Independent Learning Agreements

For Next Steps at Vanderbilt Students

The participation of Next Steps at Vanderbilt students into Vanderbilt University courses is an inclusive practice as students with intellectual and/or developmental disabilities are joining their same-aged peers in university level academic coursework. When determining the amount and type of coursework each student will be expected to complete, the Next Steps students will follow best practice in inclusive education thinking. As the staff reviews the requirements for the regularly admitted university students through each course syllabus, the development of the Next Steps students’ independent learning agreements will begin with the concept of “as is.” The assignments will be changed as little as possible, keeping things “as is” to the greatest extent possible. The amount of reading and writing will be considered against the academic levels of each student. The goal will be to have high expectations for the students providing them with assignments that will challenge them, but not overwhelm them. It is important to note the students receive multiple tutoring sessions each week to provide supports as needed. As one can imagine, there is a wide-range of variability in the independent learning agreements based upon the students’ academic abilities.

Two examples of independent learning agreements follow. The first one is for a student that has strong adaptive skills, but very low academic skills. His independent reading and writing skills are equivalent to those of a student in the early elementary grades.

INDEPENDENT LEARNING AGREEMENT
NEXT STEPS STUDENT – John Doe
Astronomy 102: Stars, Galaxies, and Cosmology

Prof. Keivan Stassun
Lecture: MWF 10:10–11:00 AM, 4327 Stevenson Center
Office: 6914 Stevenson Center
E-mail: keivan.stassun@vanderbilt.edu
Office hours (or by appointment):
☐ Mon 9-10am, Fri 3-4pm
☐ For administrative issues (e.g. questions about grades, etc), please schedule an appointment.
Teaching Assistant:
☐ Joey Rodriguez
Office: 6724 Stevenson Center
E-mail: joseph.e.rodriguez@vanderbilt.edu
Office Hours: Tues & Thurs 3-4pm; Friday 2-3pm
Please refer to the syllabus for the required textbook and the clicker information.

“Astronomy 102 is one of four general courses in introductory astronomy. This class explores our understanding of the structure and evolution of stars and galaxies, and current scientific theories concerning the history of the Universe.” Taken from the course syllabus written by Dr. Stassun.

Requirements-
- **Readings**: Working with assistance, keep up with each week’s reading in the textbook. Your goal while reading is to work to understand 2-3 major ideas in each chapter. While reading, it would be helpful to highlight these major ideas.
- **Written Product**: As you learn about each chapter through the readings, the class lectures, and the pictures shown during class, write down the major ideas from each *chapter in your own words*. You will add on to this document each week. You may do this as a paper or power point and add some photos and illustrations to help you remember the ideas. This written document must be send electronically both Dr. Stassun and Tammy Day by April 21st, the last day of class.
- **In-class quizzes**: You should attempt to use the clicker along with your classmates and answer the questions during the quizzes in class each week. Keep in mind, your quizzes will not be added into a grade. These will be a way for you to participate with your classmates and think about each chapter you have studied.
- **Online quizzes and exams**: You are exempt from all online quizzes and the exams. You are not required to attend class on exam days.

It is understood that John is not entitled to receive a grade or credit. He will receive feedback for his efforts and progress as a class member from Dr. Stassun, and Tammy Day.

Student’s signature: ____________________________  Date: __________

Instructor’s signature: ____________________________  Date: __________

Next Step Director’s Signature: ____________________________  Date: __________

The second example is for a student that had much stronger academic and communication skills. His independent reading and writing skills are equivalent to those of a student in 8th or 9th grade. The only changes to the regular course requirements are highlighted in yellow. The Next Steps staff also changed all due dates and assignment information to a red font to help the student not overlook this important information.
INDEPENDENT LEARNING AGREEMENT

Jane Doe – NEXT STEPS’ STUDENT

MUSL 149: American Popular Music

Course Syllabus: Spring 2014

Instructor: Robert Fry, Ph.D.
Office Phone: 343-3092
Office Location: 3128 Blair
Office Hours: Wednesday 11-2, or by appointment.
Email: robert.w.fry@vanderbilt.edu
SA: Rebecca Simpson
Email: rebecca.l.simpson@vanderbilt.edu

