

## [Social Impact of Music Entrepreneurs] Quest 1 Syllabus

Primary General Education Designation: Humanities

### I. Course Information

---

Quest 1 IDS2935/15404

Theme: Social Justice and Power

Fall 2020

Meeting Day/Time: [Mondays, 6th and 7th Period and Wednesdays, 6th Period]

Location: Zoom Meetings & Canvas

General Education Designations: Humanities

\* A minimum grade of C is required for general education credit \*

### Instructor(s)

Dr. José Valentino Ruiz, Ph.D., D.Min.: [jruiz@arts.ufl.edu](mailto:jruiz@arts.ufl.edu)

\*\*\* Giselle Felice San Filippo (Student Teacher): [gsanfilippo@ufl.edu](mailto:gsanfilippo@ufl.edu)

Office location: We will meet via Zoom meetings

Office hours: TBA (and by appointment)

Phone: (352) 273-3707

### What is a Music Entrepreneur?

Music entrepreneurs are creative professionals who develop musical content and educational materials/opportunities to advocate for societal issues, start up enterprises that support their platforms for utilizing their creative works to influence social engineering change and create social impact, incorporate the art of public speaking and music to raise awareness of certain issues they adhere to fight the system, and engage in research-based activities to stay informed of their concerned issues.

### Course Description

Entrepreneurs in music around the world have overcome social, cultural, and economic barriers in rising to a high level of professional success. In doing so, they are models for change, serving as inspiration for individuals from all walks of life, well beyond the arts. Many notable music entrepreneurs (i.e., performers, music producers, and business owners) have become *influencers* and *respondents of societal issues* (e.g., social justice, politics, ecological activism, and so forth) and cultural trends (e.g., fashion, morality, artistic/humanistic expressions, and so forth). Music entrepreneurs *advocate societal issues* through their lyrics and musical expressions that portray current issues, communicate their postulations and stances on societal issues on myriad platforms (i.e., interviews, digital media platforms, embarking in partnerships with social justice-based organizations, start up music businesses and non-profits that aim to be beacons of awareness for selected issues, and so forth). Hence, this course aims to provide students with an understanding for ways to implement music within their respective careers (i.e., as creative professionals who will either utilize music predominantly in their vocation or as a tool for supporting their vocation's humanitarian mission), and how to develop a personal enterprise (i.e., a non-profit, an LLC., a corporation) using artistic (musical) expressions to influence global issues.

Skills that students will develop include: (1) studying musicians' contributions in response and influence on the human condition, (2) furthering the understanding of music business and entrepreneurship and how they can apply music to support their vocation's mission for addressing global issues, and (3) learning

entrepreneurial methods to expand a platform for societal influence, as utilized by music entrepreneurs. Students don't need to

### **Course Objectives/Goals:**

Students taking the Quest Course, *Social Impact of Music Entrepreneurs*, will learn to do the following with the guidance and mentorship of the instructor:

- analyze the types of strategic methods employed by notable music entrepreneurs and how they have utilized those methods to elevate their platform of influence, expand their business, and globalize their brand and mission.
- provide a comprehensive overview of the impact of highly-regarded music entrepreneurs on society during different pivotal eras.
- describe *how* and *why* those stylistic approaches manifested as an artistic response to social issues of the time in the United States and other regions of the world.
- offer insight into the cross-cultural impact of notable music entrepreneurs' products and services
- discuss how these entrepreneurs culturally-integrated their music to expand their audience platforms/followings and globalized their brand and advocacy.

### **Student Learning Outcomes:**

As a result of taking the Quest Course, *Social Impact of Music Entrepreneurs*:

- The instructor will work with students to devise a personalized-philosophy for (1) how/why music could continue to play a role in the ever-expanding intercultural society, (2) how/why other music entrepreneurs [not discussed in class] are utilizing their creative platform (e.g., concerts, online social media content, education, public speaking engagements, compositions, and so forth) for *influencing positive advancements in the world*, and (3) how/why these music entrepreneurs' methods and mission can/should be applied to disciplines outside of music.
- Students will create their business plan [with the guidance of the instructor] that is modeled and/or inspired by a notable music entrepreneur(s), as learned in the course to advocate for societal issues and to eventually start up a personal enterprise that creates a platform for utilizing musical mediums or other musicians to help influence *change* and create *social impact* within the student's society.
- Students will analyze and describe the various types of entrepreneurial methods (e.g., musical content such as lyrics and other musical expressions, commercial music strategic marketing, media-based streams, word-of-mouth, fund-raising, and so forth) utilized by notable musicians and discover ways for incorporating the art of public speaking and music to raise awareness of certain issues they adhere to *fight the system*, and engage in research-based activities to *stay informed of their concerned issues*. The instructor will help guide the student to ensure they are successful at analyzing and understanding the myriad entrepreneurial methods for influencing change through music and media arts.
- With the guidance of the instructor, students will conduct a comparative research study of current music entrepreneurs of commercial music artists and art-music artists within their proximity, and to be able to provide a descriptive analysis describe their methods for advancing their platform and addressing global industry issues and fighting the system to promote a more unified world.

