California State University Channel Islands
NEW COURSE PROPOSAL
Courses must be submitted by October 15, 2013, and finalized by the end of that fall semester for the next catalog production.
Use YELLOWED areas to enter data.

DATE (*Change if modified and redate file with current date)*) DECEMBER 11, 2013
PROGRAM AREA(S) SOCIOLOGY

1. **Course Information.** *[Follow accepted catalog format.]*
   Prefix(es) (Add additional prefixes if cross-listed) **and Course No. SOC 375**
   Title: SOCIOLOGY OF MUSIC   Units: 3
   X Prerequisites SOC 100 or consent of instructor
   ☐ Corequisites ☐
   Consent of Instructor Required for Enrollment or SOC 100

   Catalog Description (Do not use any symbols):

   A variety of sociological perspectives are used to understand the social and cultural significance of music. Analysis will focus on processes of interpretation, the generation of social meanings, culturally constructed distinctions in taste and patterns of consumption, and societal conditions that foster innovation. Examples will be drawn from different styles of music and relevant social and historical contexts, ranging from hymns to hip hop, from classical sonatas to protest songs, and from professionally engineered pop hits to amateur garage band productions.

   Grading Scheme: **Repeatability:**   **Course Level Information:**

   X A-F Grades   ☐ Repeatable for a maximum of units   X Undergraduate
   ☐ Credit/No Credit   Total Completions Allowed   ☐ Post-Baccalaureate/Credential
   Optional (Student Choice)   ☐ Multiple Enrollment in Same Semester Graduate

   Mode of Instruction/Components (*Hours per Unit are defaulted*).

	Units	Hours per Unit	Default Section Size	Graded Component	CS & HEGIS # (Filled in by the Provost's Office)
Lecture	☐	1	☐		
Seminar	3	1	20	X	
Laboratory	☐	3	☐	☐	
Activity	☐	2	☐		
Fiel☐	☐		☐		
☐tudies					
Indep Study	☐			☐	
Other Blank	☐		☐	☐	

   Leave the following hours per week areas blank. The hours per week will be filled out for you.
   3 hours seminar per week
           hours blank per week

2. **Course Attributes:**

   ☐ **General Education Categories**: All courses with GE category notations (including deletions) must be submitted to the GE website: http://summit.csuci.edu/geapproval. Upon completion, the GE Committee will forward your documents to the Curriculum Committee for further processing.
   A (English Language, Communication, Critical Thinking)
   ☐ A-1 Oral Communication
   ☐ A-2 English Writing
   ☐ A-3 Critical Thinking

B (Mathematics, Sciences & Technology)
  B-1 Physical Sciences
  B-2 Life Sciences – Biology
  B-3 Mathematics – Mathematics and Applications
  B-4 Computers and Information Technology
C (Fine Arts, Literature, Languages & Cultures)
  C-1 Art
  C-2 Literature Courses
  C-3a Language
  C-3b Multicultural
  D (Social Perspectives)
  E (Human Psychological and Physiological Perspectives)
  UDIGE/INTD Interdisciplinary
  Meets University Writing Requirement (Graduation Writing Assessment Requirement)
  Meets University Language Requirement

American Institutions, Title V Section 40404:   Government   US Constitution   US History
  Regarding Exec Order 405, for more information: http://senate.csuci.edu/comm/curriculum/resources.htm
  Service Learning Course (Approval from the Center for Community Engagement must be received before you
  can request this course attribute).
  Online Course (Answer YES if the course is ALWAYS delivered online).
  Lab Fee Request – Lab fee requests should be directed to the Student Fee Committee.

3. **Justification and Requirements for the Course.** (Make a brief statement to justify the need for the course)
   A.   Justification:

   The Sociology Program at Channel Islands continues to design new substantive courses for upper division students to choose as electives in the major. The proposed seminar in the Sociology of Music generally models a standard elective typically offered within long established Sociology Departments at most universities.

   As a subject of research, the phenomenon of music captured the interest of several of the most prominent sociologists. Max Weber, for example, compared musical traditions from different parts of the world, applying his famous conception of "rationalization" with regard to scales, rhythms, and the culturally conditioned organization of compositions. Theodor Adorno, the Critical Theorist, described how music is produced and consumed within capitalist economies and how different types of music impact the political engagement of listeners. As a symbolic interactionist, Howard Becker observed how musicians interact within ensembles, spontaneously reproducing cultures of sound. Pierre Bourdieu investigated "distinctions" in musical taste, demonstrating how the selective consumption of music can reveal differences in one's social status and cultural capital. Contemporary sociologists, anthropologists, ethnomusicologists, and scholars from other disciplines are energetically developing social scientific approaches to understanding and interpreting the difference music makes on society.

   B.   Degree Requirement: Requirement for the Major/Minor   **Note: Submit Program Modification if**
                        X Elective for the Major/Minor   **this course changes your program**.
                        X Free Elective

4. **Student Learning Outcomes.** List in numerical order. Please refer to the Curriculum Committee's "Learning Outcomes"
   guideline for measurable outcomes that reflect elements of Bloom's Taxonomy:
   http://senate.csuci.edu/comm/curriculum/resources.htm. The committee recommends 4 to 8 student learning outcomes, unless
   governed by an external agency (e.g., Nursing).
   Upon completion of the course, the student will be able to:

   1. Analyze and describe processes by which participants in social networks use socially constructed resources to organize sound as music.

   2. Locate, review, and summarize key components of sociological research addressing how music functions to create social integration, solidarity, and trust.

   3. Demonstrate critical knowledge of sociological research methods and field procedures used to document and analyze the social significance of music.

4. Compare and contrast dominant sociological and ethnomusicological theories explaining the function and value of music for social collectives.