Course Description and Goals:

This course will cover a variety of topics pertinent to understanding popular music in the United States and abroad. A historical approach will be used, with an emphasis on important styles, artists, and social and cultural issues. Through class lectures, readings, and discussions, students will gain an understanding of the nature of popular music, how it is created, how it functions within human society, and how it is a direct expression of the cultural context in which it is produced. For this reason, we will also discuss historical, political, religious, philosophical, and other aspects of American society.

Materials and Resources:

Required Texts:

Larry Starr and Christopher Waterman, American Popular Music: From Minstrelsy to MP3, 4th edition. New, shrink-wrapped editions include music downloads. You will need to have access to these audio examples for the course.

Student resources: chapter outlines, sample discussion questions, bios, and key terms can be accessed at the companion website: www.oup.com/us/popmusic.
Weekly additional readings and listening examples will be posted on OAK. These articles, websites, songs, etc. will be discussed both on OAK discussion board and in class. I will post articles for the upcoming week no later than Saturday afternoon at 5:00.

Please check the course site weekly for additional readings and listening examples.

**The Instructor:**

Please do not hesitate to speak to me about any problems or concerns regarding the course. It is best to see me after class and set up an appointment or e-mail me. If you are having a problem with anything, please see me or the student assistant ASAP.

**Attendance and Participation:**

Attendance and participation are crucial to your success in this class. After two unexcused absences, each additional unexcused absence will result in a lowering of your class participation grade by 3 points. In the event that you must miss class, you are responsible for all the material and announcements covered during that class period. When seeking that material, first consult a fellow classmate. If you have further questions, please contact the student assistant. Although this class is lecture driven, discussion is highly encouraged. Please come to class prepared to discuss the assigned readings and listening examples as well as your own ideas about and connections to the material.

***Hard copies of official excuses should be given to the student assistant within one week of missing class.

**Technology:**

The Department of Musicology and Ethnomusicology has embraced a policy that declares Sarratt Cinema to be "technology free" for students during MUSL-course class hours. During this time, students may not use laptop computers, cell phones, bluetooth, MP3 players, or any other such electronic devices. A student with an unusual or extenuating circumstance should, of course, discuss it with me. In a world where we’ve all become accustomed to texting and emailing and checking Facebook while talking, driving, and listening to music, think of our class time as a break from media multi-tasking, a place where music is the focus, not the wallpaper.

**Discussion Board:**

Discussion board forums will be posted on the course site to facilitate further discussion and allow you to share your ideas on the material and related topics. Your posts and responses will be considered when assigning a participation grade! You have been placed in small discussion groups to facilitate in class and online discussions.
Make-ups:

Do NOT miss scheduled exams. If you must miss for legitimate medical, personal, or school related reasons, contact me before that class session!!! In order to make up an exam, you must make arrangements with me within one week of the scheduled exam. Make up exams will be given on two specific dates throughout the semester during my office hours. These dates will be announced before the first scheduled exam. In-class

Disability Statement:

If you need disability related accommodations for this course; if you have emergency medical information to share with me; or if you need special arrangements in case the building must be evacuated, please make an appointment to speak with me, as well as the Equal Opportunity, Affirmative Action, Disability Center (2-4705 or www.vanderbilt.edu/ead) as soon as possible.

Academic Honor Code:

Students are expected to uphold the Academic Honor Code published in the Vanderbilt University Student Handbook. The Academic Honor System is based on the premise that each student has the responsibility to uphold the highest standards of academic integrity in the student’s own work. The Honor System presumes that all work submitted as part of academic requirements is the product of the student submitting it.

Exams: Next Steps students are not required to take exams. However; if you would like to attempt the exams, please speak to the professor and Tammy Day a week before each exam.