- Students will develop a better understanding of how they utilize their creative ingenuities (whether musically or non-musically) to advance their marketability and vocational mission.

### **Required & Recommended Course Materials (to purchase/rent)**

Required course materials:

(1) “*Popular Music in America: The Beat Goes On, 5th Edition*” by Michael Campbell (2019)  
 Link: <https://www.cengage.com/c/popular-music-in-america-the-beat-goes-on-5e-campbell/>

## II. Coursework & Schedule

---

### **Student-Faculty Engagement:**

For context, music entrepreneurs are creative professionals who develop musical content and educational materials/opportunities to advocate for societal issues, start up enterprises that support their platforms for utilizing their creative works to influence *social engineering change* and create *social impact*, incorporate the art of public speaking and music to raise awareness of certain issues they adhere to *fight the system*, and engage in research-based activities to *stay informed of their concerned issues*. Given the eclectic and interactive experience students will engage in through coursework, assessment, and discussions that are akin to the polymath careers of music entrepreneurs, the instructor of the course intends to have a high level of student-faculty engagement through class discussions, the songwriting project, the research in music entrepreneurship project and presentation, students’ personal business, and other class work. Certain projects such as the business plan, research project, philosophical paper are assignments that are geared to helping students establish the pillars for embarking in their aspired enterprise while incorporating the arts to help strengthen the mission of responding to a desired societal issue. Hence, the students are encouraged to consult with the professor during class and office hours to report on the projects’ progress to seek feedback and direction to ensure

### **1. List of Graded Work**

#### (1) **Work:** *Syllabus Reflection*

- **Description:** Summarize and respond to syllabus with your thoughts on/hopes for the class; articulate learning goals for yourself.
- **Word Count:** (300 words, double-spaced, 12-point font).
- **Percentage of Total Grade:** 5%

---

#### (2) **Work:** *Weekly Responses*

- **Description:** The purpose of the responses is for you (1) to *learn* about and relate to your peers’ perspectives based on their experience and profession, (2) to *refine* your perspectives over time to help strengthen your personal enterprise, and (3) to *uncover* opportunities for future collaborations between your peers as each of you have various types of expertise. The objective of the responses is for students to be more equipped for in-class discussion is to relate with each other, and sometimes, to offer a different perspective in a respectful manner. Every discussion will be posted on Canvas and due on Sunday at 9:00 pm.

- **Word Count:** N/A
- **Percentage of Total Grade:** 5%

---

(3) **Work:** *Weekly Quizzes*

- **Description:** Each week, you will partake in a short quiz based on the assigned reading for the week.
- **Word Count:** N/A
- **Percentage of Total Grade:** 5%

---

(4) **Work:** *Self-Reflection Assignment*

- **Description:** “*Group Songwriting Project*”: The instructor will collaborate with students in a group activity [which is an activity-based assignment] where they will write lyrics that addresses one of the social or cultural issues discussed in class. A rubric for song form and requirements will be included. Each student within their group will be expected to recite or sing their original stanza within the song. The instructor will provide a 3 - 4-minute musical play-along track for the group to write lyrics addressing their chosen social or cultural issue. Each group will focus on creating lyrics pertaining to a particular societal issue. Students will be grouped to their preferred societal issue they wish to address through their personally created lyrics. For each song, students will create and be graded on two rhyming stanzas (akin to a poetic stanza) that reflects their stance on the respective societal issue. As a group, they students will choose which POV they wish to write the lyrics. After completing the lyrics to the song, students will demonstrate the song lyrics to the class and perform it through singing or rhythmic recitation (the instructor will explain further to the students this process). The performance will not be graded on students’ musicality, but rather, on their lyrical content’s ability to transmit a message that addresses one of the societal issues and its potential for influencing the system - as discussed in class.
  - Note: Students will be encouraged to keep a reflective journal that asks them to track their own development on a particular issue as a result of doing the assignments over the course of the semester, and to use the journal content as inspiration for devising their individual lyrics that will be included in the group songwriting project.
- **Word Count:** N/A
- **Percentage of Total Grade:** 5%

