FACULTY CURRICULUM COMMITTEE
COURSE FORM:
ARTM 230: History of the Recording Industry

Instructions:
- Please fill out one of these forms for each course you are adding, changing, deactivating, or reactivating.
- Fill out the parts of the form specified in part B. You must do this before your request can move forward!
- Remember that your changes will not be implemented until the next catalog year at the earliest.
- If you have questions, start by checking the instructions on the website. Please feel free to contact the committee chairs with any remaining questions you might have.

A. CONTACT/COURSE INFORMATION.

Name: Scott Shanklin-Peterson  Phone: 843-953-8241  Email: petersons@cofc.edu

Department or Program: Arts Management  School: School of the Arts

Subject Acronym and Course Number: ARTM 230

Catalog Year in which changes will take effect: FALL 2014

B. TYPE OF REQUEST. Please check all that apply, then fill out the specified parts of the form.

- [X] Add a New Course (complete parts C, D, F, G, H, I, J, K)
- [ ] Change Part of an Existing Course (complete parts C, D, E, F, G, I, J, K)
  - [ ] Course Number
  - [ ] Course Name
  - [ ] Course Description
  - [ ] Credit/Contact Hours
  - [ ] Restrictions (prerequisites, co-requisites, junior/senior standing, etc.)
- [ ] Deactivate an Existing Course (complete parts C, D, E, G, I, J, K)
- [ ] Reactivate a Previously-Deactivated Course (complete parts C, D, E, G, I, J, K)

C. RATIONALE AND EXPLANATION. Please describe your request and explain why you are making it.

The School of the Arts has identified the development of a music industry concentration as a priority within its strategic plan. There has been a great demand from students for more courses with a focus on the for-profit music industry. This course was offered as a special topic during the Summer 2013 term. It will be one of six courses the Arts Management Program has developed towards a Music Industry concentration. The other five are:

ARTM 210: Introduction to the Music Industry
ARTM 330: Music in the Marketplace
ARTM 360: Case Studies in Venue/Event Management
ARTM 390: Legal Aspects of the Entertainment Industry (new course proposal attached)
ARTM 401: Music Industry Internship (new course proposal attached)

This form was last updated on 06/03/13 and replaces all others.
D. IMPACT ON EXISTING PROGRAMS AND COURSES. Please briefly describe the impact of your request on your own programs and courses as well other programs and courses. If another program requires the course, you must submit their written acknowledgement with this proposal. Also, the affected program must describe any change in the number of credit hours they require. Include a list of similar courses in other departments and explain any overlap.

NONE.

E. EXISTING COURSE INFORMATION. If you are proposing a new course, just leave this blank. Otherwise, please fill out all fields.

Department: School: Subject Acronym: Course Number:

Credit hours: __ lecture __ lab __ seminar __ independent study
Contact hours: __ lecture __ lab __ seminar __ independent study

Course title:

Course description (maximum 50 words, exactly as it appears in the catalog):

Restrictions (pre-requisites, co-requisites, majors only, etc.):

Cross-listing, if any:

Is this course repeatable? □ yes □ no If yes, how many total credit hours may the student earn? ____

F. NEW COURSE INFORMATION. If you are deactivating a course, leave this blank. Otherwise, please fill out all fields. For changed courses, use **boldface** for the information that is changing.

Department: **Arts Management** School: **School of the Arts** Subject Acronym: **ARTM**
Course Number: 230

Credit hours: **3 credit hour lecture**
Contact hours: **2 hours 45 minutes lecture**

Course title: **History of the Recording Industry**

Course description (maximum 50 words, exactly as it appears in the catalog):

From Columbia, Victor, and Edison to today's record label marketplace, we will examine the rise (and potential fall) of the album, how indie labels changed how music is made and distributed, the role record labels play in today's music business, and whether the industry is adapting or bound for extinction.

Restrictions (pre-requisites, co-requisites, majors only, etc.):

NONE.
If this is a newly-created course, is it intended to be the equivalent of an existing course and replace it? □ yes ☒ no
If so, which course? ____________
Note: You must deactivate that course by submitting an additional Course Form.

