ](#) (23:00)
- Video: [Camp: Notes on Fashion Gallery Views | Met Fashion](#) (7:00)

To Read

- Fast, S. (2017). [Chapter 13: Popular music performance and cultural memory Queen: Live Aid, Wembley Stadium, London, July 13, 1985](#). In I. Inglis (Ed.), *Performance and popular music: History, place and time*. Routledge.

- Cooperman, J. (2020, January 31). [Is camp still “Camp”?](#) Common Reader.

Discussion Questions

As we’ve seen, defining a particular style, like, camp, can be complex, and its particular iterations, such as with Queen’s unique camp style, can be rife with layers of meaning.

Combine those complexities with a particular performance (at Live Aid), in a context that’s monumentally ambitious (coordinated stadium concerts in two countries, broadcast live to the world) and for a special purpose (philanthropy) at time of crisis, and you have an iconic moment that’s rich with meaning and interpretive opportunities.

Choose another performance at Live Aid or Farm Aid and explore its meaning, examining its style, the particular song selection, its place in the overall context of the event, and its aesthetic and philanthropic success in that moment.

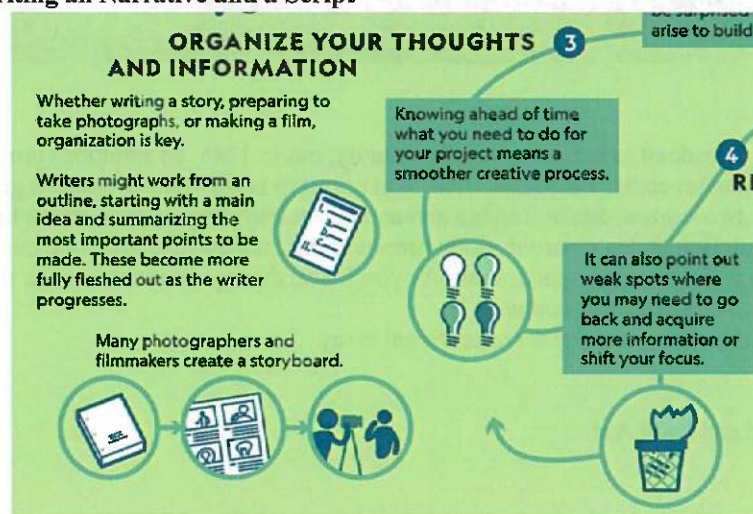
In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose:

To explore the complexities of how meaning is generated in particular performances, and explore and locate examples of music performance as philanthropy

Assignment

Telling the Story: Writing an Narrative and a Script



Purpose: To craft an engaging script that you’ll use for your documentary.

Instructions:

Now that you have a good idea of what your story is about as well as an outline of how to tell it, you can write a draft of the script that you’ll read for your video. Exciting! For a five-minute talk, you’d need about 650 words, but you also need to keep in mind that you’ll probably have clips of the performance or other things that help you tell your story. In such a short film, examples such as these need to be quite brief and only long enough to demonstrate the point you’re making. In practice, if you include an excerpt of the performance, it shouldn’t be more than 5-10 seconds, and you should preface it with an explanation of what you want the audience to see, hear, or pay attention to. Other clips should be similarly brief and focused.

As you write, remember that images and sounds are as much a part of storytelling in this medium as the words. This is another area where the ethnography assignment can help you, because you can draw from that three-dimensional

experience to imagine using multiple senses, and then you can integrate and engage them as you craft the story. Sometimes the words come first, but at other times images do. After writing the script, you may need to revise a few words or sentences to incorporate that compelling photo. That's okay!

After you've drafted the script, read it out loud and make adjustments as necessary. Maybe even read it to a friend or family member. Can't finish that long sentence without an awkward breath? Break it into two. Or is it choppy sounding? Fix it. Did you use the same word in three consecutive sentences? Find synonyms. Is there a word that you can't pronounce well or that doesn't sound like one you'd use? Change it. And so on.

Submission Instructions

In Canvas, submit a script for your documentary of between 500 and 700 words. If you already have images in mind or video clips, include those or links to them. As with the outline, include the performance, artist, and date.

Recommended Readings:

- Botescu-Sireteanu, I. (2019). Queer in Queen: Camp aesthetics and queer performativity in Queen's music videos. Bulletin of the Transilvania University of Brasov. Series IV: Philology and Cultural Studies, 87-100. <https://doi.org/10.31926/but.pcs.2019.61.12.7> .
- Aesthetics for Birds. (2022, May 2). [What is 'Camp'? Five scholars discuss Sontag, The Met Gala, and camp's queer origins.](#)
- Thompson, G. (2007). [Chapter 4: Music and performance.](#) In American culture in the 1980s (pp. 123-152). Edinburgh University Press.
- Levine, N. (1999, October 10). [Who was the real Freddie Mercury?](#) BBC.com.

