

Council on Undergraduate Education 2018-2019

February 1st 2019
Talley Student Union 5101
1:30pm-3:00pm

Call to Order 1:30pm

- Welcome and Introductions Chair Daniel Monek
- Remarks and Updates from OUCAS/DASA
- Approval of CUE January 18, 2019 Minutes

New Business

Consent Agenda		
GEP Category	GEP Action	Notes
VPA	ADN 111 Two Dimensional Design for Non-Design Majors	*Up for review. Dropping GEP
HUM (GK)	AFS/HI 475 History of the Republic of South Africa	*Up for Review. Drop HUM, keep GK
HUM (GK)	AFS/HI 476 Leadership in Modern Africa	*Up for Review. Drop HUM, keep GK
HUM (GK)	AFS/HI 479 Africa (sub-Saharan) in the 20th Century	*Up for Review. Drop HUM, keep GK
HUM	HI 205 Western Civilization Since 1400	*Up for Review. Dropping GEP
HUM	HI 400/(500) Civilization of the Ancient Near East	*Up for Review. Dropping GEP
HUM	HI 404/(504) Rome to 337 A. D.	*Up for Review. Dropping GEP
HUM	HI 405/(505) History and Archaeology of the Roman Empire	*Up for Review. Dropping GEP
HUM	HI 406/(506) From Roman Empire to Middle Ages	*Up for Review. Dropping GEP
HUM	HI 409/(509) The High Middle Ages	*Up for Review. Dropping GEP
HUM (GK)	HI 410 Italian Renaissance	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 412/(512) The Sexes and Society in Early-Modern Europe	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 414/(514) From Kings to Revolution: The History of Early-Modern France	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 415/(515) The French Revolution	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 418/(518) Fascist Italy and Nazi Germany	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 419/(519) Modern European Imperialism	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 421/(521) European Intellectual History: The Eighteenth Century	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 423/(523) Women in European Enlightenment	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 425/(525) Tudor and Stuart England	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 429 20th Century Britain	*Up for Review. Drop HUM, keep GK
HUM	HI 443/(543) U. S. Constitutional History to 1883	*Up for Review. Dropping GEP
HUM	HI 444 U. S. Constitutional History Since 1870	*Up for Review. Dropping GEP
HUM	HI 451/(551) The Vietnam War	*Up for Review. Dropping GEP
HUM	HI 454 History of U.S. Foreign Relations, 1900-Present	*Up for Review. Dropping GEP
HUM (GK)	HI 465 Oil and Crisis in the Gulf	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 466 History of the Palestinian-Israeli Conflict	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 467 Modern Mexico	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 469/(569) Latin American Revolutions in the Twentieth Century	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 471/(571) Revolutionary China	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 473/(573) Japan's Empire in Asia, 1868-1945	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 474 Modern India	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 477 Women in the Middle East	*Up for Review. Drop HUM, keep GK
HUM (GK)	HI 478 Islam and Christianity in Sub-Saharan Africa	*Up for Review. Drop HUM, keep GK

GER> GEP Review				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Gilmartin	Beckstead, Ozturk, Podurgal	SS, USD	ANT 310 Native Peoples and Cultures of North America	*Up for SS, review both categories
Allen	Annett-Hitchcock, Gilmartin, Knowles	VPA	ARC 241 Introduction to World Architecture	*Up for review
Gilmartin	Allen, Minogue, Lee	VPA	COM 110 Public Speaking	*Up for review
Gilmartin	Beckstead, Allen, Belk	HUM, GK	ENG/FL 219 Studies in Great Works of Non-Western Literature	*Up for HUM, review both categories
Gilmartin	Lee, Liu, Belk	VPA, GK	ENG 374 History of Film From 1940	*Up for VPA, review both categories
Gilmartin	Orcutt, Bush, Liu	HUM, GK	FL/ENG 393 Studies in Literary Genre	*Up for HUM, review both categories
Knowles	Beckstead, Bush, Ozturk	HUM, GK	HI 209 From Renaissance to Revolution: The Origins of Modern Europe	*Up for HUM, review both categories
Knowles	Pickworth, Bush, Lee	HUM, GK	HI 210 Modern Europe 1815-Present	*Up for HUM, review both categories
Knowles	Minogue, Podurgal, Orcutt	HUM, GK	HI 222 History of British Cultures and Societies From 1688	*Up for HUM, review both categories
Knowles	Rabah, Orcutt, Lee	HUM, GK	HI 233 The World Since 1750	*Up for both categories
Annett-Hitchcock	Belk, Knowles, Annett-Hitchcock	IP	PCC 201 Impact of Industry on the Environment and Society	*Up for review, formerly PCC 401 returning from 11/2/2018 Meeting.
Lee	Gilmartin, Liu, Bush	NS	PY 211 University Physics I	*Up for review
Knowles	Allen, Podurgal, Pickworth	HUM, USD	WGS 492 Theoretical Issues in Women's and Gender Studies	*Up for HUM, review both categories

Special Topics Courses /New to GEP				
Presenter	Reviewers	GEP Category Under review	GEP Action	Notes
Belk	Beckstead, Minogue, Ozturk	HUM, USD	HON 290 (001) Still Fighting the Civil War	HON SpTp 1 st offering (Spring 2019)
Belk	Pickworth, Rabah, Gilmartin	VPA	HON 299 (001) Popular Songs and Communication	HON SpTp 1 st offering (Spring 2019)

Discussion:

Notes:

- All linked course actions are viewable in CIM.
- To view actions, please click on the hyperlink. You may need to use your Unity ID to log in.
- If you experience issues logging in, please go to <https://next-catalog.ncsu.edu/courseadmin/> and type the course prefix and number into the search bar.

Council on Undergraduate Education 2018-2019January 18, 2019
Talley Student Union 5101
Call to Order: 1:30 PM

Members Present: Chair Daniel Monek, Past Chair Ghada Rabah, Hatice Ozturk, Katherine Annett-Hitchcock, James Knowles, David Gilmartin, Carrie Pickworth, Richard Podurgal, Kimberly Bush, Alice Lee, Tiffany Kershner, Autumn Belk, Andy Lam, Adam Rogers (Proxy for Darby Orcutt), Robert Beckstead, Hatice Ozturk, James Minogue, Tania Allen (telecommute)

Members Absent: Darby Orcutt, Min Liu

Ex-Officio Members Present: Lexi Hergeth, Li Marcus, Melissa Williford, Stephany Dunstan, Erin Dixon, Julia Law, Mike Mullen

Guests: Russell Flinchum

WELCOME AND INTRODUCTIONS

- *Remarks from Chair Daniel Monek* – Had the members and guest introduce themselves and welcomed the committee.
- *Remarks and Updates from OUCCAS/DASA* – Li Marcus reminded the committee that January 14th the interest survey was sent out and the deadline on May 4th. Lexi Hergeth reminded the committee that they have reviewed over double the number of actions compared with the Fall 2017 CUE report and thanked them for their hard work and continued dedication.
- *Remarks from Vice Chancellor and Dean Dr. Mike Mullen*- Mike Mullen introduced himself and thanked the committee for their service to the academy by serving on this committee. Mike also updated the committee on the System Office mandate to reduce the total curricular credit hours to 120. Mike informed the committee on the decisions from the college board on AP credit that students can receive college credit for a score of 3 or higher on their AP exams. Mike also reminded the committee that in lieu of lunch he has invited CUE and UCCC to WXYZ on May 3rd at 4:30 PM as a gesture of appreciation for their work on the university level approval committees.
- *Daniel Monek provided a refresher of the motions available to the committee and asked if there are pending or suggested changes to be as clear and specific as possible to avoid confusion and interpretation.*
- Approval of the Minutes from January 4th 2019 – Approved Unanimously
 - Discussion: Motion to approve the past minutes by member Autumn Belk and seconded by Carrie Pickworth.