Cross-listing, if any (submit approval from relevant department):
Note: Cross-listed courses are equivalent.

Is this course repeatable? □ yes ☒ no If yes, how many total credit hours may the student earn? __

Is there an activity, lab, or other fee associated with this course? □ yes ☒ no What is the fee? $____
Note: The Senate cannot approve new fees; Business Affairs will submit any such request to the Board of Trustees. The course can still be created, but the fee will not be attached until the Board has approved it.

G. COSTS. List all of the new costs or cost savings (including new faculty/staff requests, library, equipment, etc.) associated with your request.

None but the cost of an adjunct to teach the course.

H. STUDENT LEARNING OUTCOMES AND ASSESSMENT.

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<thead>
<tr>
<th>Student Learning Outcomes</th>
<th>Assessment Method and Performance Expected</th>
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<tr>
<td>What will students know and be able to do when they complete the course?</td>
<td>How will each outcome be measured? Who will be assessed, when, and how often? How well should students be able to do on the assessment?</td>
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<tr>
<td>1. PROMOTION: Students understand and demonstrate the ability to trace the roots of the modern music industry to invention of the phonograph and track the emergence of the popular song, and explain how the recording industry was promoted and developed around radio and track changes and music industry deals over the years, as well as what prompted those changes.</td>
<td>PROMOTION: Demonstration of outcome will be measured by the final exam. 95% of students enrolled should be able to achieve objective.</td>
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<td>2. COMMUNICATION: Students understand and can clearly communicate the economic, social, and political circumstances that influenced and were influenced by record labels, including payola, the Civil Rights Movement, the Vietnam War, music censorship, and file sharing.</td>
<td>COMMUNICATION: Demonstration of outcome will be measured by one 5 minute oral, group, multimedia presentation about a time music changed history (mid-semester). 95% of enrolled students will achieve this objective.</td>
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<tr>
<td>3. SUPPORT STRUCTURE: Students demonstrate the ability to follow and analyze major records labels across the decades, including mergers, buy-outs, major artists, and significant executives, examine independent records in each decade, explain the genre, artists, label history, deal structures, challenges faced by the label, and current status for all of these labels.</td>
<td>SUPPORT STRUCTURE: Demonstration of outcome will be measured by one 10 minute record label profile plus accompanying 7-10 page paper (late semester). 95% of students enrolled will achieve objective.</td>
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This form was last updated on 06/03/13 and replaces all others.
<table>
<thead>
<tr>
<th>4. ANALYZE MANAGEMENT: Students demonstrate knowledge of record labels to assess the current state of the music business, including promotion and distribution challenges.</th>
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<tbody>
<tr>
<td>ANALYZE MANAGEMENT: Demonstration of outcome will be measured by participation with supporting evidence in &quot;Are Record Labels Obsolete in 2013?&quot; class debate (later semester). 95% of students enrolled will achieve objective.</td>
</tr>
</tbody>
</table>

How does this course align with the student learning outcomes articulated for the major, program, or general education? What program-level outcome or outcomes does it support? Is the content or skill introduced, reinforced, or demonstrated in this course?

As demonstrated above, this course provides critical learning opportunities to address ARTM program learning outcomes related to communication skills, understanding the support structure and promotion history of the recording industry, and the ability to analyze the impact of management changes within the recording industry. The content is introduced, reinforced and demonstrated in this course.

I. PROGRAM CHANGES. Will this course be added to the existing degree requirements or list of approved electives of a major, minor, or concentration? □ yes ☒ no

If yes, please attach a Change Minor and/or Change Major/Program Form as appropriate.

J. CHECKLIST.

☒ I have completed all relevant parts of the form.

☒ I have attached a cover letter that describes my request and lists all the documents I am submitting.

☒ (For new courses only) I have attached a syllabus.

☐ (For courses used in any way by other departments, including cross-listing) I have attached an acknowledgement from the relevant department.

☐ (For courses intended to fulfill a Gen Ed requirement) I have submitted the proposal to the Gen Ed committee.