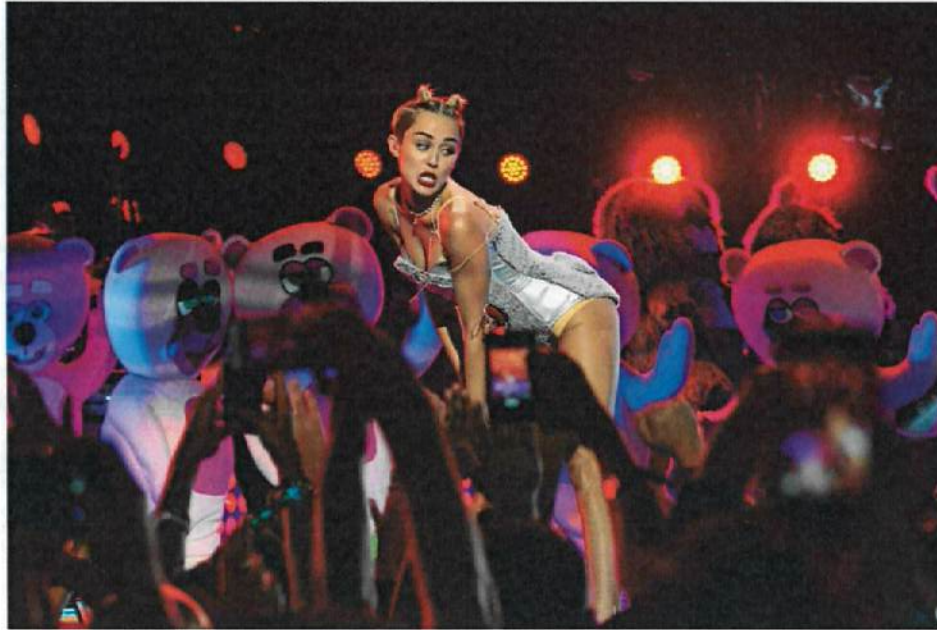
Summary

Which song is stuck in your head after listening to these performances? I'd bet there's at least one! While many of these songs live on as great hits, hearing them at Live Aid or Farm Aid powerfully demonstrated that the context for performance generates new meaning and interpretive opportunities for music. Having thought about this, it might be helpful to reflect on some of the performances we've previously discussed and think about how context affected audience experience and meaning. For example, did it matter that the Beatles appeared on Ed Sullivan not long after JFK's assassination? Did it matter that it was on a Sunday? As we continue our journey, be mindful of context, and be sure to consider it in the story you're telling.

Next up, MTV will play a starring role...

Week 6

Broadcasting Identity: From MTV to the VMAs



Introduction

This week features performances by Nirvana on MTV Unplugged in 1993 and Miley Cyrus on the VMAs in 2013, which might strike you as an odd pairing. What brings them together is the search for authenticity, a theme that we'll explore in detail this week. You'll also critique drafts of your digital essays and start to incorporate feedback in your revisions.

The Performances

- | | |
|------|----------------------------------|
| 1993 | Nirvana on <i>MTV Unplugged</i> |
| 2013 | Miley Cyrus on MTV's <i>VMAs</i> |

Learning Objectives

1. Justify claims of authenticity in performances.
2. Apply a contextual framework that argues for authenticity and authentic performance.
3. Critique digital essays.

To Watch

- Video: [Broadcasting Identity: From NTV to the VMAS](#) (29:00)
- Video: [Behind The Scenes Of Nirvana's Timeless 'MTV Unplugged' Performance](#) (10:30)
- Video: [Nirvana Where did you sleep last night](#) (7:00)
- Video: [David Bowie - Klaus Nomi - Man Who Sold the World](#) (3:00)
- Video: [Nirvana man who sold the world](#) (4:00)
- Video: [Miley Cyrus Performs "We Can't Stop", "Blurred Lines" & "Give It 2 U" | 2013 Video Music Awards](#) (6:00)
- Video: [Nirvana - Smells Like Teen Spirit \(Official Music Video\)](#)

To Read

- Mazullo, M. (2000). [The man whom the world sold: Kurt Cobain, rock's progressive aesthetic, and the challenges of authenticity](#). *The Musical Quarterly*, 84(4), 713-749. DOI: 10.1093/mq/84.4.713

- Kennedy, M. (2014). [Hannah Montana and Miley Cyrus: 'becoming' a woman, 'becoming' a star](#). *Celebrity Studies*, 5(3), 225-241. DOI: 10.1080/19392397.2013.839349

A note on the readings this week: Both of these articles are from peer reviewed journals and are primarily for an audience of scholars. They are dense with ideas and information and assume a certain level of baseline knowledge. Don't get frustrated, and please be kind to yourself. Break them up into sections, read slowly, take breaks, and look things up as needed. Don't get bogged down in details, but rather try to follow the arguments they're making about Cobain and Cyrus. Don't be concerned if you need to read them twice. I've reduced the time on task for the media, as well as the total page count of the readings to compensate for this. Remind yourself to have fun and to look for connections: there are many!