NEW BUSINESSGER>GEP Review

- **ARC 140 Experiencing Architecture:** (VPA) – Approved Pending with Friendly Suggestion

Discussion: Motion to approve by member Tania Allen. Member brought attention to the first 2 outcomes have no clear assessment of what students are doing. Presenter asked if an assignment would help clarify and brought attention to the second outcome is measured via the drawing students will create. Member indicated the second VPA outcome is vague, presenter indicated adding a few clarifying words may provide what the member is looking for. XONV member from assessment indicated adding discipline specific language for the outcome (for example a scientist uses the scientific method). Member indicated the outcome seems to suggest there is one way in which architectures think and the presenter confirmed there is not one way for architects to think. Member suggested objective 2 is more clear on how the items are assessed than the measures in objective 1. Members suggested discipline-specific clarification on objective 1. Measure in objective 1 would benefit from an assessment assignment being provided that would measure the objective and outcome.

Member motioned to amend the motion form approved to approved pending the inclusion of potential assignments and changing “the ways architects think, see and work” to “describe the architectural processes”.

Member indicated this may be too far in detail because there are books titled “how architects think,” and this may be acceptable. Member asked how “describing the way architects think” will answer how students strengthen their ability to interpret...”. Member indicated the focus should be changing “describe”. Guest asked if changing the second outcome to “how do architects interpret, analyze and visualize their works” would work.

Member suggested removing the first line from the 2nd learning objective and leaving “Recognize elements of buildings from different...” Member made the friendly suggestion to update the DRO statement to the correct building name in the syllabus.

- **D 231 Design History for Engineers and Scientists:** (VPA) – *Approved Pending with Friendly Suggestion*
 Discussion: Motion to Approve by member Tania Allen. Guest Russell Flinchum expressed his willingness to answer questions on the course. Member indicated there seemed to have multiple outcomes and only one measure. The guest confirmed that the measure is designed to cover all of the outcomes indicated. Members concluded that the measures did address the outcomes listed in the first objective. Guest provided examples of the historical influences on architecture.
 Member brought attention to the third outcome which indicates “establish an understanding...” and suggested changing to “Analyze the development of industrial design and related professions in the United States and articulate how American culture enabled the realization of Modernism in architecture and design.”. Presenter indicated the third objective is not creating art but more of recreating the history and critics member suggested potentially removing the third objective. Member motioned to amend the motion from approved to approve pending changing the third statement in the third VPA outcome. Suggestion to correct the typo in objective 2 outcome 1.

Courses New to GEP

- **HI 472 Fashion, Food, and Fun: Material Culture in Chinese History:** (GK) – *Approved Unanimously*
 Discussion: Motion to Approve by member David Gilmartin.
- **NR 219 Natural Resource Business and Investment:** (SS) – *Approved Unanimously*
 Discussion: Motion to Approve by member Kimberly Bush.
- **USC 250 Global Health In Context:** (GK) – *Tabled with friendly suggestions with one abstention from Ghada Rabah*
 Discussion: Motion to Approve by member Autumn Belk. Presenter asked the committee if the second objective indicating the measure doesn't include other countries in the coursework. Member indicated adding information about other societies outside of Ecuador for students to be able to compare societies when they only have been provided information about Ecuador. Motion to amend motion from approved to tabled, approved unanimously. XONV member from the study abroad office mentioned removing the information about vaccinations from the syllabus. Member indicated the second outcome and measures may fit in the third objective and ending part A in the measures after “...health in Ecuador” and in part b after “...health risks you identified in Ecuador.”.

Special Topic and Honors GEP

- **HON 296 (004) Interactions of Science, Engineering, and Public Policy:** (IP) – *Approved with Friendly Suggestions*
 Discussion: Motion to approve by member Autumn Belk. Member brought attention to the “to assist CUE in evaluating...” part b and asked if it will need to be answered. Li Marcus indicated if the information is in the documentation a friendly suggestion can be made to complete the question. This suggestion was made by the committee.
- **HON 299 (002) Exploring the Discipline of Architecture:** (VPA) – *Approved*
 Discussion: Motion to approve by member Autumn Belk. Member made the friendly suggestion to replace “discuss” with “evaluate” in the first outcome of the first objective. Reviewer indicated the alignment is clearly provided and complimented the inclusion of the rubric.

Meeting adjourned at: 2:58 PM

Respectfully submitted by Lexi Hergeth

HON GEP Humanities and U.S. Diversity Special Topic Shell Offering

*This form is to be used for submitting a Special Topics shell offering for the **Humanities** and **U.S. Diversity** GEP category to the Council on Undergraduate Education (CUE)*

Course action proposals for a GEP shell offering must provide documentation to show how the course is designed to enable a student to achieve the particular GEP category objectives.

The **GEP Humanities objectives** will provide instruction and guidance that help students to:

1. Engage the human experience through the interpretation of human culture and
2. Become aware of the act of interpretation itself as a critical form of knowing in the humanities; and
3. Make academic arguments about the human experience using reasons and evidence for supporting those reasons that are appropriate to the humanities.

The **GEP U.S. Diversity objectives** will provide instruction and guidance that help students to achieve **at least two** of the following:

4. Analyze how religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age identities are shaped by cultural and societal influences.
5. Categorize and compare historical, social, political, and/or economic processes producing diversity, equality, and structure inequalities in the U.S.;
6. Interpret and evaluate social actions by religious, gender, ethnic, racial, class sexual orientation, disability, and/or age groups affecting equality and social justice in the U.S.;
7. Examine interactions between people from different religious, gender, ethnic, racial, class, sexual orientation, disability, and/or age groups in the U.S.

