

[Social Impact of Music Entrepreneurs]

Quest 1 Syllabus

Primary General Education Designation: Humanities

I. Course Information

Quest 1 IDS2935/XXXX

Theme: Social Justice and Power

Fall 2020

Meeting Day/Time: [Monday, TBA] Location: [TBA]

General Education Designations: Humanities

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

Instructor

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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). This course aims to provide students with a comprehensive understanding and vital skills for engaging directly and indirectly with their desired social-activistic endeavors within their aspired vocation, using musical expressions to strengthen their influence on global issues, as observed by notable music entrepreneurs.

This course is recommended for all students who would like (1) to further their understanding of music business and entrepreneurship and (2) to learn entrepreneurial methods to expand a platform for societal influence, as utilized by music entrepreneurs.

Course Objectives/Goals:

Students taking the Quest Course, *Social Impact of Music Entrepreneurs*, will learn to:

- 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*:

- Students will devise a personalized-philosophy for (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.
- Students will create their business plan that is modeled and/or inspired by a notable music entrepreneur(s), as learned in the course.
- Students will analyze and describe the various types of entrepreneurial methods (e.g., commercial music strategic marketing, media-based streams, word-of-mouth, fund-raising, and so forth) utilized by notable musicians.
- 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.

- Students will develop a better understanding of how they utilizing 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:

(2) “*The Rutledge Reader on the Sociology of Music*” edited by John Shepherd and Kyle Devine.
<https://www.routledge.com/The-Routledge-Reader-on-the-Sociology-of-Music-1st-Edition/Shepherd-Devine/p/book/9780415855464>

Recommended 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

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 Discussions*

- **Description:** The purpose of the discussions 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 discussion *postings* should be clear, concise, and creative. Your *replies* to at least three peers' posts for each discussion should be around 3 to 4 sentences. It is important for you to address your peers' viewpoints. The objective of each reply is to relate with each other, and sometimes, to offer a different perspective in a respectful manner. Every discussion will be posted on Moodle and due on Sunday at 11:59 pm.
- **Word Count:** (300 words, double-spaced, 12-point font).
- **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*”: Engage in a group activity 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. 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 discussed on class.
- **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.
- **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).
- **Word Count:** (500 words, double-spaced, 12-point font).
- **Percentage of Total Grade:** 5%

(7) **Work:** *Personal Entrepreneurial Business Plan*

- **Description:** You will be required to devise your own personal entrepreneurial business plan for your own aspirations. The personal business plan should indicate which specific social issue(s) you plan to impact through your enterprise, as inspired by the music entrepreneurs discussed throughout the course.
- **Word Count:** (1000 words, double-spaced, 12-point font).
- **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.
- **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 5-7 pages and give a 20-slide presentation on their research.
- **Word Count:** N/A
- **Percentage of Total Grade:** 10%

2. Unit Descriptions & Weekly Course Schedule

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.

- Class Activity: Learn about selected music entrepreneurs who focus on promoting ecological preservation, socio-economic fairness, or respect for people in general. Analyze videos, media, and song lyrics in class of specific songs, as well as music elements within songs/videos that reinforce their social stances.
 - Teach on the social impact of certain songs by these selective music entrepreneurs and the response/changes that manifested as a result of publishing and advertising the musical media.
- Book: “*The Routledge Reader on the Sociology of Music*”
- Readings: (week 1) “*Music as Social Meaning*”, (week 2) “*Identity: Music, Community, and Self*”, (week 3) “*Music Criticism and Taste Culture*”
- In-Class Quiz (5points)
- Strategic Entrepreneurial Methods Utilized: crossover musical ideations, partnerships with non-profits and governmental/humanitarian organization.
- Homework #1: Write a 2 - 3 paragraph response on the chapters (25 points)
- Homework #2: Write a 3 paragraphs on Music Entrepreneur who advocates for ecological preservation, socio-economic fairness, or respect for people in general (25 points)
- Canvas Discussion: Due each Sunday at 11:59pm
 - Guest Skype Speaker/Music Entrepreneur: GRAMMY Winner, Mister G

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.

- Class Activity: Learn about selected music entrepreneurs who focus on promoting the value of intercultural relationships through their music. Analyze videos, media, and song lyrics in class of specific songs, as well as music elements within songs/videos that reinforce their social stances.
 - Teach on the social impact of certain songs by these selective music entrepreneurs and the response/changes that manifested as a result of publishing and advertising the musical media.
- Book: *“The Routledge Reader on the Sociology of Music”*
- Readings: (week 4) *“Cultural Globalization*, (week 5) *“Cultural Policies and Creative Industries”*, (week 6) *“Music and the Sociological Gaze”*
- In-Class Quiz (5points)
- Strategic Entrepreneurial Methods Utilized: cross-culture music ideations, DIT models, product/market fit-testing, radio and television interviews and performances
- Homework #1: Write a 2 - 3 paragraph response on the chapters (25 points)
- Homework #2: Write a 3 paragraphs on Music Entrepreneur who advocates for intercultural communication and relations (25 points)
- Canvas Discussion: Due each Sunday at 11:59pm
- Experiential Learning: Field trip #1 and Report
 - Guest Skype Speaker/Music Entrepreneur: EMMY Winner, Gualo

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.