Assignments:

Five written assignments will be given throughout the semester. These are outlined in the course calendar and are intended to provide you the opportunity to expand on class issues and apply them to your own musical life. Essays should synthesize class topics, assigned readings, and your own commentary. These essays will be submitted through Safe Assign. Late assignments will not be accepted. As a Next Steps student, your written assignments will be the same only shortened as need be. Your Ambassadores will help you research your topics and get organized. They should also access the music content and listen to songs with you to better prepare to write the papers. A draft copy of all assignments must also be sent to Tammy before they are turned into Dr. Fry. A final copy of all assignments must also be sent to Tammy.

Tentative Course Schedule

Week One: Course Introduction/The Legacy of Minstrelsy
Ways to listen!

- Class introduction and overview
- Popular music as a shaping force on and reflection of American Culture
- Themes and streams of American popular music
- Approaches to Listening and musical analysis

**Text: 5-44

Minstrelsy and Race Relations on the American Stage

- The appropriation and exploitation of American folk music
- Music and constructed authenticity on the minstrel stage
- African American troupes and the deconstruction of blackface ideology
- Case studies in Modern minstrelsy
- Class Discussion: Marketing “Otherness”: Stereotypes and the Current Music Industry

**Text: 45-53

**Course Library

Assignment one: Due 1/23

Write a brief essay on the continued appropriation and exploitation of culture for entertainment. This is meant to be an exploratory essay, providing you a chance to reflect upon the issue of cultural, personal, and musical representation in today’s music industry. Feel free to include outside sources. Can you think of current artists that use images, stereotypes, etc. to market themselves and their music? Please submit through Safe Assign.

Week Two: Birth of Popular Music

T: 1/14

19th Century Popular Music on Stage and on Tour

- Buffalo Bill’s Wild West Show
- The Vaudeville Circuit
- Sousa and the popularity of the Brass Band
- Ragtime and America’s reaction
- Social Dance and America’s “new” youth
  - Reality Television and 21st century vaudeville

** Text: 54-68, 73-84

** Course Library

TH: 1/16
Jazz, the Classic Blues, and the Birth of the Recording Industry

- Rise of the Phonograph
- Jazz on record: The Original Dixieland Jazz Band and the birth of the recording industry
- The Roaring 20s, the Classic Blues, and the rise of the “New Woman”
- Bessie Smith, sexuality, and representations of gender
- Reinforcing and questioning gender in today’s popular music

** Text: 85-103, 126-135

** Course Library

** Week Three: Marketing the American Folk

** Course Library

T: 1/21

The Country Blues, Hillbilly and the “Authentic,” American South

- Folk collectors in the South
- Early recordings and images of southern music
- The impact and legacy of Southern Music
- New artists, traditional Sounds: 21st century interpretations of blues and country

** Text: 137-153

Th: 1/23:

What’s in a Song? The Golden Age of Tin Pan Alley

- Pop Song form
- Themes in Tin Pan Alley songs
- Tin Pan Alley and the Sounds of the American Stage
- Country Music and the songwriting tradition.

** Text: 105-124

Assignment One Due

** Week Four: Popular Music During the Depression

T: 1/28

Swing Era

- Hearing the Depression: Analyzing Sonic Snapshots of 1930s America
- Woody Guthrie and the songs of the people
- Singing Cowboys and the sounds of an Imagined America
- Western Swing and the promise of country music
- Swing Music and American Culture
- Music and the politics of forgetting
Assignment Two: Due 2/13

During times of financial, political, or personal hardship, music serves as a means of escapism and as a means of addressing social and political issues. Based on our discussion of music during the depression, speculate on music’s role today. How would you describe your generation’s pop music? Are artists providing a voice for commenting on war, the financial crisis, etc.? Or, does today’s music offer a sonic and performative escape from reality? We listen to music to gain insight into the social and political culture of the era the music was composed and consumed. What will your music tell future scholars about your generation? Write a brief essay addressing this issue. Feel free to compare groups/genres/songs, etc.