HON 290 sec 001

Department(s)/Program	University Honors Program	New GEP Special Topics Offering	Y
Special Topic Title: <small>(30 character limit)</small>	Still Fighting the Civil War	Review for 2nd Offering	<input type="checkbox"/>
Term to be Offered	Spring 2019		
Instructor Name/Title	Susanna Lee, Associate Professor		

SECTION 1: GEP CRITERIA

Instructions:

- At least one of the Instructor's student learning outcomes must be listed under each GEP category objective.
- Achievement of the outcomes must allow students to meet the GEP category objectives.
- Outcomes must illustrate what students will do in order to demonstrate they have achieved the outcome.
- At least one means of evaluation must be listed under each outcome and provide data to allow the instructor to judge how well students have achieved outcomes.
- Student learning outcomes that are relevant to the GEP category objectives must be applied to all course sections.
- For assistance with writing outcomes and list of active verbs using *Bloom's Taxonomy* [[Click Here](#)]

Humanities

List the Instructor's student learning outcomes for the course that are relevant to GEP *Humanities Objective 1*:

Obj. 1) Engage the human experience through the interpretation of human culture.

Analyze the causes of the Civil War, the reasons for Union victory and Confederate defeat, and the successes and failures of Reconstruction.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will complete short assignments on readings and lectures asking them to identify scholarly arguments and formulate their own arguments about the causes of the Civil War, the reasons for Union victory and Confederate defeat, and the successes and failures of Reconstruction. Students will discuss assigned readings asking them to identify scholarly arguments and formulate their own arguments about the causes of the Civil War, the reasons for Union victory and Confederate defeat, and the successes and failures of Reconstruction. Sample discussion question: Students will read a book that provides an overview of the history of the Civil War and Reconstruction and will discuss the different perspectives and experiences of different groups of Americans. What are the main arguments of *Battle Lines*? About the causes of the war? About the reasons for Union victory? About the successes and failures of Reconstruction?

List the Instructor's student learning outcome(s) for the course that are relevant to GEP Humanities Objective 2:
Obj. 2) Become aware of the act of interpretation itself as a critical form of knowing in the Humanities.
 Identify and critique scholarly interpretations of the history and memory of the Civil War and Reconstruction.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will submit a research paper that analyzes historical scholarship on their topic and that situates their argument within the historiography (as making a counterclaim, asking a new question, following a tradition, or indicating a gap).

List the Instructor's student learning outcome(s) for the course that are relevant to GEP Humanities Objective 3:
Obj. 3) Make academic arguments about the human experience using reasons and evidence for supporting those reasons that are appropriate to the humanities.

Formulate and support a historical argument about the history and memory of the Civil War and Reconstruction.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will submit a write up of research findings (as part of the Monument Project) that articulates and supports a historical argument about how accurately a monument drew on the past to support or challenge specific principles, ideologies, and hierarchies.

U.S. Diversity

List the Instructor's student learning outcome(s) for the course that are relevant to GEP U.S. Diversity Objective 4, 5, 6, or 7:

Analyze the social, political, and economic factors that contributed to the opposition to slavery before the Civil War, to the abolition of slavery during the Civil War, and to the movement for racial equality during Reconstruction.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will read scholarly secondary sources on the Civil War and Reconstruction and discuss the different factors that contributed to the movement for freedom and racial equality. Students will complete a short assignment on the different factors that contributed to the movement for freedom and racial equality. Sample discussion/short assignment question: How did Union and Confederate soldiers view the institution of slavery? What factors contributed to their support for or opposition to its continuation?

List the Instructor's student learning outcome(s) for the course that are relevant to GEP U.S. Diversity Objective 4, 5, 6, or 7:

Analyze how Americans interpreted the Civil War through monuments and other forms of public memory in ways that helped to support or challenge race, class, gender, and regional hierarchies.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will read primary and secondary sources on Civil War monuments and other forms of public memory and will discuss how interpretations of the Civil War helped to support hierarchies. Students will complete short assignments on assigned readings that analyze how monuments and memorialization supported or challenged hierarchies. Students will complete short assignments and a monument project on how one Civil War monument supported or challenged hierarchies.

Sample discussion/short assignment questions: How did the "lost cause" interpretation of the Civil War contribute to the retreat from Reconstruction?

SECTION 2: REQUISITES AND SCHEDULING

General guidelines:

- GEP Courses should have at least 25% of seats non-restricted (i.e. available to all students).
- GEP Courses should have no more than ONE pre-requisite.
- GEP Special Topics are approved as a one-term offering.
- The course syllabus for all sections must include the GEP *Humanities and U.S. Diversity* category designations and GEP student learning outcomes.

Special Topics Term Scheduling:

- List below the course scheduling detail:
 - Meeting time and day(s): Thursdays 3:00 pm to 5:45 pm
 - Seat count: 21
 - Room assigned or room preference including needed classroom technology/seat type: N/A
- If this course is to be piggy-backed with a department special topic, list the piggy-backed course prefix/number below. (EX: BIO 295 with NSGK 295) N/A

What percentage of the seats offered will be open to all students? 0%

- a. If seats are restricted, describe the restriction being applied. **Students in the University Honors and University Scholars Programs**
- b. Is this restriction listed in the course catalog description for the course? Yes

List all course pre-requisites, co-requisites, and restrictive statements (ex: Jr standing; Chemistry majors only). If none, state none.
none

List any discipline specific background or skills that a student is expected to have prior to taking this course. If none, state none.
(ex: ability to analyze historical text; prepare a lesson plan)
none

SECTION 3: ADDITIONAL INFORMATION

Complete the following 3 questions or attach a syllabus that includes this information.

1. Title and author of any required text or publications.

2. Major topics to be covered and required readings including laboratory and studio topics.

3. List any required field trips, out of class activities, and/or guest speakers.

HON 290 Course Syllabus

HON 290 – Still Fighting the Civil War

Section 001

Spring 2018

3 Credit Hours

Course Description

After the Civil War ended, Americans waged another war, one over the meaning of the conflict that cost over half a million lives and freed four million people. Former Confederates and former Unionists fought new battles, on one side to reverse the losses of the war and on the other to preserve its victories. Current conflicts over Confederate monuments show how the Civil War continues to serve as a flashpoint reflecting political, social, and cultural disputes in the present day. How did Americans remember and memorialize the Civil War from its end at Appomattox to the present day? How did public memorialization of the war differ from the actual history of the war? Why did various Americans remember the war in particular ways in particular times? Students will explore these questions and others through readings in historical scholarship and evidence. Students will also conduct their own research on a Civil War monument of their choice and will create an online exhibit presenting their findings. Through the class, students will not only examine historical myths about the Confederacy and the Union, but they will also examine the processes and purposes of Civil War mythmaking.

Learning Outcomes

1. Describe the key events in the history of the Civil War and Reconstruction with particular attention to the various perspectives and experiences of different groups of Americans.
2. Analyze the causes of the Civil War, the reasons for Union victory and Confederate defeat, and the successes and failures of Reconstruction.
3. Analyze the social, political, and economic factors that contributed to the opposition to slavery before the Civil War, to the abolition of slavery during the Civil War, and to the movement for racial equality during Reconstruction.
4. Analyze how Americans interpreted the Civil War through monuments and other forms of public memory in ways that helped to support or challenge race, class, gender, and regional hierarchies.
5. Analyze conflict and consensus among activists of different races, classes, and genders in the movement to abolish slavery during the antebellum era and the Civil War and in the struggles for racial equality after the Civil War.
6. Identify and critique scholarly interpretations of the history and memory of the Civil War and Reconstruction.
7. Research and interpret primary sources about the history and memory of the Civil War and Reconstruction in their historical context.
8. Formulate and support a historical argument about the history and memory of the Civil War and Reconstruction.
9. Communicate historical research about the history and memory of the Civil War and Reconstruction to public audiences.