- Class Activity: Learn about selected music entrepreneurs who focus on advocating for equality and inclusivity of race, socio-class, gender, and sexual orientation, as well as those who focused on exposing the injustice towards these groups in society. Analyze videos, media, and song lyrics in class of specific songs, as well as music elements within songs/videos that reinforce their social stances.
 - Teach on the social impact of certain songs by these selective music entrepreneurs and the response/changes that manifested as a result of publishing and advertising the musical media.
- Book: *“The Routledge Reader on the Sociology of Music”*
- Readings: (week 7) *“Hip Hop & Race”*, (week 8) *“Gender and Sexuality”*, (week 9) *“Art Music and Social Class”*
- In-Class Quiz (5points)

- Strategic Entrepreneurial Methods Utilized: media innovations, word-of-mouth, tangible promotions for the community, social media
- Homework #1: Write a 2 - 3 paragraph response on the chapters (25 points)
- Homework #2: Write a 3 paragraphs on three music entrepreneurs who advocated/advocate for political policies that affect race, socio-class, gender, etc. (25 points)
- Canvas Discussion: Due each Sunday at 11:59pm
- Self-Reflection Assignment: Songwriting Assignment
 - Guest Skype Speaker/Music Entrepreneur: Producer for Political Music Entrepreneur (TBA)

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.

- Class Activity: Learn about selected music entrepreneurs who focus on expressing and provoking new trends in fashion and artistic expressions of their generation. Analyze videos, media, and song lyrics in class of specific songs, as well as music elements within songs/videos that reinforce their social stances.
 - Teach on the social impact of certain songs by these selective music entrepreneurs and the response/changes that manifested as a result of publishing and advertising the musical media.
- Book: “*The Routledge Reader on the Sociology of Music*”
- Readings: (week 10) “*Production Perspectives*”, (week 11) “*Performance Perspectives*”, (week 12) “*Resistance and Social Movements*”
- In-Class Quiz (5points)
- Strategic Entrepreneurial Methods Utilized: innovations with music videos, post-performances marketing, pitching vision, non-profit partnerships
- Homework #1: Write a 2 - 3 paragraph response on the chapters (25 points)
- Homework #2: Write a 3 paragraphs on three music entrepreneurs who have stood out pushing the boundaries of social norms through their art, which paved way for new expressions of fashion, tastes, behavior with organized systems of society, etc., and that helped define the artistic expressions of their generation (25 points)
- Canvas Discussion: Due each Sunday at 11:59pm
- Experiential Learning: Field trip #2 and Report
- In-Class Student Presentation: Research Project
 - Guest Skype Speaker/Music Entrepreneur: Gerald Albright

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.

- Class Activity: Learn about selected music entrepreneurs who focus on expressing and provoking new trends in fashion and artistic expressions of their generation. Analyze videos, media, and song lyrics in class of specific songs, as well as music elements within songs/ videos that reinforce their social stances.
 - Teach on the social impact of certain songs by these selective music entrepreneurs and the response/changes that manifested as a result of publishing and advertising the musical media.
- Book: *"The Routledge Reader on the Sociology of Music"*
- Readings: (week 13) *"Digitalization"* and *"Instruments and Innovation"* (week 14) *"Zimmer"*, (week 15) *"Recorded Music"*, *"Live Music"*, & *"Copyright"*
- In-Class Quiz (5points)
- Strategic Entrepreneurial Methods Utilized: independent/home recording studios and labels, self-promotional platforms, social media marketing, DIY models for booking performances
- Homework #1: Write a 2 - 3 paragraph response on the chapters (25 points)
- Homework #2: Write a 3 paragraphs on three music entrepreneurs who have stood out pushing the boundaries of social norms through their art, which paved way to reintroduce the value of live performance in a society that is now predominantly consuming music digitally, or a notable film scorer who has redefined film music (25 points)
- Canvas Discussion: Due each Sunday at 11:59pm
- Homework #3: Personal Entrepreneurial Business Plan as Inspired by Music Entrepreneurs
- In-Class Spoken Presentation: *"The Role/Value of Music Entrepreneurs in Society"*
 - Guest Skype Speaker/Music Entrepreneur: TBA

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 absences 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 on-line 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. Please note that you may be penalized -5 points for not reading the Announcements or for not being aware of their content. If a student requires 2 reprimands related to reading announcements for the course, they will be deducted -15 points. This ensures scholarly activity from our talented students in terms of being accountable to read instructor communication during the course.