---

(5) **Work:** *Experiential learning Assignment #1*

- **Description:** *Personal Field Trip & Observation Paper: “Meet the Music Entrepreneurs.”* Date of the personal field trip: TBA
- Attend a musical entrepreneurial lecture held at the Heartwood Soundstage or Pulp Arts (located in Gainesville, FL) or at the College of The Arts at the University of Florida - Creative Professional Lecture Series. There will be a Q&A session held between the music entrepreneur(s) and students. Afterward, students will be expected to write a report of their experience and how it relates to the content taught in class. Students will then be asked to discuss their observations to the instructor and students for collaborative dialogue to obtain greater understanding for how the music business utilizes their platform to create social impact. Students who might not be able to attend the field trip due to

conflicts or time constraints will be provided a video link [by the instructor] of a music entrepreneur discussing how they utilize their platform to address a specific global or humanitarian issue. Students will be expected to complete a questionnaire (containing multiple choice questions and short essay responses) that corresponds to the video interview.

- **Word Count:** (500 words, double-spaced, 12-point font).
- **Percentage of Total Grade:** 5%

---

(6) **Work:** *Experiential learning Assignment #2*

- **Description:** *Class Field Trip & Observation Paper: “Meet the Music Business.”* Date of the personal field trip: TBA. Attend a field trip to a local recording studio session. During the visitation, you will have the opportunity to (a) visit a state-of-the-art recording studio and participate in a Q&A with the team of the music business venture and (b) shadow a recording session. Afterward, students will be expected to write a report on their observations and experience. Afterward, students will be expected to write a report of their experience and how it relates to the content taught in class. (750 words, double-spaced, 12-point font). Students will then be asked to discuss their observations to the instructor and students for collaborative dialogue to obtain greater understanding for how the music business utilizes their platform to create social impact. Students who might not be able to attend the field trip due to conflicts or time constraints will be provided a video link [by the instructor] of a music entrepreneur discussing how they utilize their platform to address a specific global/humanitarian issue. Students will be expected to complete a questionnaire (containing multiple choice questions and short essay responses) that corresponds to the video of the interview.
- **Word Count:** (500 words, double-spaced, 12-point font).
- **Percentage of Total Grade:** 5%

---

(7) **Work:** *Personal Entrepreneurship & Activism Plan*

- **Description:** **With the worksheet and guidance provided by the instructor, you** will be expected to devise your personal plan for your own vocational aspirations and indicate (1) which specific social issue(s) you plan to impact through your enterprise and (2) what ways you plan to incorporate musical arts to propel your advocacy and support for your respective mission, as inspired by the music entrepreneurs discussed throughout the course. You will be graded on the completion of all items (i.e., mission, slogan, vision, goals, s.w.o.t. analysis, hypothetical sponsors, etc.) contained within the worksheet. Students should meet with the instructor for feedback and advice, then the submit the final document after both the student and instructor feel that the student-developed plan is a viable plan to implement in the real world.
- **Percentage of Total Grade:** 10%

---

(8) **Work:** *Philosophical Paper on “The Role/Value of Music Entrepreneurs in Society*

- **Description:** Write a paper that addresses your personal philosophy for the role and value music entrepreneurs have on our society. Provide examples of at least 10 music entrepreneurs’ (i.e., performers, producers, business owners, composers) methods of impacting society through their art forms and business to support your dispositions for the role and value of music entrepreneurs in our society. Grading will be based on the student’s ability to indicate and describe how 10 music entrepreneurs are utilizing their platforms to address social issues.