Course Structure

The course will consist of lectures and discussions.

Course Policies

Electronic Course Components: This course may involve electronic sharing or posting of personally identifiable student work or other information with persons not taking or administering the course. Students will be asked to sign a consent allowing disclosure of their personally identifiable work. No student is required to sign the consent as a condition of taking the course. If a student does not want to sign the consent, he or she has the right to ask the instructor for an alternative, private means of completing the coursework.

Instructors

Susanna Lee (smlee4) - *Instructor*

Email: susanna_lee@ncsu.edu

Phone: 9195132215

Office Location: Withers 260

Office Hours: Thursdays 12:00 pm to 2:00 pm

Course Meetings

Seminar

Days: Thursdays

Time: 3:00pm - 5:45pm

Campus: Main

Location: Caldwell 212

This meeting is required.

Course Materials

Textbooks

Battle Lines: A Graphic History of the Civil War - *Ari Kelman and Jonathan Fetter-Vorm*

Edition: 1st

ISBN: 9780809094745

Cost: \$19.45

This textbook is required.

What They Fought For - *James McPherson*

Edition: 1st

ISBN: 9780385476348

Cost: \$11.85

This textbook is required.

Expenses

None.

Materials

None.

Requisites and Restrictions

Prerequisites

None.

Co-requisites

None.

Restrictions

None.

General Education Program (GEP) Information

GEP Category

Humanities

GEP Category Outcomes

1. Analyze the causes of the Civil War, the reasons for Union victory and Confederate defeat, and the successes and failures of Reconstruction.
2. Identify and critique scholarly interpretations of the history and memory of the Civil War and Reconstruction.
3. Formulate and support a historical argument about the history and memory of the Civil War and Reconstruction.

GEP Co-requisites

U.S. Diversity

GEP Co-requisite Outcomes

1. Analyze the social, political, and economic factors that contributed to the opposition to slavery before the Civil War, to the abolition of slavery during the Civil War, and to the movement for racial equality during Reconstruction.
2. Analyze how Americans interpreted the Civil War through monuments and other forms of public memory in ways that helped to support or challenge race, class, gender, and regional hierarchies.

Transportation

Students will be required to provide their own transportation for this class. There are no fees associated with these field trips. Non-scheduled class time for field trips or out-of-class activities is NOT required for this class.

Safety & Risk Assumptions

None.

Grading

Grade Components

Component	Weight	Details
Participation	25	Students are expected to arrive in class having read and considered the material for discussion that day. Students receive a grade for participation for each class. Attendance alone is not sufficient for full participation credit. Students must actively participate by engaging questions posed by the professor and other students in an informed and substantive manner; asking queries about the course materials that are thoughtful and insightful; making connections between class themes and other students' comments; and constructively critiquing the readings. Presentations, peer review, and class

Component	Weight	Details
		field trips (to Capitol Square, the North Carolina Museum of History, and the North Carolina State Archives) are included in the participation grade.
Short Assignments	20	Students are required to complete brief in-class and take-home assignments on readings and lectures. Students should be sure to take thorough notes on lectures and readings so that they may adequately complete the brief assignments.
Monument Project	55	Students must research, write, and post an online exhibit about a Civil War monument of their choice. Students will submit preliminary assignments related to their project, including a proposal (5%), primary source interpretation (5%), draft panel text (10%), and prototype (5%). The project will culminate with the submission of a write up of research findings, annotated panel text (explaining their historiographical contribution), and an online exhibit (30%).

Letter Grades

This Course uses the Following (Non-Standard) Letter Grading Scale:

97 ≤ **A+** ≤ 100

94 ≤ **A** < 97

90 ≤ **A-** < 94

88 ≤ **B+** < 90

84 ≤ **B** < 88

80 ≤ **B-** < 84

78 ≤ **C+** < 80

74 ≤ **C** < 78

70 ≤ **C-** < 74

68 ≤ **D+** < 70

64 ≤ **D** < 68

60 ≤ **D-** < 64

0 ≤ **F** < 60

Requirements for Credit-Only (S/U) Grading

In order to receive a grade of S, students are required to take all exams and quizzes, complete all assignments, and earn a grade of C- or better. Conversion from letter grading to credit only (S/U) grading is subject to university deadlines. Refer to the Registration and Records calendar for deadlines related to grading. For more details refer to <http://policies.ncsu.edu/regulation/reg-02-20-15>.

Requirements for Auditors (AU)

Information about and requirements for auditing a course can be found at <http://policies.ncsu.edu/regulation/reg-02-20-04>.

Policies on Incomplete Grades

If an extended deadline is not authorized by the instructor or department, an unfinished incomplete grade will automatically change to an F after either (a) the end of the next regular semester in which the student is enrolled (not including summer sessions), or (b) the end of 12 months if the student is not enrolled, whichever is shorter. Incompletes that change to F will count as an attempted course on transcripts. The burden of fulfilling an incomplete grade is the responsibility of the student. The university policy on incomplete grades is located at <http://policies.ncsu.edu/regulation/reg-02-50-3>.

Late Assignments

Students who submit coursework after the deadline will be penalized with a grade deduction (one-third of a grade per day late). No coursework will be accepted after one week of the due date. The professor will count the late coursework as turned in only when she receives a hard copy. If students wish, they may submit their late coursework by email to stop the penalty clock. Late coursework must list the date and time the assignment was due, the date and time the coursework was actually submitted, and the number of days (with days rounded up) that the assignment is late. (For example, if an assignment was due at 10:00 a.m. on Tuesday and was submitted at 10:15 on Thursday, the assignment is 3 days late and will receive a full grade deduction.) Late coursework submitted through Moodle, which is unreadable, for whatever reason, will not be counted as turned in and will suffer a grade deduction until the student submits a hard copy or a readable digital version. The submission of a readable digital version through Moodle stops the penalty clock; students must also submit a hard copy to the professor for grading purposes.

Attendance Policy

For complete attendance and excused absence policies, please see <http://policies.ncsu.edu/regulation/reg-02-20-03>

Attendance Policy

Students are allowed one unexcused absence without impact on their participation grade. For the second and every subsequent unexcused absence, students will receive zeroes for participation for that class.

Absences Policy

Absences may be unexcused or excused. All students, even students with excused absences, are accountable for all missed coursework. It is students' responsibility to contact the professor to find out what coursework they missed and (in the event of excused absences) to make arrangements for makeup work. Students are considered absent fifteen minutes after the start of class. See "Calculation of Course Grade" for the impact of unexcused absences on the grade calculation.

