3. Instructor:

Kamilah Cummings
kcummi12@depaul.edu
Phone: 312-362-5330
Office: Room 1423, 14 E. Jackson
Office Hours: before/after class and by appt.

4. Dates/Time: Tuesdays (5 sessions) – 6/13, 20, 27, 7/11, 18
5:45 p.m. – 9:15 p.m.

5. Class Location: Loop, See Campus Connect for Room.

6. Course Description

What is House? What are House Headz? What is jacking? Before the world knew the term EDM, there was House. House music has played a pivotal role in altering the landscape of music both domestically and internationally for nearly four decades. Yet, many people outside the House community cannot answer the aforementioned questions.

In this course we will answer those questions as we examine House music and culture from multiple perspectives. In addition to exploring the music itself, we will explore how the intersections of race, sexuality, and culture merged to create this highly influential genre of music. Likewise, we will examine how these same factors have impacted the way the music is both celebrated and shunned in its birthplace. Focusing in part on how what is known as House music was primarily created by black youth on the Southside of Chicago and thrived in Chicago’s black gay nightclub scene thanks to such legendary DJs as Frankie Knuckles and Ron Hardy, we will examine the social climate and culture that gave birth to House in the late 1970s. We will explore the factors that helped propel its popularity in the 1980s and 1990s and sustain its existence as one of the most popular and influential international music styles of the last four decades. As part of our examination of this cultural phenomenon, we will look at House culture itself including how it created safe spaces for black gay and straight youth to come together in Chicago, and even influenced public policy.

Through readings, discussions, videos, recordings, guest speakers, experiential learning, and reflection, students will emerge from the course with an understanding of what House music is, who listens to it, how it has affected music and culture, and why it remains so popular despite remaining relatively unheralded in its birthplace.
7. Learning Outcomes, Competences, and/or Objectives

This course offers the following competencies:

<table>
<thead>
<tr>
<th>Competence</th>
<th>Competence Statement and Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A1E</strong></td>
<td>Can interpret the work of writers or artists within a historical or social context.</td>
</tr>
<tr>
<td></td>
<td>1. Chooses an artistic or literary work to consider.</td>
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<tr>
<td></td>
<td>2. Identifies a historical or social context relevant to the work.</td>
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<td></td>
<td>3. Analyzes the work from the perspective of that historical or social context.</td>
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<tr>
<td></td>
<td>Students demonstrate this competence by choosing a work, locating it within a historical moment, describing the social context, and focusing on the issues manifested in the work.</td>
</tr>
<tr>
<td><strong>H1B</strong></td>
<td>Can explain how two or more of the factors of race, ethnicity, nationality, socioeconomic status, age, gender, sexual orientation, or religion interact to shape communities.</td>
</tr>
<tr>
<td></td>
<td>1. Defines “community” and identifies a community that embodies the definition.</td>
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<tr>
<td></td>
<td>2. Discusses two or more of the following: race, ethnicity, nationality, class or economic status, age, gender, sexual orientation, or religion.</td>
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<tr>
<td></td>
<td>3. Explains how the attributes of a community (listed in #2) interact.</td>
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<tr>
<td></td>
<td>4. Examines the impact of these interactions on the community.</td>
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<tr>
<td></td>
<td>Students demonstrate this competence by describing the community they have selected and explaining how its attributes (race, ethnicity, etc.) interact to shape past, present, or future circumstances of the community. In this instance “communities” refers to demographic realities rather than the behavior of individual persons (a phenomenon that is addressed in H3B). Students may approach this competence from a variety of perspectives, including history (such as the impact of slavery on southern towns), economics (such as the impact of industrialization on rural communities), and sociology (such as the impact of an aging population on a neighborhood), to name a few.</td>
</tr>
<tr>
<td><strong>H3B</strong></td>
<td>Can explain how two or more of the factors of race, ethnicity, nationality, socioeconomic status, age, gender, sexual orientation, or religion interact to shape oneself or others.</td>
</tr>
<tr>
<td></td>
<td>1. Discusses two or more of the following: race, ethnicity, nationality, class or economic status, age, gender, sexual orientation, or religion.</td>
</tr>
<tr>
<td></td>
<td>2. Chooses a context in which they interact.</td>
</tr>
<tr>
<td></td>
<td>3. Explains how the chosen factors interact with each other.</td>
</tr>
<tr>
<td></td>
<td>4. Articulates the impact of these factors and their interactions on oneself or others.</td>
</tr>
<tr>
<td></td>
<td>Students demonstrate this competence by discussing the social factors that they wish to examine and explaining how they (race, ethnicity, etc) function together to shape oneself or others. Students may approach this competence from a variety of perspectives, including history, economics, and psychology, to name a few.</td>
</tr>
</tbody>
</table>
H2G | Can evaluate the role and impact of mass media or information technology on society.
---|---
1. Specifies a medium of mass communication or an information technology and articulates its scope.
2. Describes the role that this medium or information technology plays in society.
3. Evaluates the impact of this medium or information technology on society or on one’s perceptions of societal norms and issues.