TH: 1/30

Jazz as an Art Form and the Rise of the Crooner

- Harlem dance and swing as a process
- Benny Goodman, the industry, and swing as a commercial product
- Swing vs. Bebop (revolution or evolution)
- The revolution of bebop and the birth of the Indie scene
- New technologies and the rise of the pop vocalist
- Escapism vs. Realism in today’s popular music

Week Five: Traditional Sounds in Transforming Spaces

T: 2/4

Rhythm and Blues

- Musical migration and the “new” sounds of the cities
- Louis Jordan, Big Joe Turner, Muddy Waters and the birth of R&B
- Music City jumps: Nashville rhythm and blues

TH: 2/6

Western Swing, Honky Tonk, and the Birth of Bluegrass
• The sounds and themes of urban country
• Bob Wills and the problem with genre classification
• Bluegrass on the Ryman stage
• Honky tonk as the soundtrack of the workingman.
• The sounds and themes of today’s country

**Text, 231-239

**Course Library

Week Six: Radio and the “New” Sounds of Rock and Roll

T: 2/11

Broadcasting and the Mass Dissemination of Southern Music

• KFFA (Helena, AR)
• WDIA and the Grand Ole Opry (Nashville)
• WLAC and late night R&B (Nashville)
• Sam Phillips, Memphis Recording Service, and the Delta Blues
• Roots of Rockabilly and Rock and Roll
• New technologies and listening practices

**Course Library

TH: 2/13

Rock and Roll

• Roots of Rockabilly and Rock and Roll
• Early artists and the “new” sounds of Rock and Roll
• Reaction toward Rock and Roll
• Reacting to the “new” Sounds of America’s youth

** Text: 240-275

***Course Library

Assignment Two Due

Week Seven: The Industry Responds: Boy Bands, Girl Groups, and 1950s Exotica

T: 2/18

Industry Alternatives, 60s Pop, and the Sounds of Commercial Folk

• The death of rock and roll
• Boy bands, Girl groups, bubblegum pop, and regained industry control
• Industry alternatives: commercial folk, calypso
• Marketing today’s pop

** Text 275-283
***Course Library

TH: 2/20

Surf Rock, the birth of mass tourism, and the Sounds of 1950s Exotica

- Jungle Rock, Hawaiian Soundscapes, and America’s fascination with the exotic “other.”
- Surf Music and the continued myth of California
- YouTube and the “new” sounds of Globalization

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**Course Library

Week Eight: The Blues Abroad and Pop At Home

T: 2/25

The British Blues and Reasons for Revivals

- The American blues on tour
- The Marquee club and the emergence of the British blues.
- Repackaging the traditional sounds of the American South
- Lonnie Donnegan and Skiffle
- Oh Brother Where Art Thou and the appeal of American roots music

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**Course Library

Assignment Three: Due 3/13

Despite the fact that the blues is one of America’s oldest popular musical forms and little has changed with the music and lyrics, it still remains one of the most popular and best selling musical genres. It is also very influential in many of today’s indie and Americana acts. Speculate on the blues as a signifier of tradition and American Identity and its continued appeal to national and global audiences

Th: 2/27   Midterm Exam

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Week Nine: No Class (Spring Break)

Week Ten: British Invasion, America Responds

T: 3/11

Beatles, Stones, and the “New” sounds of “Traditional” America

- Did the British Invasion liberate popular music?
- The impact of the Beatles and the Rolling Stones on the American soundscape
- Beach Boys’ Pet Sounds and new technologies
- The Bradley Brothers, Chet Atkins, and the emergence of pop county
- Home Studios and the 21st century democratization of recording
Motown, and the Urban Folk

- Independent music scenes reach mainstream audiences
- Pop songs and the desegregation of America
- Bob Dylan and the politicization of popular music

Assignment Three Due

Week Eleven: The Liberation of Popular Music

T: 3/18

The Rise and fall of the Counterculture

- Black nationalism and the sounds of soul
- Music as a soundtrack for political discontent
- New technologies and the rise of Acid Rock
- Woodstock and the role of fan culture
  - Romanticizing Woodstock: festivals and performances of nostalgia

Assignment 4: Due 4/3

Based on the lecture: Andy Warhol and the Liberation of Popular Music, speculate on the impact Andy Warhol has had on today’s popular music. Does this cause you to re-evaluate the act of sampling? Should we consider this an act of theft or a compositional process that realizes Andy Warhol’s vision for...
pop art? Sampling has also been connected to a historical and cultural tradition of borrowing in African American musical traditions. How does this further complicate this controversial issue?