Makeup Work Policy

Students who miss a short assignment or a participation grade as a result of an excused absence may request that the professor design a makeup assignment to be completed no later than one week after the students' return to class. Students must submit their coursework along with proper documentation of the excused absence. If students do not submit the appropriate documentation, the assignment will be subject to the late coursework penalty. Students must also submit a hard copy to the professor for grading purposes.

Additional Excuses Policy

None.

Academic Integrity

Academic Integrity

Students are required to comply with the university policy on academic integrity found in the Code of Student Conduct found at <http://policies.ncsu.edu/policy/pol-11-35-01>

Academic Honesty

See <http://policies.ncsu.edu/policy/pol-11-35-01> for a detailed explanation of academic honesty.

Honor Pledge

Your signature on any test or assignment indicates "I have neither given nor received unauthorized aid on this test or assignment."

Electronically-Hosted Course Components

This course may involve electronic sharing or posting of personally identifiable student work or other information with persons not taking or administering the course. Students will be asked to sign a consent allowing disclosure of their personally identifiable work. No student is required to sign the consent as a condition of taking the course. If a student does not want to sign the consent, he or she has the right to ask the instructor for an alternative, private means of completing the coursework.

Electronically-hosted Components: Students will create an online exhibit on a Civil War monument.

Accommodations for Disabilities

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Disability Resource Office at Holmes Hall, Suite 304, 2751 Cates Avenue, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the [Academic Accommodations for Students with Disabilities Regulation \(REG02.20.01\)](#)

Non-Discrimination Policy

NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination, harassment, and retaliation may be accessed at <http://policies.ncsu.edu/policy/pol-04-25-05> or http://www.ncsu.edu/equal_op/. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 919-515-3148.

Course Schedule

NOTE: The course schedule is subject to change. All readings not listed under "textbooks" are available on Moodle.

Thursday 3:00pm - 5:45pm — Introduction — 01/10/2019

Participation: Biographical Source due.

Thursday 3:00pm - 5:45pm — The Civil War Era — 01/17/2019

Participation: Discussion of Kelman and Fetter-Vorm, *Battle Lines*.

Thursday 3:00pm - 5:45pm — Secession — 01/24/2019

Participation: ADD SECONDARY SOURCE; ADD PRIMARY SOURCE; editorials from the secession crisis (1860-1861)

Thursday 3:00pm - 5:45pm — Civil War — 02/07/2019

Participation: Discussion of excerpt from McPherson, *What They Fought For*; McCurry (2000); Salisbury bread riot (1863); "An Old Friend" to Zebulon Vance (1864); primary sources on southern Unionists (1861-1865).

Thursday 3:00pm - 5:45pm — Reconstruction — 02/14/2019

Participation: ADD SECONDARY SOURCE; ADD PRIMARY SOURCE.

Thursday 3:00pm - 5:45pm — Memory — 02/21/2019

Participation: Discussion of excerpt from Janney, *Remembering the Civil War*; McPherson, "Long-Legged Yankee Lies"; North Carolina Division of the United Daughters of the Confederacy; discussion of Speech of Julian Carr (1913) and op-eds on Julian Carr (2018).

Thursday 3:00pm - 5:45pm — North Carolina Museum of History — 02/28/2019

Meet at North Carolina Museum of History.

Participation: Presentation and discussion of topics on Moodle.

Thursday 3:00pm - 5:45pm — North Carolina State Archives — 03/07/2019

Meet at North Carolina State Archives.

Thursday 3:00pm - 5:45pm — Research 1 — 03/14/2019

Meet at D. H. Hill Library.

Participation: Discussion of excerpt from Savage, *Standing Soldiers, Kneeling Slaves*.

Short Assignment: Research 1 assignment due.

Thursday 3:00pm - 5:45pm — Proposals — 03/21/2019

Participation: Discussion of Grow, "The Shadow of the Civil War: A Historiography of Civil War Memory"; presentation and discussion of proposals; discussion of primary source readings from student projects.

Project: Proposal due.

Thursday 3:00pm - 5:45pm — StoryMap — 03/28/2019

Participation: Discussion of excerpt from Cox, *Dixie's Daughters*.

Project: Primary Source Interpretation due.

Short Assignment: Research 2 assignment due.

Thursday 3:00pm - 5:45pm — Research 2 — 04/04/2019

Participation: Discussion of Kammen, "Some Patterns and Meanings of Memory Distortion in American History"; discussion of primary source readings from student projects.

Thursday 3:00pm - 5:45pm — Drafts — 04/11/2019

Project: Draft of panel text due.

Participation: Peer review of draft panel text.

Thursday 3:00pm - 5:45pm — Prototype — 04/18/2019

Project: Prototype due.

Participation: Presentation and discussion of prototype.

Thursday 3:00pm - 5:45pm — Presentation — 04/25/2019

Participation: Presentation and discussion of final project.

**Tuesday 1:00pm – 4:00pm — Final Submissions —
05/07/2019**

Project: Submission of annotated panel text and online exhibit.

Class Participation Rubric

0: Absent.

1-59: Present, but inattentive and intentionally disruptive.

60-69: Present, but inattentive; does not volunteer to contribute; unable to offer basic information when called on.

70-79: Present and attentive; does not volunteer informed or substantive contributions, but will offer basic information when called on.

80-89: Present and attentive; makes occasional substantive contributions to class discussion.

90-100: Present and attentive; makes frequent substantive contributions to class discussion.

Present: Arriving on time to class or within the first fifteen minutes.

Disruptive: Engaging in a non-course-related activities (usually using electronic devices to watch movies or internet shop) that impedes others' participation and learning.

Inattentive: Chatting with other students about non-course-related topics, using cell phones or other electronic devices for non-course-related activities.

Attentive: Listening actively, taking notes, reviewing relevant assigned course materials.

Substantive contributions to class discussion: Engaging questions posed by the professor and other students in an informed manner; asking queries about the course materials that are thoughtful and insightful; making connections between class themes and other students' comments; and/or constructively critiquing the readings.

HON GEP Visual and Performing Arts Special Topic Shell Offering

This form is to be used for submitting a Special Topics shell offering for the Visual and Performing Arts GEP category to the Council on Undergraduate Education (CUE)

Course action proposals for a GEP shell offering must provide documentation to show how the course is designed to enable a student to achieve the particular GEP category objectives.

The ***GEP Visual and Performing Arts objectives*** will provide instruction and guidance that help students to:

1. Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.
2. Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.
3. Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.

HON 299 sec 001

Department(s)/Program	University Honors Program	New GEP Special Topics Offering <input checked="" type="checkbox"/>
Special Topic Title: (30 character limit)	Popular Songs and Communication	Review for 2nd Offering <input type="checkbox"/>
Term to be Offered	Spring 2019	
Instructor Name/Title	Dr. Will Boone / Lecturer	

SECTION 1: GEP CRITERIA

Instructions:

- At least one of the Instructor's student learning outcomes must be listed under each GEP category objective.
- Achievement of the outcomes must allow students to meet the GEP category objectives.
- Outcomes must illustrate what students will do in order to demonstrate they have achieved the outcome.
- At least one means of evaluation must be listed under each outcome and provide data to allow the instructor to judge how well students have achieved outcomes.
- Student learning outcomes that are relevant to the GEP category objectives must be applied to all course sections.
- For assistance with writing outcomes and list of active verbs using *Bloom's Taxonomy* [[Click Here](#)]

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 1: Obj. 1) Deepen their understanding of aesthetic, cultural, and historical dimensions of artistic traditions.*

Students will be able to analyze how popular songs both reflect and shape culture.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will create a podcast that will tell the story of one song that has been important to one person's life (this person may be the student, someone they know, or someone they've read about). In telling this story, students will situate the song and the person in their historical and cultural contexts. They will use spoken dialogue and musical clips to show how this song communicated so powerfully to this person in this particular context.