- **Word Count:** (1500 words, double-spaced, 12-point font).
- **Percentage of Total Grade:** 10%

---

(9) **Work:** *Four Unit Exams*

- **Description:** At the end of each unit, you will take an exam comprised of multiple choice, short answer responses, and true and false choices.
- **Word Count:** N/A
- **Percentage of Total Grade:** 40%

---

(10) **Work:** *“Research in Music Entrepreneurship”*

- **Description:** Students will be required to conduct a comparative research study of current music entrepreneurs of commercial music artists and art-music artists within their proximity, and to be able to provide a descriptive analysis describe their methods for advancing their platform and addressing global industry issues. A rubric of guidelines for the study will be provided. Students will submit a paper of the study 5-6 pages containing the following section for the study – (1) rationale for the topic (2) a short review or past or current literature, (3) methodology, (4) findings, and (5) discussion and implications. Students will give a 20-slide presentation on their research.
- **Word Count:** N/A
- **Percentage of Total Grade:** 10%

## 2. Unit Descriptions

For each unit, students will listen, watch, and learn about several notable music entrepreneurs (i.e., artists, producers, and businesses) of different genres and eras who created, released, and/or performed pieces of music that influenced society while addressing social issues.

### **Weeks 1 - 3 — UNIT 1: “The Preservation of Our Humanity”**

In this unit, we will discuss how notable music entrepreneurs have and are addressing the importance of human interaction and development such as (1) our compassion and kindness between people of different socio-economic statuses, (2) our response to preserve our ecosystem and take care of nature, and (3) our need to respect values and perspectives of individual. We will also discuss specific methods these entrepreneurs utilized to partner with government organizations and non-profits who specialize in ecological and socio-economic development.

### **Weeks 4 - 6 — UNIT 2: “The Value of Intercultural Relationships & Unity”**

In this unit, we will discuss how notable music entrepreneurs have and are addressing the importance for cultivating positive relationships between people of other ethnic and cultural traditions through their music, branding, and other initiatives. We will also discuss specific methods these entrepreneurs utilized to expand their platform to reach a globalized market of music consumers, and how they managed to integrate multiculturalism within their products, services, and advocacy.

### **Weeks 7 - 9 — UNIT 3: “The Urgency for Political Activism”**

In this unit, we will discuss how notable music entrepreneurs have and are addressing (1) the importance for equity, inclusivity, and diversity in society, (2) the government’s role in serving civilians, and (3) the injustices towards minority groups. We will also discuss specific methods these entrepreneurs utilized through their music and media to combat governmental injustices and to encourage support for all people groups.

**Weeks 10 - 12 — UNIT 4: “The Importance of Individualism & Uniqueness”**

In this unit, we will discuss how notable music entrepreneurs have and are addressing/celebrating (1) the importance of individualistic expressions among people and (2) the unique and positive attributes of their generation. We will also discuss specific methods these entrepreneurs utilized through their music and media to become ambassadors of artistic expressions (i.e., fashion, music, etc.) that influences target audiences of other businesses outside of music.

**Weeks 13 - 15— UNIT 4: “Moving Forward into the Future”**

In this unit, we will discuss current shifts in the music industry that are affecting the ways music entrepreneurs communicate their social stances. Due to newfangled methods for consuming music (i.e., streaming, music sharing technologies, YouTube) and copyright issues that have not been fully-addressed, this unit aims to address issues that are impinging music entrepreneurs’ financial and creative sustainability, and offers several suggestions for how to assist music entrepreneurs to continue to create musical mediums of expressions that advocate for social justice.

**Weekly Course Schedule**

<b>Week/ Date</b>	<b>Topic (Question/Subject)</b>	<b>Humanities + Q1 Method/Concept/ Practice at Work</b>	<b>Homework: Reading &amp; Activities for Before Class</b>	<b>Assigned Work Due</b>
Week 1 7-9 Jan	UNIT 1: “ <i>The role of Music Entrepreneurs’ Music Mediums on the Preservation of Our Humanity</i> ”	Introduce the syllabus and discuss assignments. Lecture on Unit 1 topic part 1 - Artists who focus on advocating compassion and kindness toward one another. Form groups for group songwriting project.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Syllabus Reflection assignment.	Sunday by 9p.m. weekly quiz and assignment should be submitted on Canvas