☒ I have submitted one Signature Form that lists all of the different forms I am submitting.
Course Description

This class will cover the history of record labels, from the original Big Three of Columbia, Victor, and Edison to today’s ever-changing record label marketplace. As we study the evolution of labels, we will also study the evolution of music. We’ll cover the rise of radio, the 1950s birth of rock’n’roll and teen culture, record labels’ places in the Civil Rights Movement of the 1960s, the rise (and potential fall) of the album, how indie labels changed how music is made and distributed, and much more. We’ll also spend the class asking ourselves about the role record labels play in today’s music business - are labels bound for extinction, or are there signs that they’re adapting to a changed industry?

During the course, we will perform case studies of significant record labels throughout the years to see how they changed the music industry. In addition to all major labels, just a few of the labels we will cover are Chess, Sun, Motown, Stax, Sire, Sugarhill, Def Jam, Sub Pop, and Matador. We will also look at the changes in ways labels have made their money over the years and how deals have changed, up to and including 360 deals. Our goal will be to learn from their mistakes and their successes to understand what it takes to make it in the music business today.

Required Texts


Honor Code

Lying, cheating, attempted cheating, and plagiarism are violations of our Honor Code that, when identified, are investigated. Each instance is examined to determine the degree of deception involved. Students can find a complete version of the Honor Code and all related processes in the Student Handbook at [http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html](http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html).

Attendance

Class attendance is mandatory. After two unexcused absences, you will be ineligible for an “A” in the class. Three unexcused absences mean you will be ineligible for a “B,” four unexcused absences make you ineligible for a “C” and five unexcused absences make you ineligible for a “D.” You are responsible for all missed coursework.
Grading

The grading breakdown is as follows:

**Quizzes:** 20%
**Midterm:** 20%
**Group presentation:** 10%
**Record Label Profile:** 20%
**Debate:** 10%
**Final:** 20%

Grading Scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>93-100%</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>87-89%</td>
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<tr>
<td>B</td>
<td>83-86%</td>
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<tr>
<td>B-</td>
<td>80-82%</td>
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<tr>
<td>C+</td>
<td>77-79%</td>
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<td>C</td>
<td>73-76%</td>
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<tr>
<td>C-</td>
<td>70-72%</td>
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<tr>
<td>D+</td>
<td>67-69%</td>
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<td>D</td>
<td>63-66%</td>
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<td>60-62%</td>
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<td>F</td>
<td>0-59%</td>
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Grading Policies:

- All assignments will be collected at the start of class on the due date. In the case of email submissions, assignments will be due by 11:59 PM on the due date. Your email time stamp will be your proof of on-time submission.
- Five points will be deducted per day for late assignments.
- Please submit written assignments in MS Word, double-spaced, 12 pt type

Assignments

**Group Reports: A Time Music Changed History**

Mid-semester, you will do a 5-7 minute group presentation on a time music changed history. Your project will focus on the interaction between the music of a specific record label and cultural/political/economic events (Ex: Motown and the Civil Rights Movement). In addition to the presentation, your group will distribute a handout to the class about your topic. The events covered during these presentations are fair game for quizzes/tests. You will receive a rubric before your presentation with details about how it should be structured. Your handout should be 2-3 pages (stapled) and can be in outline or bullet point format. It should include:

- Basic information about label (when it started, who started it, major artists)
- Brief historical overview of the event/movement
- Explanation of the role label played in the event (important figures, dates)

Your presentation should include a PowerPoint. Each member in your group should present a portion of your topic. Your presentation should include:

- All of the information in your handout
• Explanation of why you think the label’s impact on the event was significant
• What the ramifications of involvement were for the label (Did it hurt or help the business? How?)

Your group must submit a copy of your handout plus a list of sources. You will be graded on your handout and your presentation.