Discussion Questions

The central theme of this unit is authenticity, and both of the readings deal with problems of authenticity in the cases Kurt Cobain and Miley Cyrus. In Nirvana's performance on MTV live and Cyrus' on the VMAs, we see these artists attempting to reorient themselves vis-à-vis an ideal of authenticity.

For this discussion, compare the two articles and the two performances.

- What similarities and differences can you see between the situations of Nirvana and Cyrus with regard to the pursuit of authenticity or the challenges of authenticity?
- Reference at least one quote from each article and one moment in each performance in your response.
- Based on these comparisons, do you think true authenticity is a valid and achievable pursuit for artists?

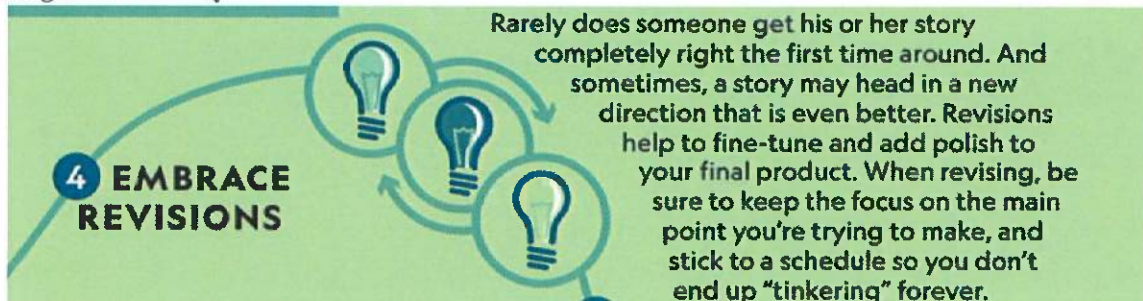
In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose:

To justify claims of authenticity in performances and to apply a contextual framework that argues for authenticity and authentic performance

Assignment

Creating in Community



Purpose: To use your analysis skills to help each other improve your projects.

Instructions:

Step 1: Having incorporated the comments from the script, make a draft of the video to submit for peer review.

Step 2: Review at least 3 other submissions - note if there are submissions with no feedback, and give them priority so that everyone gets the benefit of this exercise.

Step 3: Write comments to your peers based on your review. Your comments can include ideas and notes about (but not limited to) the following:

Overall impact of the piece

The cohesiveness of the story

The aesthetics of the presentation (does it look good, does it make you want to watch it?, Does it have errors?)

Etc

The goal is for it to be constructive and neutral. You may not like the artist or the performance but that should not factor into your ability to judge the work on the merit of the work itself.

Recommended Readings:

- Müller, L. (2022). Chapter 2: 'Authenticity' as an implicitly masculine norm. In Hearing sexism: Gender in the sound of popular music. A feminist approach (pp. 95-126). transcript Verlag.[Note: Uses Cobain as an example].
- Makarechi, K. (2017, December 7). Critics slam Miley's 'Racist' performance. HuffPost.
- Harrison, C. (2010). Chapter 2: Music and radio. In American culture in the 1990s (pp. 65-96). Edinburgh University Press.

Recommended Resources:

- Video: [What Makes This Song Great? Ep.90 Nirvana "Smells Like Teen Spirit"](#)