<b>Week/ Date</b>	<b>Topic (Question/Subject)</b>	<b>Humanities + Q1 Method/Concept/ Practice at Work</b>	<b>Homework: Reading &amp; Activities for Before Class</b>	<b>Assigned Work Due</b>
Week 2	<i>“Music Entrepreneurs who protect the Earth”</i>	Lecture and discussion on Unit 1 topic part 2 - Artists who focus on advocating ecological preservation. Lyrical analysis of artists that focuses on ecological advocacy. Observing and discussing music videos.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Lyrical Content assignment on two songs from two different artists that advocate for the protection of nature and animals.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 3	<i>“Music Entrepreneurs of Cultural Tolerance”</i>	Lecture and discussion on Unit 1 topic part 3 - Artists who focus on advocating the importance of respecting cultural values. Unit 1 exam via Canvas.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Lyrical analysis assignment. Discussion on Canvas	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 4	UNIT 2: <i>“The Value of Intercultural Relationships &amp; Unity as expressed through the Musical Performances of Entrepreneurs”</i>	Lecture and discussion on artists and music businesses that advocate for intercultural experience and unity.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Discussion on Canvas	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 5	<i>“Music Entrepreneurs of Childrens’ music and Indie Artists/ Companies”</i>	Lecture and discussion on artists and music businesses’ methods for globalization and effective influence. Experiential Learning Assignment #1 due and presented in class. Lyrical analysis in class.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Submit the Group songwriting (progress). Lyrical analysis of ecological advocated lyrics by two music entrepreneurs.	Sunday by 9p.m. Assignments should be submitted on Canvas



<b>Week/ Date</b>	<b>Topic (Question/Subject)</b>	<b>Humanities + Q1 Method/Concept/ Practice at Work</b>	<b>Homework: Reading &amp; Activities for Before Class</b>	<b>Assigned Work Due</b>
Week 6	<i>Guest Lecturer - GRAMMY Winning music entrepreneur</i>	Guest presenter (Music Entrepreneur) to give demonstrations of their business and artistic creations that are used to promote cultural appreciation in today's society. Unit 2 exam in class.	Read article provided by the instructor. Quiz on the reading in class. Discussion on Canvas. Reflection of guest speaker's showcase (200 words).	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 7	UNIT 3: <i>"The Urgency for Political Activism: Key Leaders in Music Entrepreneurship"</i>	Lecture and discussion on artists who advocate equity, inclusivity, and diversity through their music. Lyrical analysis in class.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Submit the Group songwriting (progress). Group discussion on Canvas	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 8	<i>"Music Entrepreneurs of jazz"</i>	Lecture and discussion on artists who address injustice towards marginalized groups. Group Songwriting Project submitted and presented/performed in class.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Lyrical Content analysis of three jazz artists' lyrics that advocate societal issue.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 9	<i>"Music Entrepreneurs of Hip Hop"</i>	Unit 3 exam in class.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Reflection on 3 hip hop artists and their songs' influence on social issues.	Sunday by 9p.m. Assignments should be submitted on Canvas

<b>Week/ Date</b>	<b>Topic (Question/Subject)</b>	<b>Humanities + Q1 Method/Concept/ Practice at Work</b>	<b>Homework: Reading &amp; Activities for Before Class</b>	<b>Assigned Work Due</b>
Week 10	UNIT 4: <i>“The Importance of Individualism &amp; Uniqueness”</i>	Lecture and discussion on artists who promote the value of individualism and innovation. Experiential Learning Assignment #2 due.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Short essay on 3 artists who advocate individualization through their lyrics and fashion statements to be submitted on canvas.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 11	<i>“The Power of Music Videos to Influence Individualization and Cultural Identity”</i>	Observing and discussing how selected artists’ Music Videos of artists from the 1970s through 2000’s Students work on Personal Entrepreneurial Business Plan in class with the help of the instructor.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Music Video analysis assignment.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 12	UNIT 5: <i>“Moving Forward into the Future: Pop, Electronic Music, and its Message to The Human Race”</i>	Philosophical Paper on the role of the music entrepreneur due and presented in class. Class Discussions pertaining to each presentation will be held for more in-depth understanding.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Journal submission on digitalization on canvas.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 13	<i>The Digital World and It’s Affect on Humanity: Music’s Role”</i>	Lecture and discussion on the digitization of music and its influence on society’s moral for consuming music.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class	Sunday by 9p.m. Assignments should be submitted on Canvas

<b>Week/ Date</b>	<b>Topic (Question/Subject)</b>	<b>Humanities + Q1 Method/Concept/ Practice at Work</b>	<b>Homework: Reading &amp; Activities for Before Class</b>	<b>Assigned Work Due</b>
Week 14	<i>“What have we Learned?” Part 1</i>	Personal Entrepreneurial Business Plan due and presented in class. Class Discussions pertaining to each presentation will be held for more in- depth understanding.	Read Campbell; sections of chapter(s) TBA via Canvas by the instructor. Quiz and discussion on the reading in class. Submit Research Project draft on Canvas.	Sunday by 9p.m. Assignments should be submitted on Canvas
	<i>“What have we Learned?” Part 2</i>	Research Project due and presented in class	Discussion on Canvas.	Sunday by 9p.m. Assignments should be submitted on Canvas
Week 15	Final Exam	Unit 4 and 5 exam in class.	N/A	N/A

### III. Grading

---

#### 3. Statement on Attendance and Participation

##### Attendance:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

Attendance: will be taken daily and recorded in the Canvas gradebook. You are allowed three “personal days” for the semester, after which each absence that does not meet university criteria for “excused” will result in a two-point deduction from your final grade.