**Record Label Profile Research Paper and Presentation**

At the end of the semester, you will do a presentation to the class about a record label of your choosing and submit an accompanying 7-10 page research paper. You will be assigned your date during the first week of class. You are required to use at least four sources for your paper, including one scholarly resource, such as an academic journal. Wikipedia, YouTube, and fan websites are not acceptable sources. Some acceptable sources are newspaper/magazine coverage of the label and books about the label. You can also use the library to search academic journals on your topic. Your paper should include the following information:

• Label launch and brief profiles of founding member(s)
• Label business practices: type of label (major or indie), distribution, and approaches to promotion
• Significant artists/releases
• Societal/cultural forces that impacted label/label acts (Ex: Petrillo’s War and the shift to vocalist-driven music)
• Analysis of label’s business practices. If they are in business, explain and justify your predictions for the label’s future. If they are no longer in existence, explain and justify why the label failed and what, if anything, they could have done differently.

Your presentation should be between 10-12 minutes and include the following:

• Powerpoint presentation including these details: label set-up, type of label, important artists and label staff, significant releases, label approach to promotion and distribution
• Samples of music from the label (no more than 5 minutes)
• Video – music videos, interview clips about the label
• Based on your research and analysis, explain your predictions for the label’s future, or if applicable, why they are no longer in existence.

**Are Record Labels Obsolete in 2013 Debate**

On the final day of class, we will have a debate on the topic Are Record Labels Obsolete in 2013? You will take your knowledge of labels through history as well as the current music industry climate to develop your opinion. The class will be divided into two groups on each side of the issue, and each group is required to have talking points and evidence to substantiate their viewpoints. You will be graded on your contributions to your group’s argument and your one page list of talking points, which you will hand in. We will have independent observers in class to decide on a winner. Note that your grade is not based on whether your group wins.
To prepare for the debate, choose two labels we have studied – one from before our midterm and one from the second half of the semester – and use their stories to back up your position. You should also research sales figures for each decade we have studied and figures for MP3 sales and illegal downloads. List this information in bullet point format on your talking points. Each group member must turn in his or her own talking points.

**Class Structure and Schedule**

In addition to our texts, we will rely on internet-based readings, videos, and occasional movies throughout the semester. Each Sunday night, your reading assignments for the week will be posted on OAKS. You will need to complete them before class on Tuesday. This class is lecture-based, and a great deal of material will be presented in that format. Please take careful notes. All lecture information and information from readings may appear on quizzes and tests.

Each section of the course is broken roughly into 2-week segments by decade. You will have a quiz every 2 weeks on the topics we covered in that section. Most quizzes will be on the last Thursday of the section, though that is subject to change. The assigned reading must be completed by the last Thursday of the section unless otherwise noted. Note that sometimes will we study labels in the decades in which they were founded and sometimes in the decade of their greatest influence. During each section, we will have a Major Label Check-In to trace launches, mergers, buy-outs, and other shifts that lead to today’s Big 3 as we know them.

Here is a rough breakdown of our schedule. The list of labels in each section is not inclusive of everything we will cover. This schedule is subject to change.

**Jan 9: First Day of Class**

**Topics:** Intro to record labels (types, basic structures, overview of album releases)

**Readings:**

Ertegun book: pp 1 - 59

**Jan 14-23: Section 1: 1900s – 1940s**

**Topics:** Invention of the phonograph, Diamond Disc players, vinyl, birth of radio, intro to first labels, musicians’ strike/rise of vocalists

**Labels:** Edison, Victor, Columbia, Black Swan, Capitol

**Readings:**

- Petrillo’s War: http://www.wttw.com/main.taf?p=1,7,1,1,38
- Tin Pan Alley (all sections):
  http://www.songwritershalloffame.org/exhibits/eras/C1002
- Capitol Records History: http://www.capitol6000.com/corporate_history.html
- The American Federation of Musicians and the Recording Ban (from The Public Opinion Quarterly, Oxford University Press, Vol 12, No 1, Spring 1948, pp 45-56

- Video: Walk on By: From Russia with Love – The Story of the Popular Song - http://www.youtube.com/watch?v=a37EUHmT88s

Ertegun book: pp 60 – 200

Jan 28 – Feb 6: Section 2: 1950s
   Topics: Birth of rock and the American Teenager, success of the single format, importance of radio, transistor radios, first rise of the indies, Major Label Check-in
   Labels: Chess, Sun, Monument, Island (Part 1)