In class discussions we will frequently consider where songs fit within the development of styles, genres, and musical traditions. The songwriting project (described in detail below) will also require that students demonstrate a firm understanding of the parameters of a given style. Their Live Songs Paper will require them to consider the connections between aesthetics and culture in a contemporary live performance context.

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 2: Obj. 2) Strengthen their ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.*

Students will understand how music and lyrics work together to communicate emotion and meaning.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will complete an analysis of each song that we discuss prior to the class in which we discuss it. Using a template provided on Moodle, they will make observations about the music's rhythm, pitch, timbre, and form; as well as the lyrics' language, structure, and poetic devices. Then, students will discuss the song's prosody (the way music and lyrics work together to communicate a unified message). They will then note the stylistic, cultural, and historical context in which that message was communicated. Finally, students will include one or two discussion starters (brief insights, observations, or questions about the song that will encourage discussion and further examination). They will compile these analysis forms throughout the semester so that we can track the development of their analytical skills and their ability to interpret and make critical judgments about popular songs.

List the Instructor's student learning outcomes for the course that are relevant to GEP *Visual and Performing Arts Objective 3: Obj. 3) Strengthen their ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.*

Students will be able to create lyrics and describe music appropriate to a given popular music style.

Measure(s) for above Outcome:

Describe the assessments that will be used to determine if students have achieved the outcome. Including a relevant example assignment/question/prompt is encouraged for clarity.

Students will draw a card from a hat. On the card will be written a style and topic (for example: 1990s-era country / heartbreak). They will then write the lyrics to a song that address their given topic within the parameters of their given style. They will also describe the music that would accompany their lyrics (again, demonstrating a firm grasp of the parameters of their style). Finally, they will offer an analysis of their song that discusses the relationship of lyrics and music, and places the song in its historical and cultural context.

SECTION 2: REQUISITES AND SCHEDULING

General guidelines:

- GEP Courses should have at least 25% of seats non-restricted (i.e. available to all students).
- GEP Courses should have no more than ONE pre-requisite.
- GEP Special Topics are approved as a one-term offering.
- The course syllabus for all sections must include the GEP *Visual and Performing Arts* category designation and GEP student learning outcomes.

Special Topics Term Scheduling:

- List below the course scheduling detail:
 - Meeting time and day(s):
Mondays and Wednesdays, 8:30 – 9:45
 - Seat count: 21
 - Room assigned or room preference including needed classroom technology/seat type: Broughton 3216
- If this course is to be piggy-backed with a department special topic, list the piggy-backed course prefix/number below.
(EX: BIO 295 with NSGK 295) N/A

What percentage of the seats offered will be open to all students? 0 %

- a. If seats are restricted, describe the restriction being applied.

Restricted to University Honors Program students. Open to other students by permission of the UHP.

- b. Is this restriction listed in the course catalog description for the course? N/A

List all course pre-requisites, co-requisites, and restrictive statements (ex: Jr standing; Chemistry majors only). If none, state none.
None

List any discipline specific background or skills that a student is expected to have prior to taking this course. If none, state none.

(ex: ability to analyze historical text; prepare a lesson plan)

None

SECTION 3: ADDITIONAL INFORMATION

Complete the following 3 questions or attach a syllabus that includes this information.

1. Title and author of any required text or publications.

See syllabus

2. Major topics to be covered and required readings including laboratory and studio topics.

See syllabus

3. List any required field trips, out of class activities, and/or guest speakers.

Students are required to attend an event where popular songs are performed in public (such as a concert, open mic, or song swap). There will probably be one guest speaker during the semester—someone from North Carolina who has been an important part of the popular music scene in the area. Past speakers in my classes include Katherine Whalen (Squirrel Nut Zippers), Robert Sledge (Ben Folds Five), and Ninth Wonder (hip-hop producer who has worked with legends such as Jay-Z and Kendrick Lamar).

SIGNATURE PAGE FOR VPGE 295

RECOMMENDED BY:

Anne C. Auten 12/3/18
HEAD, DEPARTMENT/PROGRAM DATE

**For GEP Special Topics Submission Form, follow the standard workflow for approval of a special topic offering in your College which may or may not include review by the College CCC.*

ENDORSED BY:

[Signature] 12/3/2018
CHAIR, COLLEGE COURSES & CURRICULA COMMITTEE DATE

[Signature] 12/15/18
COLLEGE DEAN DATE

APPROVED BY:

CHAIR, COUNCIL ON UNDERGRADUATE EDUCATION DATE

DEAN, DIVISION OF ACADEMIC AND STUDENT AFFAIRS (DASA) DATE

APPROVED EFFECTIVE DATE _____

SYLLABUS: Popular Songs and Communication

HON 299, 001

Spring 2019

Mon/Wed 8:30-9:45

Room: 1402 Broughton

Instructor: Dr. Will Boone

Phone Number: (919) 579-4144

E-mail: wtboone3@ncsu.edu

Office: Broughton 2408

Office Hours: before class or by appointment

Course Description

In 21st century America, most poets languish in obscurity, and instrumental music struggles to find an audience. Yet, the creators and performers of popular songs are some of our most recognizable and influential cultural figures. Songs—irreducible combinations of words and music—are powerful vehicles of communication that can reach a massive audience. This class explores popular songs as a form of communication. We will analyze dozens of popular recordings released between 1950 and the present as we examine how songs communicate, what they communicate, and the limits of this communication. The songs will lead us into considerations of culture, politics, identity (race, class, gender, sexual orientation, etc.), emotion, spirituality, and other areas of human experience. We'll explore how songs both reflect and shape our understanding of the world and our place in it. No prior musical experience as a performer is required to be successful in the class.

Pre-Requisites and Restrictive Statements

No pre-requisites. Restricted to University Honors Program students. Open to other students by permission of the UHP.

Course Structure

This course will consist of lectures and discussions.

Course Materials

No Required Textbook

Readings will be accessible through the internet or posted on Moodle

Course Expenses

You will be required to attend a concert or other event where popular songs are performed in public. Depending on the event you choose, you may or may not need to purchase a ticket.