The announcement for the Quest Course, *Social Impact of Music Entrepreneurs*, will be indicate online and in-person, hence, you are encouraged to check the platform and announcements online 3 times a week. This is critical to minimize e-mail traffic, student questions, to lower student anxiety over error questions, and it helps to inform students of concerts they can attend.

NOTE: Please note that students often have the same questions that need to be answered when in the online environment. With that in mind, the “Announcements” will be the medium that the instructor communicates all answers to basic questions. In some cases a student’s question will require a personal response and in those cases a personal response will be issued to the student. This ensures scholarly activity from our talented students in terms of being accountable to read instructor communication during the course.

##### Make-ups for Exams or Other Work:

In order to remain fair to all students enrolled in this course who are held to the same academic standard, make-ups for any assignment will require written documentation that the student has been excused from school during the time in question. The link to the UF attendance policy should be sufficient for the syllabus. (<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/#absencetext>) The Canvas page could be used to state specific circumstances, if it is deemed necessary.

#### 4. Grading Scheme & Scale

A minimum grade of C is required for general education credit."

Assignment	Percentage of Final Grade
Syllabus Reflection	5%
Weekly Responses	5%
Weekly Quizzes	5%
Self-Reflection Assignment	5%
Experiential Learning Assignment #1	5%
Experiential Learning Assignment #2	5%

Personal Business Plan	10%
Philosophical Paper	10%
Four Unit Exams	40%
Research in Music Entrepreneurship	10%

For information on how UF assigns grade points, visit: <https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

A	94 – 100% of possible points	C	74 – 76%
A-	90 – 93%	C-	70 – 73%
B+	87 – 89%	D+	67 – 69%
B	84 – 86%	D	64 – 66%
B-	80 – 83%	D-	60 – 63%
C+	77 – 79%	E	<60

#### IV. Quest Learning Experiences

---

##### 5. Course Delivery and Engagement:

This course has a hybrid method in which the main objective of Monday classes will be focused delivering direct content from the unit topics in the form of a lecture with discussion from the students. Wednesdays classes will consist of highly-interactive engagement between the instructor and students to do music video analyses/discussion, audio recording analyses/*discussion*, lyrics content analyses & *discussion*, literature/case-study *discussions*, and group activities, respectively. Lectures will introduce vital information of the week’s topic to facilitate ample time for executing the course objectives. The weekly literature/case-study discussions (led by the instructor and/or TA) will build on lecture content by introducing qualitative and quantitative data analysis and experiential learning through real-life problem assessment. While lectures and discussions emphasize identifying and understanding major course themes, group activities challenge students to synthesize this information and create entrepreneurial assignments as inspired by music entrepreneurs.

## 6. Details of Experiential Learning Component

### *Experiential Learning:*

**Assignment #1:** Class Field Trip & Observation Paper, “*Meet the Music Business*”

Date of the class field trip: TBA

Students are required to attend a field trip to a local recording studio session. During the visitation, students will have the opportunity to:

- (a) visit a state-of-the-art recording studio and participate in a Q&A with the team of the music business venture.
- (b) shadow a recording session.

Afterward, students will be expected to write a report on their observations and experience (750 words, double-spaced, 12-point font).

**Assignment #2:** Personal Field Trip & Observation Paper, “*Meet the Music Entrepreneurs*”

Date of the personal field trip: TBA

Students are required to attend a musical entrepreneurial lecture held at the Heartwood Soundstage or Pulp Arts (located in Gainesville, FL) or at the College of The Arts at the University of Florida - Creative Professional Lecture Series. Afterward, students will be expected to write a report on their observations and experience (750 words, double-spaced, 12-point font).

There will also be a Q&A session held between the music entrepreneur(s) and students. Afterward, students will be expected to write a report of their experience and how it relates to the content taught in class.