Readings:
- How the Blues Brothers Behind Chess Records Made All the Right Moves: http://www.theguardian.com/music/2010/nov/06/leonard-phil-marshall-chess-records
- Back Door Man: Howlin’ Wolf and the Sound of Jim Crow (from American Quarterly, Johns Hopkins University Press, Volume 63, Number 3, September 2011, pps 697-710)
- Video: Sam Phillips: The Man Who Invented Rock ‘n’ Roll: http://www.youtube.com/watch?v=tYcadYXsTyM

Ertegun book: pp 201 - 340

Feb 11-18 Section 3: 1960s
   Topics: British invasion, payola scandal, shifts in musical tastes, social movements and music, rise of the album, Woodstock, Altamont, Major Label Check-in, start of group presentations
   Labels: Motown, Stax, Atlantic

Readings:
- A Brief History of Motown: http://content.time.com/time/arts/article/0,8599,1870975,00.html
- Video: Dancin’ in the Street: R.E.S.P.E.C.T.: http://www.youtube.com/watch?v=ct3jgVkpNNg
- Stax Records History: http://www.staxmuseum.com/about/history/
- Altamont: http://www.history.com/this-day-in-history/the-altamont-festival-brings-the-1960s-to-a-violent-end

Ertegun book: pp 341 – 500 (by Feb 20)
Important! Midterm is February 20!

February 25-27: Section 4: 1970s
Topics: Album rock era, major label dominance, re-emergence of indie labels through punk, Major Label Check-in, completion of group presentations
Labels: Island (Part 2), Beggars Banquet, Sugarhill, Curb

Readings:
- Mike Curb Bio: http://www.mikecurb.com/about/bio.cfm
- Video: Keep on Running: 50 Years of Island Records: http://www.youtube.com/watch?v=OLUP4501YqQ

Merge book: Chapters 1-3
1. Death Chick and the Cavemen
2. Wet Behind the Ears
3. Where's Your Patience, Dear?

March 1 – 9: Spring Break! Have Fun!

March 11 – 20: Section 5: 1980s
Topics: Complete Section 3 discussion, CD invention, launch of MTV and label relationships with the network, foundation for 90s indie boom, Major Label Check-in, completion of group presentations
Labels: Sire, Def Jam, Sub Pop and Matador intros, Factory, Rough Trade

Readings:
- Seymour Stein: http://rockhall.com/inductees/seymour-stein/bio/
- Video: Rough Trade Records Documentary: http://www.youtube.com/watch?v=ddfEgcY-OZk
- Factory Records: http://www.factoryrecords.net/theyhacienda/history.htm

Merge book: Chapters 4-6
4. The Popular Music
5. Signals That Sound in the Dark
6. The First Part
March 25-April 3: Section 6: 1990s
Topics: Rise of the indies, major label hip hop boom, file sharing, Napster, invention of mp3 player, Major Label Check-in, start final project presentations
Labels: Sub Pop, Matador, Merge, Touch-n-Go, No Limit

Readings:
- Video: What's Up Matador: http://www.youtube.com/watch?v=HMp8Q89bWKc
- Sub Pop: 25 Years of Underground Music: http://www.theguardian.com/music/2013/jul/04/sub-pop-25-years-underground-rock

Merge book: Chapters 7-10
7. The Book of Love: Stephin Merritt and the Magnetic Fields
8. The Question of How Fast
9. The Underdog: Spoon
10. Tiny Bombs

April 8 – 17: Section 7: 2000s –Now
Topics: Impacts of P2P file sharing, declining music sales, RIAA lawsuits, iTunes, music reality TV, BMG’s attempts to buy Napster, indie labels rise at the Grammys, 360 deals, Major Label Check-in, predictions for the future, finish final project presentations

Readings:
- Music’s Lost Decade: http://money.cnn.com/2010/02/02/news/companies/napster_music_industry/

Merge book: Chapters 11 – 14
11. The Decline of Country and Western Civilization: Lambchop
12. Shutting Up
13. Us Kids Know: The Arcade Fire
14. What Goes In Quiet Comes Out Loud: How Merge Got It Right
April 22 – Last Day – “Are Record Labels Obsolete in 2013” Debate
- One page list of talking points due

Final Exam