Students demonstrate this competence by evaluating the effect of a medium of mass communication or information technology on society. The demonstration should include definitions of all the terms – mass media or information technology, society, role, and impact.

A1X | Can explain how a genre of music defines or expresses identity.
---|---

8. Learning Strategies & Resources

After completing this course, you will be able to:

- Describe House music and the House music community
- Demonstrate an understanding of the demographic and socioeconomic factors that influenced the creation and growth of House music
- Explain how mass media and technology impacted the growth of the genre
- Demonstrate an ability to articulate key aspects of House music such as lyrics, tempo, edits and remixes, and think critically about how they reflect the identity and culture of the House community
- Analyze the impact House music has had on other music genres
- Analyze the local, national, and international cultural impact of House music

Required readings:

All required readings will be provided by the instructor via eReserves, handouts, and links to websites.


- Chapter 2 – The House Chicago Built
- Chapter 3 – Vinyl Junkies

- Introduction
- Frankie Knuckles – Godfather of House (233-241)
- Chip E. – Chicago Architect (243-251)
- Marshall Jefferson (253-263)

Lawrence, Tim. ""I Want to See All My Friends At Once": Arthur Russell and the Queering of Gay Disco."
  o Selected excerpts assigned by instructor

  o Selected excerpts assigned by instructor


No textbooks are required for this course.

Required viewing:

Required films will be shown in class. The instructor will provide links to additional required YouTube videos.


Suggested viewing:


Required listening:

The instructor will provide a short weekly list of required songs. Students are not required to purchase music. Online links to songs will be provided.

9. Learning Deliverables

  • Weekly Reflection Journals (5)
    o This is a short 1-2 page assignment.
    o Content should be based on the week’s reading, viewing, listening, or in-class discussion/presentation

  • Reflection on an Experiential Learning Experience (1)
    o Students can select an experience from a list provided by the instructor or choose one of their own.
    o This assignment must be completed by the end of Week 4.

  • Final project that demonstrates the competence for which the student has registered.
    o This could be a 3-4 page paper, Digication ePortfolio, a presentation, an artifact with a short (1-2 pages) essay, or other demonstration of the competence.
    o Students are encouraged to be creative in designing their final projects. For example, a student taking the course for H3B might create a playlist or mix as an artifact and write a short essay explaining the song selections in relation to the competence. Another example might be a student who is taking the course for H1B might host a House party and analyze the community that attends it in the context of the competence. Lastly, a student taking the course for A1X might perform a dance routine and explain how the dance and music combine to express identity.
- The instructor can help students select the most effective assignment for their competence.
10. Assessment of Student Learning

In order to successfully complete this Pass/Fail course, students must:

1. submit all weekly journal entries in a timely manner;
2. engage in weekly class discussions;
3. complete at least one experiential House music learning experience, which could include going to a House music or EDM event, and submit a short (1-2 page) reflection on the experience within the context of the class content
4. submit a final project that demonstrates the criteria for the competence they are registered for as listed above.

Ways students might demonstrate competence:

<table>
<thead>
<tr>
<th>Competence</th>
<th>Possible Final Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1E</td>
<td>Students might write a paper, create a presentation, create an artifact, or design a Digication e-Portfolio that analyzes a work from a key House music figure (DJ, producer, singer, etc.) in the context of the socio-cultural climate in which the work was created. This might be a song, a DJ set, a video, remix, etc.</td>
</tr>
<tr>
<td>H1B</td>
<td>Students might write a paper, create a presentation, create an artifact, or design a Digication e-Portfolio that explains how two of the factors identified in the competence statement impacted House music. For example, one might explore the role that race and age or race and sexual orientation played in the creation and development of House music.</td>
</tr>
<tr>
<td>H3B</td>
<td>Students might write a paper, create a presentation, create an artifact, or design a Digication e-Portfolio that explains how two of the factors identified in the competence statement impacted key figures in House music or the House music community. Students might also explore how these factors impact themselves in relation to House music, particularly if they are fans of the music or consider themselves part of the House music community.</td>
</tr>
<tr>
<td>H2G</td>
<td>Students might write a paper, create a presentation, create an artifact, or design a Digication e-Portfolio that explains the role radio or the Internet played in the growth and popularity of House music.</td>
</tr>
<tr>
<td>A1X</td>
<td>Students might write a paper, create a presentation, create an artifact, or design a Digication e-Portfolio that explores the ways House music and dance provide a vehicle for House Heads to express identity. Students might also choose to write a review of any of the assigned readings or films within the context of the competence.</td>
</tr>
</tbody>
</table>

Attendance and Participation: As this is a five-week course, attendance and participation are essential. In the event of an absence it is you responsibility to make up any missed content. Always consult our D2L site for handouts and assignments. Students missing more than one class in our five-week course may not have met the requirements for a passing grade.
11. Grading Criteria & Scale

Percentage distribution of Assessments:

<table>
<thead>
<tr>
<th>Grading Category</th>
<th>% of Final Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class Participation</td>
<td>25%</td>
</tr>
<tr>
<td>Weekly Reflection Journals</td>
<td>25%</td>
</tr>
<tr>
<td>Reflection on Experiential Learning Experience</td>
<td>20%</td>
</tr>
<tr>
<td>Final Project: Competence Paper, e-Portfolio, other</td>
<td>30%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

**Course Grading Scale:** To pass this course, you must earn at least a C- according to percentages listed below.

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>95 to 100</td>
</tr>
<tr>
<td>A-</td>
<td>91 to 94</td>
</tr>
<tr>
<td>B+</td>
<td>88 to 90</td>
</tr>
<tr>
<td>B</td>
<td>85 to 87</td>
</tr>
<tr>
<td>B-</td>
<td>81 to 84</td>
</tr>
<tr>
<td>C+</td>
<td>77 to 80</td>
</tr>
<tr>
<td>C</td>
<td>73 to 76</td>
</tr>
<tr>
<td>C-</td>
<td>69 to 72</td>
</tr>
<tr>
<td>D+</td>
<td>65 to 68</td>
</tr>
<tr>
<td>D</td>
<td>61 to 64</td>
</tr>
<tr>
<td>F</td>
<td>60 or below</td>
</tr>
<tr>
<td>INC</td>
<td>60 or below</td>
</tr>
</tbody>
</table>

**Grading Policies:** To complete the course, you must participate actively in class and complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. Points are deducted for late work.

**General Assessment Criteria for All Writing Assignments:** All writing assignments are expected to conform to basic college-level standards of mechanics and presentation. See http://www.snl.depaul.edu/writing/index.html

In certain SNL courses in the Lifelong Learning Area of the BA curriculum, instructors regularly use the pass/fail grading system. However, SNL also offers students the opportunity in several of these courses to select a "Grading" option where grades A through C- represent passing performance. The faculty member and the individual student together decide which system will best promote the student’s learning in that particular course. With no exceptions, a student must obtain permission from the instructor to use the grade option by the beginning of the third week of the quarter. After the third week of the quarter the assessment style agreed upon, whether pass/fail or grading, cannot be changed. The instructor is required to provide the student the specific assessment criteria by which a grade will be determined prior to the student officially selecting this option. Grading criteria shall appear in the syllabus along with pass/fail assessment criteria.

Lifelong learning courses that already employ a grading system such as Quantitative Reasoning and Collaborative Learning will continue to use this system. The Lifelong learning courses Foundations, and Summit Seminar will continue to employ the pass/fail system exclusively. This policy applies to the other lifelong learning competencies and courses including, Independent Learning Seminar, Writing for Competence, Critical Thinking, Research Seminar, and Externship. The pass/fail policy and procedure of the university found in the student handbook should be followed where a student wishes to seek this option for a graded course.
## 12. Course Schedule

Below is a weekly schedule of topics we will cover and the homework assignments for this course. This course consists of 5 modules over 5 weeks. Please pay close attention to assignment due dates. The schedule is subject to change. However, students will be notified in class, via email, and via D2L of all changes when necessary. The following table outlines the course:

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Homework</th>
<th>Due Date</th>
</tr>
</thead>
</table>
| Week 1 6/14 | In the beginning there was House . . .  
  • Overview and Introductions  
  • Disco Origins  
  • The 1980s  
  • The birth | • Complete assigned readings, viewings, and listen to required songs  
  • Complete Weekly Reflection 1 | Post Weekly Reflection to D2L by 11:59 p.m. on 6/20 |
| Week 2 6/21 | It's House, It's House . . .  
  • The sound  
  • The players  
  • The community  
  • The dancing | • Complete assigned readings, viewings, and listen to required songs  
  • Complete Weekly Reflection 2 | Post Weekly Reflection to D2L by 11:59 p.m. on 6/27 |
| Week 3 6/28 | Gimme that House music all night long . . .  
  • Growth and influence of House  
  • The Chosen Few Picnic/Festival - Celebrating House Music Locally | • Complete assigned readings, viewings, and listen to required songs  
  • Complete Weekly Reflection 3 | Post Weekly Reflection to D2L by 11:59 p.m. on 7/5* |
| Week 4 7/5 | The Whistle Song . . .  
  • Continued growth and influence  
  • International influence & presence  
  • EDM | • Complete assigned readings, viewings, and listen to required songs  
  • Complete Weekly Reflection 4  
  • Complete Experiential Learning Reflection | Post Weekly Reflection and Experiential Learning Reflection to D2L by 11:59 p.m. on 7/11 |
| Week 5 7/12 | Let No Man Put Asunder . . .  
  • Reflections/Presentations  
  • The Legacy  
  • The Future | • Complete assigned readings, viewings, and listen to required songs  
  • Complete Weekly Reflection 5  
  • Complete Final Project | Post Weekly Reflection to D2L by 11:59 p.m. on 7/11  
  Post Final Project for grading by 11:59 p.m. on 7/18/16* |

## 13. Course Policies

All assignments are due by 11:59 p.m. on the given due date unless otherwise noted. Assignments must be submitted by the due dates to allow reasonable time for feedback. Assignments are subject to change.

Notification will be given in advance of any changes to the syllabus by email, D2L, and/or in class.

There is a 10% penalty for late submissions. Late submissions will not be accepted after one week. If you need an extension for completing assignments, it must be requested before the original due date.

**Course Drop Date – Exception:** Because this course is a late-starting course, students will have one week from the course start date to request an administrative withdrawal and a possible tuition credit.
Incomplete Grades: In order for a student to have an incomplete (IN) grade granted in this course, there must be a significant extenuating circumstance evidenced by the student (e.g., medical and/or significant personal issues) and the student must have regularly attended class, and must have completed three-fourths of assignments. Students file an SNL Incomplete grade contract before the final session of the course to receive an incomplete grade. Students are strongly advised to review the university deadlines for withdrawal without tuition refund and the implications for financial aid and grades.

This course includes and adheres to the college and university policies described in the links below:
- Academic Integrity Policy (UGRAD)
- Academic Integrity Policy (GRAD)
- Incomplete Policy
- Course Withdrawal Timelines and Grade/Fee Consequences
- Accommodations Based on the Impact of a Disability
- Protection of Human Research Participants
- APA citation format (GRAD)

14. Course Resources
- University Center for Writing-based Learning
- SNL Writing Guide
- Dean of Students Office

15. Instructor Bio

I hold a master’s degree in journalism from Roosevelt University, and my professional experience includes working as an editor and writer for a variety of media and clients. I have taught writing, research, argumentation, critical thinking, communications, and student success courses at the college level for more than a decade. My research interests include media, race, and gender studies with an emphasis on how the three intersect to shape and reflect identity. I am a devout music lover, and thanks to my older brother, Marcus, I became a “House Head” more than 20 years ago. I think that House music is an art form that is worthy of scholarly exploration due to its undeniable cultural impact locally, domestically, and internationally.

I think the knowledge one gains from a quality education is invaluable. I believe that our life experiences have molded us all to be both teacher and student – root and flower. As an instructor, I define my role as that of a facilitator of learning. Therefore, my goal is to help you establish a foundation of knowledge on which you can continue to build throughout your time at SNL and beyond. I look forward to working with you in this course.
See additional information pertaining to the grade designations for undergraduate grades. See Pass/Fail Grading Options.

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**Course Resources**

- University Center for Writing-based Learning
- SNL Writing Guide
- Dean of Students Office