5. Identify and evaluate the effects of social factors outside of the arts (such as technological innovation, globalization, commercialization, professionalization, and relevant political and economic transformations) on the forms and social significance of musical production.

6. Explain how performers rely on standard cultural resources to reproduce cultured forms of music, and how members of an ensemble communicate roles, opportunities, and expectations as they innovate and deviate from standard procedures.

5. Course Content in Outline Form. *[Be as brief as possible, but use as much space as necessary]*

This course introduces students to scholarly topics and research questions that are core concerns for sociologists of music. Our curriculum, consisting of articles published in a wide variety of scholarly periodicals, may be subdivided into three broad sections: (1) organizing sound as music: hearing culturally structured problems and solutions, (2) interpreting the meanings and functions of music for members of social collectives and institutions (3) variation in the technological evolution of music production, instruments, and social dissemination patterns, (4) and the relationship of music to literature, dance, film, and other artistic and socio-cultural endeavors.

Participants in this course will be encouraged to actively merge intellectual, creative, and experiential interests in pursuit of questions such as: How is music more than noise? How can we document how socio-cultural forces shaped specific forms of American Pop music? In what ways do economic interests and structures shape the musical tastes of individuals? What types of environments foster innovative music and musical diversity? How do issues of race, gender, and sexual identity shape the production and consumption of music? Under what conditions do people change the way they listen, perform, and think about music as a form of society?

Does this course content overlap with a course offered in your academic program? **Yes**   **No** X
If YES, what course(s) and provide a justification of the overlap.

Does this course content overlap a course offered in another academic area? **Yes**   **No** X
If YES, what course(s) and provide a justification of the overlap.

Overlapping courses require Chairs' signatures.

6. Cross-listed Courses (*Please note each prefix in item No. 1) Beyond three disciplines consult with the Curriculum Committee.*
   A. List Cross-listed Courses (Signature of Academic Chair(s) of the other academic area(s) is required).
      List each cross-listed prefix for the course:

   B. Program responsible for staffing: Sociology

7. References. *[Provide 3 - 5 references]*

Stephen Tepper, Ezster Hargittai and David Touve. 2008. "Music, Mavens, and Technology." Pages 199-220 in *Engaging the Arts: The Next Great Transformation of America's Cultural Life*, edited by Steven J. Tepper and Bill Ivey. New York: Routledge.

Daniel B. Lee. 2005. "Making Music Out of Noise: Barbershop Quartet Singing and Society." *Soziale Systeme: Zeitschrift fuer Soziologische Theorie*. 11:271-292.

Timothy J. Dowd, Kathleen Liddle, and Maureen Blyler. 2005. "Charting Gender: The Success of Female Acts in the U.S. Mainstream Recording Market, 1940 to 1990." *Research in the Sociology of Organizations* 23: 81-123.

Mary Ann Glynn. 2000. "When Cymbals Become Symbols: Conflict over Organizational Identity within a Symphony Orchestra." *Organization Science* 11: 285-298.

Laura Clawson. 2004. "„Blessed Be the Tie That Binds": Community and Spirituality among Sacred Harp Singers." *Poetics* 32: 311-324.

Jennifer Lena. 2004. "Sonic Networks: Economic, Stylistic, and Expressive Dimensions of Rap Music, 1979-1995." *Poetics* 32: 297-310.

Keith Negus. 1998. "Cultural Production and the Corporation: Musical Genres and the Strategic Management of Creativity in the US Recording Industry." Media, Culture & Society 20: 359-379.

David Grazian. 2004. "The Production of Popular Music as a Confidence Game: The Case of the Chicago Blues." Qu*alitative Sociology* 27: 137-158.

Timothy D. Taylor. 1997. *Global Pop: World Music, World Markets*. New York: Routledge.

8. Tenure Track Faculty Qualified to Teach This Course.

Daniel B. Lee, Professor and Chair, Anthropology and Sociology Program

9. Requested Effective Date:
First semester offered: Fall 2014

10. New Resources Requested. Yes ▮   **No** X
 If YES, list the resources needed.

A. Computer Needs (data processing, audio visual, broadcasting, other equipment, etc.)
▮

B.   Library Needs (streaming media, video hosting, databases, exhibit space, etc.)
▮

C.   Facility/Space/Transportation Needs
▮

D.   Lab Fee Requested **Yes** ▮   **No** X **(Lab fee requests should be directed to the Student Fee Committee)**

E.   Other
▮

11. Will this new course alter any degree, credential, certificate, or minor in your program? Yes ▮   **No** X
If, YES attach a program update or program modification form for all programs affected.
Priority deadline for New Minors and Programs: October 1, 2013 of preceding year.
Priority deadline for Course Proposals and Modifications: October 15, 2013, of preceding year.
Last day to submit forms to be considered during the current academic year: April 15th.

Daniel B. Lee   15 October, 2013
_____
Proposer of Course (Type in name. Signatures will be collected after Curriculum approval)   Date

Approval Sheet

Program/Course:

If your course has a General Education Component or involves Center affiliation, the Center will also sign off during the approval process.

Multiple Chair fields are available for cross-listed courses.

The CI program review process includes a report from the respective department/program on its progress toward accessibility requirement compliance. By signing below, I acknowledge the importance of incorporating accessibility in course design.

Program Chair		
	Signature	Date

Program Chair		
	Signature	Date

Program Chair		
	Signature	Date

General Education Chair		
	Signature	Date

Center for International Affairs Director		
	Signature	Date

Center for Integrative Studies Director		
	Signature	Date

Center for Multicultural Engagement Director		
	Signature	Date

Center for Civic Engagement Director		
	Signature	Date

Curriculum Chair		
	Signature	Date

AVP		
	Signature	Date