**Week Twelve: The Fragmented Sounds of Seventies Pop**

T: 3/25

Fragmentation in the Market and the Many Sounds of Seventies Pop

- Elton John, David Bowie, and the theatrics of Seventies Pop
- The Blues revival and the birth of Heavy Metal
- Southern Rock and a new Southern Identity.
- Where are we now? Fragmentation in the 21st Century

**Text: 368-400**

TH: 3/27

The Return of the Singer/Songwriter and Disco as a Performative Art

- Seventies Country
- Singer Songwriters in the Me Generation
- Underground music scenes and Disco Sub Cultures
- Saturday Night Fever and the Explosion of Mainstream Disco
- The Reaction Against Disco

**Text: 400-407**

**Course Library**

**Week Thirteen: Sounds of Discontent**

T: 4/1

Hardcore Country, Heartland Rock, and the Foreign Sounds of Reggae

- Merle Haggard and the soundtrack of the silent majority
- Bruce Springsteen and the soundtrack to American experience
- Bob Marley and the “new” sounds of international pop.

**Course Library**

408-423

TH: 4/3 Punk as Politics and Performance

- Underground and diverse music at the CBGB
- Punk as a music/Punk as a lifestyle
- The Sex Pistols and punk as a performance
- Punk as Pop

**Text: 423-33**
Assignment four due

Week Fourteen: Hip Hop and the Birth of Music Television

T 4/8

Funk and the Multi-Cultural Roots of Hip Hop

• George Clinton, Sun Ra, and the musical extraterrestrial
• Djs, dub, and the birth of rap
• Hip Hop goes mainstream
  • Sampling as a compositional process

**Text: 434-443

**Course Library

TH: 4/10

Michael Jackson, the New Romantics, and Hair Metal

• I want my MTV: music television and new modes for musical consumption
• Michael Jackson and the music video as a creative medium
• Rock and roll theatrics and performances of gender

** Text: 450-490

Assignment Five: Due 4/17

Music and Memory

A. Remembering the Artist

I. What is the first thing that comes to mind when you hear the name Michael Jackson, Whitney Houston, etc?
II. How did you react when you heard of his untimely death?
III. Expand on this to include other artists that have passed away. What did their music mean to you? How do you remember the artist? Has their music changed since their death?

B. Recalling through Song

I. Can you think of a specific song that recalls a specific time or experience in your life?
II. Using this song, expand on the power of song and popular music in memory.

Week Fifteen: Underground Music Scenes and the Mainstream

T: 4/15

Reality Rap and “Alternative” Music
• Hardcore and the political transformation of Punk
• NWA, Public Enemy, and the mass appeal of reality rap
• Alternative goes mainstream
• Garth Brooks and the new Nashville sound
• Hip Hop today?
• *Nashville* and the “new” Nashville Brand

**Text: 491-533**

Course Library

TH:

4/17 YouTube and New Revivals

• Independent artists and today’s tool for self promotion
• Globalization and the Rise of Global Pop
• The indie scene, Americana, and the revival of an idealized past
• Conclusion

**Course Library**

534-565

**Assignment Five Due**

It is understood that Jane is not entitled to receive a grade or credit. He will receive feedback for his efforts and progress as a class member from Dr. Dry and Tammy Day, the Next Steps at Vanderbilt Program Director.

Student’s signature: ___________________________ Date: __________

Instructor’s signature: __________________________ Date: __________

Next Steps Director’s Signature: ___________________ Date: __________