Assignments / Grade Components

PARTICIPATION

- Your participation grade will be based on:
 - 1) Participation in class discussions and activities
 - 2) Engaged attendance (no cell phones, sleeping, excessive chatting, etc.)
 - 3) Coming to class prepared, having completed any assigned reading and listening journal sheets

LISTENING and DISCUSSION PREPARATION JOURNAL

- Based on a template that I will distribute, you will analyze songs before the class period in which we will discuss them. These will allow you to practice listening skills and prepare for class discussions. You will save these throughout the semester. About halfway through the semester you will submit all of your analyses as a bundled journal. And then you will do the same for the second half of the semester.

REFLECTIONS

- You will submit 3 of these short writing assignments—one early in the semester, one midway through, and one at the end of the semester. I will post specific prompts on Moodle. In general, you will be reflecting on what you have learned, how you have learned it, what worked and didn't work for you with regards to the class, and your thoughts about the future (what do you hope to do differently? what questions do you hope to explore? etc.).

LIVE SONGS PAPER

- You will attend an event where popular songs are performed in public and write about it. The event may be a concert, but it could also be an open mic, song swap, demonstration, or any other event that featured popular songs performed live in a public setting. This 3-5 page paper will be due two weeks after the date that you attend the event.

PODCAST

- Your podcast will tell the story of one song that has been important to one person's life (this person may be you, someone you know, or someone you've read about). In telling this story, you will situate the song and the person in their historical and cultural contexts. You will use spoken dialogue and musical clips to show how this song communicated so powerfully to this person in this particular context. [due: Wednesday, March 6]

SONGWRITING PROJECT

- You will draw a card from a hat. On the card will be written a style and topic (for example: 1990s-era country / heartbreak). You will then write the lyrics to a song that

address your given topic within the parameters of your given style. You will also describe the music that would accompany your lyrics (again, demonstrating a firm grasp of the parameters of your style). Finally, you will offer an analysis of your song that discusses the relationship of lyrics and music, and places the song in its historical and cultural context. You will submit a first draft, receive feedback from some of your peers, and then submit the final draft by Wednesday, April 24.

Grade Determination

Participation.....	10%
Reflections.....	10%
Live Songs Paper.....	15%
Podcast.....	20%
Songwriting Project.....	20%
Listening and Discussion Preparation Journal.....	25%

This course uses NCSU’s standard ranges for letter grades:

97	≤	A+	≤	100
94	≤	A	<	97
90	≤	A-	<	94
88	≤	B+	<	90
84	≤	B	<	88
80	≤	B-	<	84
78	≤	C+	<	80
74	≤	C	<	78
70	≤	C-	<	74
68	≤	D+	<	70
64	≤	D	<	68
60	≤	D-	<	64
0	≤	F	<	60

Learning Outcomes

If you complete this class, you will be able to:

- 1) Understand how music and lyrics work together to communicate emotion and meaning.
- 2) Analyze how popular songs both reflect and shape culture.
- 3) Create lyrics and describe music appropriate to particular styles of popular music.
- 4) Evaluate the role of popular songs in your own life, communities, and wider networks.
- 5) Critically evaluate sonic media you encounter as a participant in a media-dense market-driven society.

GEP Information

GEP Category: Visual and Performing Arts

Each course in the Visual and Performing Arts category will meet the following three outcomes:

- 1) Deepen your understanding of aesthetic, cultural, and historical dimensions of artistic traditions.
 - Course Outcome: Analyze how popular songs both reflect and shape culture.
 - Course Outcome: Evaluate the role of popular songs in your own life, communities, and wider networks.
 - Means of Assessment: Podcast. Your podcast will tell the story of one song that has been important to one person's life (this person may be you, someone you know, or someone you've read about). In telling this story, you will situate the song and the person in their historical and cultural contexts. You will use spoken dialogue and musical clips to show how this song communicated so powerfully to this person in this particular context.
 - Other Means of Assessment: In class discussions (aided by the Listening and Discussion Preparation forms) we will frequently consider where songs fit within the development of styles, genres, and musical traditions. The songwriting project will also require that you demonstrate a firm understanding of the parameters of a given style. Your Live Songs Paper will require you to consider the connections between aesthetics and culture in a contemporary live performance context.
- 2) Strengthen your ability to interpret and make critical judgments about the arts through the analysis of structure, form, and style of specific works.
 - Course Outcome: Understand how music and lyrics work together to communicate emotion and meaning.
 - Means of Assessment: Listening and Discussion Preparation Journal. You will complete an analysis of each song that we discuss prior to the class in which we discuss it. Using the template provided on Moodle, you will make observations about the music's *rhythm*, *pitch*, *timbre*, and *form*; as well as the lyrics' *language*, *structure*, and *poetic devices*. Then, you will discuss the song's *prosody* (the way music and lyrics work together to communicate a unified message). You will then note the stylistic, cultural, and historical context in which this message was communicated. Finally, you will include one or two discussion starters (brief insights, observations, or questions about the song that will encourage discussion and further examination). You will compile these analysis forms throughout the semester so that you and I can track the development of your analytical skills and your ability to interpret and make critical judgments about popular songs.

- 3) Strengthen your ability to create, recreate, or evaluate art based upon techniques and standards appropriate to the genre.
- Course Outcome: Create lyrics and describe music appropriate to particular styles of popular music.
 - Means of Assessment: Songwriting project. You will draw a card from a hat. On the card will be written a style and topic (for example: 1990s-era country / heartbreak). You will then write the lyrics to a song that address your given topic within the parameters of your given style. You will also describe the music that would accompany your lyrics (again, demonstrating a firm grasp of the parameters of your style). Finally, you will offer an analysis of your song that discusses the relationship of lyrics and music, and places the song in its historical and cultural context.

Late Assignments Policy

Late assignments lose 10 points per-day that they are late. If there are serious extenuating circumstances, you can consult with me about a revision of this policy. If you miss a class, you are still responsible for any assignments due that day and any assignments for the next class.

Policy on Incompletes

“As stated by the university grading policy, “An IN must not be used...as a substitute for an F when the student's performance in the course is deserving of failing. An IN is only appropriate when the student's record in the course is such that the successful completion of particular assignments, projects, or tests missed as a result of a documented serious event would enable that student to pass the course.” In this class, a grade of “IN” will only be given (1) in response to a written student request [e-mail is fine] submitted to the instructor before 4:00 on the last day of classes; (2) at the instructor's discretion; and (3) because of a serious interruption a student's work not caused by his/her own negligence. The university's policy on incompletes REG 02.50.03) can be found at policies.ncsu.edu/regulation/reg-02-50-03.

Academic Integrity Statement

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See <http://policies.ncsu.edu/policy/pol-11-35-01> for a detailed explanation of academic honesty.

HONOR PLEDGE: Your signature on any test or assignment indicates “I have neither given nor received unauthorized aid on this test or assignment.”

Policies on Attendance

Attendance is mandatory. Your 3rd unexcused absence, and each subsequent unexcused absence, will result in a deduction of 3 points from your *final* grade.

