NYU Los Angeles

Today was a Good Day: LA Music from Central Avenue to the Hollywood Bowl

IDSEM-UG 9651 LA1
Remote Synchronous / In-Person Pending
Pacific Standard Time / Pacific Daylight Time

Fall 2020

Please contact the site academic staff (Lena Parodi, lp1245@nyu.edu) if you have trouble accessing the NYU Classes site.

If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

Instructor Information

- Dr. Rebecca Lee Johnson (she/her)
- Office Hours: Thursdays, 4:15-5:15pm
  - Zoom Link: https://nyu.zoom.us/j/96151314892
- Email: rjohnson@nyu.edu
  - *Emails that require easily answerable responses will receive responses within 24 hours. For all others, please allow two business days.

Course Information

- IDSEM-UG 9651 LA1
- Today was a good day: LA Music from Central Avenue to the Hollywood Bowl
- Course Description: How does music reflect a place, a time and a people? This course will be an investigation into today’s music scene(s) in LA and how they evolved historically. From the Chicano legacy built in to Ritchie Valens’ La Bamba to the influential sound of NWA to Kendrick Lamar, and the rich histories of 60s and 70s pop music and later to California punk and beyond, the musical genres and styles will be treated as cultural signifiers and ways to access histories of migration, labor, civil rights and the marketplace. Films may include The Decline of Western Civilization, A Star Is
Course Overview and Goals

Upon Completion of this Course, students will be able to:

- Know how to critically think about and explain the role of music in relation to Los Angeles as a place, identity, community, history, performance, authenticity, memory and affect
- Critically assess the relationship between music and key socio-political events throughout the history of LA
- Understand the dynamics between music scenes and communities, industry/the market, technology and other media (radio, film, television)
- Reflect on the role of music in your life while living in LA

Course Requirements

Class Participation
You are expected to attend class remote synchronously. Your active participation in class and attendance will be reflected in this part of the course requirements. Students are required to do all readings and watch/listen to any assigned videos or audio content before class. You are expected to come to class prepared, on time, and ready to actively participate and make informed contributions. Merely joining a Zoom session or filling a seat does not constitute participation. That being said, it is understood that you may have differing levels of comfort with various modes of participation. Ways of participating and demonstrating engagement include (but are not limited to) speaking in larger class discussions or small group discussions, actively participating in in-class activities/exercises and non-verbal classwork (ex. writing assignments, digital collaboration), and actions such as emailing the Professor your thoughts on readings, class content and/or other material related to the course that you may encounter outside of class.

Listening Club
Each student will select a song related to the readings of the week. You will briefly introduce the song, and explain how it ties in with the reading and why you selected it. After listening to the song, the class will discuss their thoughts, as an entry point into the material. A 1-2page write-up expanding upon your brief oral introduction must be submitted to the Professor; your write-up should address your personal relationship to the song and/or artist (What does it make you feel?...
Do you like/dislike/connect to the song, and why? Why pick this song and not others?) and discuss the song in relation to key themes explored in the class and readings (ex. identity, performance, authenticity, memory, industry, place/Los Angeles, social, political and cultural histories and issues).

L.A. Excursion
During the semester you will be asked to venture into LA, to think about and directly experience the city’s music. Hike/drive/go to the hills above LA (Hollywood, Griffith Observatory, Elysian Park) and listen to the music of Laurel Canyon. Travel down the Sunset Strip, going from venue to venue. Attend a live music concert (pandemic permitting). Take photos and/or video on your excursion. In a 2-4 page essay, discuss your experience, the music you listened to, and the geographical setting of LA, and submit photos/videos alongside your text. Reference at least one reading.

Weekly Reading Journal
Brief posts about the reading and musical examples of the week. Students should include one question they have about the material. Weekly journals will not be due when there are other writing assignments due.