## 7. Details of Self-Reflection Component

### *Self-Reflection Assignment: “Group Songwriting Project”*

The instructor will collaborate with students in a group activity [which is an activity-based assignment] where they will write lyrics that addresses one of the social or cultural issues discussed in class. A rubric for song form and requirements will be included. Each student within their group will be expected to recite or sing their original stanza within the song. The instructor will provide a 3 - 4 minute musical play-along track for the group to write lyrics addressing their chosen social or cultural issue. Each group will focus on creating lyrics pertaining to a particular societal issue. Students will be grouped to their preferred societal issue they wish to address through their personally-created lyrics. For each song, students will create two rhyming stanzas (akin to a poetic stanza) that address the societal issue. As a group, they students will choose which POV they wish to write the lyrics. After completing the lyrics to the song, students will demonstrate the song lyrics to the class and perform it through singing or rhythmic recitation (the instructor will explain further to the students this process). The performance will not be graded on students’ musicality, but rather, on their lyrical content’s ability to transmit a message that addresses one of the societal issues and its potential for influencing the system - as discussed in class.

## 8. Details of Self-Reflection Component

### *Analytical Essay: “Research in Music Entrepreneurship”*

Students will be required to conduct a comparative research study of current music entrepreneurs of commercial music artists and art-music artists within their proximity, and to be able to provide a descriptive analysis describe their methods for advancing their platform and addressing global industry issues. Students can choose to engage in a qualitative, quantitative (inferential or descriptive statistics), mixed-methods, or meta-synthesis study. The topic of the study should be consulted and approved by the instructor before conducting the study. A rubric of guidelines for the study will be provided. Students will submit a paper of the study 5-6 pages and give a 20-slide presentation on their research.

### **9. What is the essential/pressing question your course explores?**

- What social issues have/do notable music entrepreneurs address through their music, media, and platforms?
- What are the types of strategic methods employed by notable music entrepreneurs and how have they utilized those methods to elevate their platform of influence, expand their business, and globalize their brand and mission?
- How and why do music entrepreneurs' stylistic approaches manifest as artistic responses to current and historical social issues of the time in the United States and other regions of the world?
- What is the cross-cultural impact of notable music entrepreneurs' products and services and how do they culturally-integrated their music mediums to expand their audience platforms/followings and globalized their brand and advocacy?

### III. General Education and Quest Objectives & SLOs

---

#### **10a. This Course's Objectives—Gen Ed Primary Area and Quest**

Humanities Objectives →	Quest 1 Objectives →	This Course's Objectives → (This course will....)	Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)
Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general.	Address the history, key themes, principles, terminologies, theories, and methodologies of various arts and humanities disciplines that enable us to ask essential questions about the human condition.	provide a chronological overview and entrepreneurial methodologies of highly-regarded music entrepreneurs who have/ are utilizing their platform for social missions during different pivotal eras in history.	examining the various methods of communication, marketing, and business strategies and practices that are utilized to launch notable music entrepreneurs' platforms into a higher level of influence.
Students will learn to identify and to analyze the key elements, biases and influences that shape thought.	Present different arts and humanities disciplines' distinctive elements, along with their biases and influences on essential questions about the human condition.	describe <i>how</i> and <i>why</i> those stylistic approaches manifested as an artistic response to social issues of the time in the United States and other regions of the world	examining visual media, literary, lyrical, and elements of selected musical representations by music entrepreneurs of different eras and cultures around the world that are integral to portraying their postulations for ideal social scenarios for humanity.
	Explore at least one arts or humanities resource outside their classroom and explain how engagement with it complements classroom work.	provide experiential learning opportunities for students to engage in visitation, dialogue, and observation of real-world settings where music entrepreneurs work	Participating in several field trip and events (recording studio, an official local arts enterprise, professional arts lecture series at UF School of Music) in which students will meet and speak with music entrepreneurs (producers, artists, business owners, etc.), and then write qualitative reports based on their observations and interviews.