4. Grading Scale

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%		F	<60
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IV. Quest Learning Experiences

5. Course Delivery and Engagement:

This course is 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. Wednesday and Friday classes will consist of 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”

Students will engage in a group activity 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. 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 discussed on 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 8-10 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

10. 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.

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...)
	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.
These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.	Enable students to analyze and evaluate essential questions about the human condition clearly and effectively in writing and other forms appropriate to the discipline.	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.	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.

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...)
	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.	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.	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. 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.

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

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course’s SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Content	Identify, describe, and explain the history, underlying theory and methodologies used.	Identify, describe, and explain 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.	Identify, describe, and explain 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.
			Identify and critique 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

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Critical Thinking	Identify and analyze key elements, biases and influences that shape thought within the subject area. Approach issues and problems within the discipline from multiple perspectives.	Analyze and evaluate essential questions about the human condition using established practices appropriate for the arts and humanities disciplines incorporated into the course.	Analyze and Evaluate 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
Communication	Communicate knowledge, thoughts and reasoning clearly and effectively.	Develop and present 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.

	Humanities SLOs → Students will be able to...	Quest 1 SLOs → Students will be able to...	This Course's SLOs → Students will be able to...	Assessment Student competencies will be assessed through...
Co nn ec tion	N/A	Connect course content 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

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. Without this approval we cannot issue a make-up. This includes all requests for permission to grant a make-up for personal issues involving family, work, deaths, hardships, marriages, pregnancies, illnesses, financial problems, etc. We do apologize for this inconvenience, however, in order to be ethically in good standing, this documentation is needed to ensure the accuracy of all claims made.

Covid Requirements

We will have face-to-face instructional sessions to accomplish the student learning objectives of this course. In response to COVID-19, the following policies and requirements are in place to maintain your learning environment and to enhance the safety of our in-classroom interactions.

- You are required to wear approved face coverings at all times during class and within buildings. Following and enforcing these policies and requirements are all of our responsibility. Failure to do so will lead to a report to the Office of Student Conduct and Conflict Resolution.
- This course has been assigned a physical classroom with enough capacity to maintain physical distancing (6 feet between individuals) requirements. Please utilize designated seats and maintain appropriate spacing between students. Please do not move desks or stations.
- Sanitizing supplies are available in the classroom if you wish to wipe down your desks prior to sitting down and at the end of the class.
- Follow your instructor's guidance on how to enter and exit the classroom. Practice physical distancing to the extent possible when entering and exiting the classroom.
- If you are experiencing COVID-19 symptoms ([Click here for guidance from the CDC on symptoms of coronavirus](#)), please use the UF Health screening system and follow the instructions on whether you are able to attend class. [Click here for UF Health guidance on what to do if you have been exposed to or are experiencing Covid-19 symptoms](#).
- Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work. [Find more information in the university attendance policies](#).

Recording of Masterclasses and Online Meetings

Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Resource: UF Grading Policy Website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>.

Students with disabilities

“Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) 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.”

Academic Honesty

At the University of Florida every student signed the following statement: “I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion for the University.” The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action. All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. <http://www.dso.ufl.edu/sccr/honorcodes/conductcode.php>

**If you are repeating this course at UF, please be aware that turning in any part of any written assignment that you submitted for this course in the past also constitutes academic misconduct. See “Scope and Violations” under the Honor Code above.

<https://catalog.ufl.edu/ugrad/current/advising/info/student-honor-code.aspx>.

Policy on Sexual Harassment and Sexual Misconduct

It is the policy of the University of Florida to provide an educational and working environment for its students, faculty, and staff that is free from sexual harassment and sexual misconduct. This includes information sent through e-mail. Sexual harassment and sexual misconduct in any form will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff, and visitors to promptly report sexual harassment or sexual misconduct. For more specific information, please see www.aa.ufl.edu/aa/affact/harass (Located in the General Information section of the University Catalog.)

Campus Resources and Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact umatter@ufl.edu, 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center: Broward Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

Writing Studio: 2215 Turlington Hall, 352-846-1138. Help brainstorming, formatting, and writing papers.

Student Complaints On-Campus: [Visit the Student Honor Code and Student Conduct Code webpage for more information.](#)

On-Line Students Complaints: [View the Distance Learning Student Complaint Process](#)

INSTRUCTOR EVALUATIONS

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/>.