Midterm Paper
The readings in the first half of the semester present a complex view of LA music as characterized by both a harmonic vision of Los Angeles/exchange/spatial collectiveness and turbulence/clashes/civil unrest. Using at least two readings from the syllabus and at least two music examples we have studied, discuss these dynamics in a 5-7 page paper. Which do you think most defines this period? How has the music of Los Angeles acted as communication, in terms of identity, community and intercultural relations? What is the connection between migration (of people and of sounds) and LA music? What is the relationship between the government and its agents and music in LA’s history? How have culture and industry interacted?

Final Project - L.A. Playlist
If you had an afternoon to drive around Los Angeles, what would your playlist sound like? What would your map of LA look like, what streets, communities, labels, studios, and venues reflected in your chosen songs? Through a playlist of 5-8 songs and accompanying 6-8 page paper, tell a story about the music of Los Angeles and construct an argument based on at least one of the core themes we have explored this semester. This is both a creative project and a rigorous, critical writing assignment—what key issues, themes and music discussed this semester piqued your interest? How do you understand the linkages between music and place? What does each song you included contribute to your playlist and how does each song relate to Los Angeles? As Josh Kun states, “Is it the place that creates the music, or the music that creates the place?” Selected songs must be by Los Angeles artists, about Los Angeles, recorded in Los Angeles, or otherwise be significant to Los Angeles. As a creative assignment you are permitted to devise a multimedia-based project beyond the “paper plus playlist” format, as long as you meet all
assignment requirements and receive Professor approval. Otherwise, playlists must be digital and created on YouTube, Spotify, or Apple Music, with a link provided (alternative platforms must have approval from the Professor).

**Assignment Guidelines**

All papers should be typed, double spaced with one-inch margins, in a reasonable font and size (12pt), paginated, and checked for grammar and spelling. All references to readings and sources must include in-text citations (with page numbers), and a works cited page. Citations must be within a consistent style (such as APA, MLA, Chicago; your choice as to which). All papers should be submitted electronically. A .doc or .docx format is preferred so comments can be made in Track Changes.

Answers to course papers must provide a developed argument with a clearly stated thesis, supported by evidence (from course texts or otherwise). Listening Club and L.A. Excursion papers will include personal reflection, which must be situated in an academically rigorous approach to the assignment. Grades will be based on the strength, clarity and organization of arguments and writing, and your ability to support your claims through explanation, example and evidence. An A paper is considered ‘excellent,’ will surpass the basic requirements of the assignment, have competent writing, argumentation, organization and evidence use, but may be general, vague or lacking in the aforementioned components, as well as in explanations, analysis and detail. A C paper will be ‘satisfactory’ or ‘adequate,’ will fulfill most of the requirements, be somewhat competent in in key assignment components, but will lack intellectual rigor, may be incomplete or incorrect at times, and writing may contain errors, lack of organization and clarity. A D paper will be ‘unsatisfactory,’ will not meet the majority of the requirements of the assignment, will be lacking in key components and contain errors (whether in form, writing, content or otherwise), though it may contain some promise.

**Wildcard Extension Policy:** During the semester you are allowed one 48hour extension, no explanation necessary (this policy does not apply to the Final Project). Notify the Professor as soon as you are aware you want to take this extension.

**Grading of Assignments**

The grade for this course will be determined according to the following formula:

<table>
<thead>
<tr>
<th>Assignments/Activities</th>
<th>% of Final Grade</th>
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</thead>
<tbody>
<tr>
<td>Class participation</td>
<td>[15%]</td>
</tr>
<tr>
<td>Listening Club</td>
<td>[10%]</td>
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<tr>
<td>Assignment</td>
<td>Percentage</td>
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<td>-------------------</td>
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</tr>
<tr>
<td>LA Excursion</td>
<td>[15%]</td>
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<tr>
<td>Weekly Reading Journal</td>
<td>[10%]</td>
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<tr>
<td>Midterm Paper</td>
<td>[20%]</td>
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<tr>
<td>Final Paper</td>
<td>[30%]</td>
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</tbody>
</table>