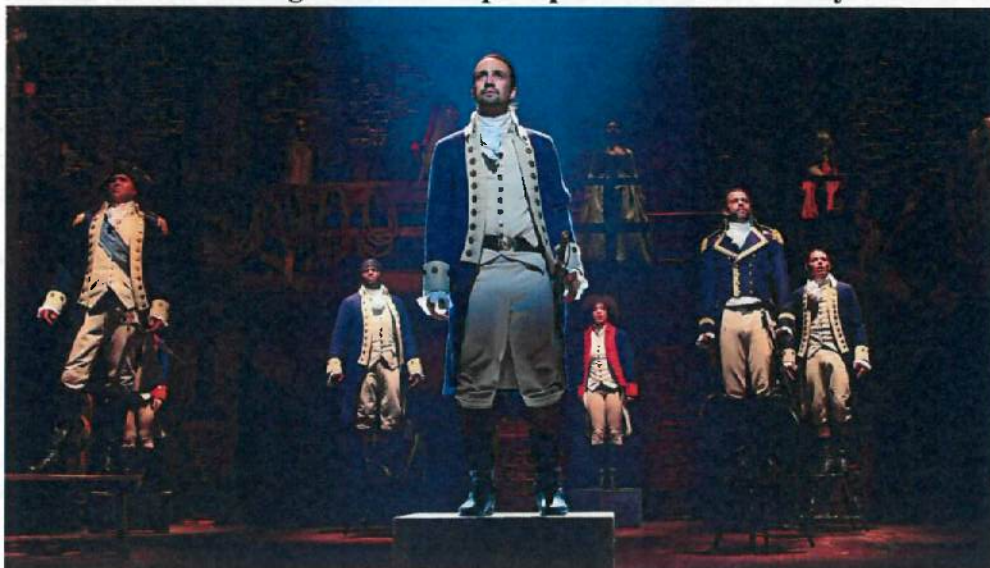
Summary

Congratulations on making it through some dense readings and for thoughtfully engaging the notion of authenticity in performance. Do you think we live in a time that values authenticity? Talk about it with your friends!

Next week is the last stop on the journey, and we'll be back on Broadway, where we started a few weeks ago. "How does a bastard, orphan, son of a whore...grow up to be a hero and a scholar?" Find out next week!

Week 7

Rewriting America: Hip Hop Comes to Broadway



Introduction

In 2015, you probably spent some time arguing over whether a certain dress on social media was black and blue or white and gold. Remember that? And there were plenty of other things Americans argued about that year. The new musical *Hamilton*, however, received almost universal acclaim and still enjoys widespread popularity, which is truly remarkable for 2015, considering that the musical rewrote the myth of the founding fathers. This week we'll explore issues that *Hamilton* raised, with an emphasis on identity. You'll also finish your digital essay.

The Performance

2015 The year of *Hamilton*

Learning Objectives

1. Interpret and evaluate *Hamilton*'s rewriting of the myth of the founding fathers with an emphasis on issues of identity.
2. Compare and evaluate the portrayal of race in *Hamilton* to *Sinbad*.
3. Incorporate feedback on the digital essay to create a final, polished product.

To Watch

- Video: [Rewriting America: Hip Hop Comes To Broadway](#) (28:00)
- Video: *Hamilton* on Disney+ (2 hours 40 min)
- Video: Summing it up

To Read

- Monteiro, L. D. (2018). [Chapter 3: Race-conscious casting and the erasure of the black past in Hamilton](#). In R. C. Romano & C. B. Potter (Eds.), *Historians on Hamilton: How a Blockbuster musical is restaging America's past*. Rutgers University Press.
- Herrera, P. (2018). [Chapter 12: Reckoning with America's racial past, present, and future in Hamilton](#). In R. C. Romano & C. B. Potter (Eds.), *Historians on Hamilton: How a Blockbuster musical is restaging America's past*. Rutgers University Press.
- Zlof, J. P. (2017). [Lin-Manuel Miranda's musical Hamilton and early feminism: Rapping gender equality](#). In V. Kennedy (Ed.), *Ethnic and cultural identity in music and song lyrics* (pp. 95-106). Cambridge Scholars Publishing.

Discussion Questions

Montiero opens her article on *Hamilton* with this: “The American public has long been enthralled with the mythology of the founding fathers.” How does Miranda et al. use musical style, casting, costume, and dance to define the identity of characters in *Hamilton*, and to what extent does that affect or rewrite the myth of the founding fathers in our time?

We started the semester on Broadway with Jolson in blackface makeup singing Gerswin’s “Swanee” and have arrived in 2015 back on Broadway with *Hamilton*. Both use musical styles that have their origins in black culture in America to tell stories on Broadway to an audience that, historically, is predominantly white, affluent, and educated.

Compare the portrayal of race in these two examples, and evaluate Broadway’s progress or lack thereof on the portrayal of race.

- How far has it come?
- Where does it need to go?

In the **initial post**, you should answer the discussion question prompt, referencing the readings and resources provided in the week. Your initial post should be a minimum of 300 words.

Purpose: To interpret and evaluate *Hamilton*’s rewriting of the myth of the founding fathers with an emphasis on issues of identity and to compare and evaluate the portrayal of race in *Hamilton* to *Sinbad*.

Assignment

That’s a Wrap: Final Revisions and Submission



Purpose: To complete your final mini documentary.

Instructions:

After carefully considering everyone’s feedback on your documentary, making final edits, and proofing the final cut, it’s time to submit it. Congratulations! I’m excited to watch your story!

Summary

In the final stop on our journey, we discussed some of the issues *Hamilton* raised in rewriting and restaging the story of the founding of the United States, and we compared *Hamilton* to *Sinbad*, where we started the journey.

Hamilton concludes with Washington and company asking, “Who tells your story?” because stories are at the heart of what it means to be human. The stories we tell about the past and how we tell them matter. They shape what we know and what we value. They shape us. You entered into a story at the beginning of this course, and you’ve begun telling stories about the past. In what ways has it shaped you? Your story and your stories matter.