<b>Humanities Objectives →</b>	<b>Quest 1 Objectives →</b>	<b>This Course's Objectives → (This course will....)</b>	<b>Objectives will be Accomplished By: (This course will accomplish the objective in the box at left by...)</b>
<p>These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.</p>	<p>Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.</p>	<p>analyze the types of strategic methods employed by notable music entrepreneurs and how they have utilized those methods to elevate their platform of influence, expand their business, and globalize their brand and mission.</p>	<p>Participating in several field trip in which students will meet and speak with music entrepreneurs (producers, artists, business owners, etc.), and then write qualitative reports based on their observations and interviews.</p>
	<p>Analyze the role arts and humanities play in the lives of individuals and societies and the role they might play in students' undergraduate degree programs and lives after college.</p>	<p>cultivate a deeper understanding and appreciation for music entrepreneurs' influence throughout history and in today's society, and inform students about the various seen and unseen mediums of expressions that are utilized to influence people's perceptions and stances of social issues.</p>	<p>Develop a personal philosophy for the value and role of music entrepreneurs in society after obtaining a comprehensive understanding of what these entrepreneurs have done. This will be achieved by writing a paper.</p> <p>Students will also research and write an analysis of several music entrepreneurs who express their arts and media to impact one particular social issue of their choice.</p>

10b. This Course’s Student Learning Outcomes (SLOs)—Gen Ed Primary Area and Quest

	<b>Humanities SLOs → Students will be able to...</b>	<b>Quest 1 SLOs → Students will be able to...</b>	<b>This Course’s SLOs → Students will be able to...</b>	<b>Assessment Student competencies will be assessed through...</b>
<b>Content</b>	<b>Identify, describe, and explain</b> the history, underlying theory and methodologies used.	<b>Identify, describe, and explain</b> the history, theories, and methodologies used to examine essential questions about the human condition within and across the arts and humanities disciplines incorporated into the course.	<b>Identify, describe, and explain</b> cross-cultural impact initiatives of notable music entrepreneurs’ through their products and services	Class participation, midterm exam, and Learning Logs.  Students will also interact with invited cross-cultural music entrepreneurs who will be guest speakers via Skype.
			<b>Identify and critique</b> strategic methods employed by notable music entrepreneurs and how they have utilized those methods to elevate or decrease their platform of influence, expand/ decrease their business, and globalize/minimize their brand and mission	research project on music entrepreneurs, weekly discussions, current events article reports, weekly quizzes

	<b>Humanities SLOs → Students will be able to...</b>	<b>Quest 1 SLOs → Students will be able to...</b>	<b>This Course's SLOs → Students will be able to...</b>	<b>Assessment Student competencies will be assessed through...</b>
<b>Critical Thinking</b>	<b>Identify and analyze</b> key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	<b>Analyze and evaluate</b> essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	<b>Analyze and Evaluate</b> music performance videos, songs' stylistic elements and lyrics, and interviews by music entrepreneurs that address social issues (race, equality, ecology, politics).	Weekly discussions, quizzes, research project, field trip projects, and class participation
<b>Communication</b>	Communicate knowledge, thoughts and reasoning clearly and effectively.	<b>Develop and present</b> clear and effective responses to essential questions in oral and written forms as appropriate to the relevant humanities disciplines incorporated into the course.	Describe (1) how/why music should continue to play a role in the ever-expanding intercultural society, (2) how/why other music entrepreneurs [not discussed in class] are utilizing their creative platform (e.g., concerts, online social media content, education, public speaking engagements, compositions, and so forth) for influencing positive advancements in the world, and (3) how/why these music entrepreneurs' methods and mission can/should be applied to disciplines outside of music.	a written philosophical paper on the value and role of music entrepreneurs in society, and a research project on music entrepreneurs' strategic methods for addressing social issues.

	<b>Humanities SLOs → Students will be able to...</b>	<b>Quest 1 SLOs → Students will be able to...</b>	<b>This Course's SLOs → Students will be able to...</b>	<b>Assessment Student competencies will be assessed through...</b>
<b>Co nne ctio n</b>	N/A	<b>Connect course content</b> with critical reflection on their intellectual, personal, and professional development at UF and beyond.	develop a keen understanding for how to incorporate entrepreneurialism within their own personal endeavor and how music can help facilitate their aspirations within their desired vocation, and how they can incorporate musical arts and artists to help promote their personal social issue through their enterprise	Students will create their business plan that is modeled and/or inspired by a notable music entrepreneur(s), as learned in the course.

## IV. Required Policies

---

### **11. Students Requiring Accommodation**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

### **12. UF Evaluations Process**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **13. University Honesty Policy**

UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### **14. Counseling and Wellness Center**

Contact information for the Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

### **15. The Writing Studio**

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at <http://writing.ufl.edu/writing-studio/> or in 2215 Turlington Hall for one-on-one consultations and workshops.