Per University regulations, excused absences must fall into one of two categories: sanctioned anticipated situations and documented emergency situations. Anticipated situations (e.g., participation in official University functions, court attendance, religious observances, or military duty) *must be submitted in writing at the beginning of the semester or one week prior to the anticipated absence*. Emergency absences (e.g., student illness, injury or death of immediate family member, *must be documented by the Student Organization Resource Center 515-3323*) within one week following the emergency. Please consult the following website for further information on University attendance regulations: <http://policies.ncsu.edu/regulation/reg-02-20-03>.

Makeup Work Policy

Unless there are extreme extenuating circumstances, you will not be able to make-up work that you missed due to an unexcused absence. If you miss work due to an excused absence, you are expected to make it up as soon as possible. You should submit all assignments the day they are due even if you are not in class. If this is an undue burden due to sickness, contact me as soon as possible. Tests will be made up as soon as possible at a time that works for me and you.

Statement for Students with Disabilities

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with the Disability Resource Office at Holmes Hall, Suite 304, 2751 Cates Avenue, Campus Box 7509, 919-515-7653. For more information on NC State's policy on working with students with disabilities, please see the [Academic Accommodations for Students with Disabilities Regulation \(REG02.20.01\)](#)

Class Evaluations

Online class evaluations will be available for students to complete during the last two weeks of class. Students will receive an email message directing them to a website where they can login using their Unity ID and complete evaluations. All evaluations are confidential; instructors will never know how any one student responded to any question, and students will never know the ratings for any particular instructors.

- Evaluation website: <https://classeval.ncsu.edu>
- Student help desk: classeval@ncsu.edu
- More information about ClassEval: <http://www2.acs.ncsu.edu/UPA/classeval/index.htm>

Anti-Discrimination Statement

NC State University provides equality of opportunity in education and employment for all students and employees. Accordingly, NC State affirms its commitment to maintain a work environment for all employees and an academic environment for all students that is free from all forms of discrimination. Discrimination based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation is a violation of state and federal law and/or NC State University policy and will not be tolerated. Harassment of any person (either in the form of quid pro quo or creation of a hostile environment) based on race, color, religion, creed, sex, national origin, age, disability, veteran status, or sexual orientation also is a violation of state and federal law and/or NC State University policy and will not be tolerated. Retaliation against any person who complains about discrimination is also prohibited. NC State's policies and regulations covering discrimination,

harassment, and retaliation may be accessed at http://www.ncsu.edu/policies/campus_environ or http://www.ncsu.edu/equal_op. Any person who feels that he or she has been the subject of prohibited discrimination, harassment, or retaliation should contact the Office for Equal Opportunity (OEO) at 515-3148.

Transportation

You are required to provide your own transportation to this class. You may also need transportation to attend the event you chose for your Live Songs Paper.

Schedule (subject to change)

DATE	ASSIGNMENTS DUE	READING (assigned readings will be discussed the following class)
Mon, Jan 7		
Wed, Jan 9		excerpts from Pattison, <i>Writing Better Lyrics</i>
Mon, Jan 14		
Wed, Jan 16	Listening and Discussion Preparation form (hereafter LDP) for song of your choice	
Mon, Jan 21	NO CLASS MLK JR DAY	NO CLASS MLK JR DAY
Wed, Jan 23	LDPs: 1) "Change is Gonna Come," Sam Cooke (1964) 2) "Alright," Kendrick Lamar (2015)	
Mon, Jan 28	LDPs: 1) "Tutti Frutti," Little Richard (1955) 2) "Hound Dog, Elvis Presley (1956) REFLECTION 1	excerpts from Byrne, <i>How Music Works</i>
Wed, Jan 30	Listen (no LDPs) 1) "Be My Baby," The Ronettes (1963) 2) "Love to Love You Baby," Donna Summer (1975) 3) "Pour Some Sugar on Me," Def Leppard (1987)	
Mon, Feb 4	LDPs: 1) "Will You Love Me Tomorrow," The Shirelles (1960) 2) "Crazy," Patsy Cline (1961)	
Wed, Feb 6	LDPs: 1) "Reach Out, I'll Be There," The Four Tops (1966) 2) "Eleanor Rigby," The Beatles (1966)	
Mon, Feb 11	LDPs: 1) "(I Can't Get No) Satisfaction," The Rolling Stones (1965) 2) "Like a Rolling Stone," Bob Dylan (1965)	

Wed, Feb 13	LDPs: 1) "Ball and Chain" Janis Joplin (live at Woodstock, 1969) 2) "Star Spangled Banner," Jimi Hendrix (live at Woodstock, 1969)	
Mon, Feb 18	LDPs: 1) "What's Going On?" Marvin Gaye (1971)	excerpted chapter from Hyden, <i>Your Favorite Band is Killing Me</i>
Wed, Feb 20	Listen (no LDPs) 1) "Alabama," Neil Young (1972) 2) "Sweet Home Alabama," Lynyrd Skynyrd (1973)	
Mon, Feb 25	LDPs: 1) "Rapper's Delight," Sugar Hill Gang (1979) 2) "The Message," Grandmaster Flash and the Furious Five (1982)	
Wed, Feb 27	LDPs: 1) "I Wanna Be Sedated," The Ramones (1978) 2) "Once in a Lifetime," The Talking Heads (1981)	
Mon, Mar 4	LDPs: 1) "American Girl," Tom Petty and the Heartbreakers (1977) 2) "Born in the USA," Bruce Springsteen (1984)	
	REFLECTION 2	
Wed, Mar 6	Podcast	
Mon, Mar 11	SPRING BREAK	SPRING BREAK
Wed, Mar 13	SPRING BREAK	SPRING BREAK
Mon, Mar 18	Listen (No LDPs): 1) "Billie Jean," Michael Jackson (1983) 2) "When Doves Cry," Prince (1984) 3) "Like a Virgin," Madonna (1984)	
Wed, Mar 20	LDP: 1) "One," Metallica (1988)	
Mon, Mar 25	LDPs: 1) "Smells Like Teen Spirit," Nirvana (1991) 2) "... Baby One More Time," Britney Spears (1999)	
Wed, Mar 27	LDPs: 1) "Hurt," Nine Inch Nails (1994) 2) "Hurt," Johnny Cash (2003)	excerpts from Wilson, <i>Let's Talk About Love</i>
Mon, Apr 1	Listen (no LDPs) 1) Celine Dion, "My Heart Will Go On" (1997)	
Wed, Apr 3	LDPs: 1) "Where Were You (When the World Stopped Turning)" Alan Jackson (2002) 2) "Courtesy of the Red, White, and Blue," Toby Keith (2002)	

Mon, Apr 8	LDPs: 1) "Since U Been Gone," Kelly Clarkson (2001) 2) "Rolling in the Deep," Adele (2010) 3) "All Too Well," Taylor Swift (2012)	
Wed, Apr 10	LDPs: 1) "Bad Romance," Lady Gaga (2009) 2) "Video Game," Lana Del Rey (2011) 3) "Respect," Aretha Franklin (1967)	
Mon, Apr 15	TBA	
Wed, Apr 17	TBA	
Mon, Apr 22	REFLECTION 3	
Wed, Apr 24	Songwriting Project, final draft	