**Letter Grades**

Letter grades for the entire course will be assigned as follows:

<table>
<thead>
<tr>
<th>Letter Grade</th>
<th>Points</th>
<th>Percent</th>
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<tbody>
<tr>
<td>A</td>
<td>4.00</td>
<td>94-100</td>
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<tr>
<td>A-</td>
<td>3.67</td>
<td>90-93</td>
</tr>
<tr>
<td>B+</td>
<td>3.33</td>
<td>87-89</td>
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<tr>
<td>B</td>
<td>3.00</td>
<td>84-86</td>
</tr>
<tr>
<td>B-</td>
<td>2.67</td>
<td>80-83</td>
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<tr>
<td>C+</td>
<td>2.33</td>
<td>77-79</td>
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<tr>
<td>C</td>
<td>2.00</td>
<td>74-76</td>
</tr>
<tr>
<td>C-</td>
<td>1.67</td>
<td>70-73</td>
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<tr>
<td>D+</td>
<td>1.33</td>
<td>67-69</td>
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<tr>
<td>D</td>
<td>1.00</td>
<td>65-66</td>
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<tr>
<td>F</td>
<td>.00</td>
<td>Below 65</td>
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**View Grades**

Grades will be available on the NYU Classes site.
## Course Schedule

Note: Each week on the course schedule will have an accompanying “Playlist of the Week,” and many will have an associated film (some of which will be required viewing). Links to playlists and information on where to watch films can be found on NYU Classes.

## Topics and Assignments

*This schedule is subject to change, with adequate notice. Zoom links and all other course information/materials can be found on NYU Classes.*

<table>
<thead>
<tr>
<th>Week/Date</th>
<th>Topic</th>
<th>Reading</th>
<th>Assignment Due</th>
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</thead>
<tbody>
<tr>
<td>Week 1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9/3/20</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Week 2</td>
<td></td>
<td></td>
<td>1st weekly reading journal due</td>
</tr>
<tr>
<td>9/8/20</td>
<td></td>
<td></td>
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<tr>
<td>9/10/20</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>
• Supplemental Reading:  
  ▪ Kruse, Holly. *Gender*.  
  ▪ Potter, Russel A. *Race*  
  • DeNora, Tia. Music as a technology of self. In *Music in Everyday Life*. |                |
<table>
<thead>
<tr>
<th>Week 3</th>
<th>Songs in the Key of LA: Imagining and Building Los Angeles</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>La Santa Cecilia <a href="https://www.youtube.com/watch?v=lEktQivIR2E">https://www.youtube.com/watch?v=lEktQivIR2E</a></td>
</tr>
</tbody>
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<thead>
<tr>
<th>Week 4</th>
<th>Rotary Perception: Jazz Along Central Avenue and Beyond</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/22/20 9/24/20</td>
<td>To Watch: Central Avenue Jazz Festival,</td>
</tr>
</tbody>
</table>

**THURSDAY**

**TUESDAY**
- Kun, Josh. Songs in the Key of L.A. In J. Kun (Ed.), *Songs in the Key of L.A.* (pp. 45-93). Angel City Press.
- **Supplemental Reading:**

**THURSDAY**

**TUESDAY**
“The Sound of Community Arts in Los Angeles, Then and Now” Part 2
https://www.youtube.com/watch?v=4p3ZES-zs40
Playlist of the Week: City Soundscapes: Los Angeles https://www.jazz.org/blog/playlist-city-soundscapes-los-angeles/

<table>
<thead>
<tr>
<th>Community Arts in Los Angeles (pp. 18-40). University of California Press.</th>
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</thead>
<tbody>
<tr>
<td><strong>Supplemental Reading:</strong></td>
</tr>
</tbody>
</table>

**THURSDAY**

  - Read: Chapters 8-9 (p. 61-70), Chapter 21 (p. 185-192), Chapter 38 (p. 348-354)
- **Supplemental Reading:**

**TUESDAY**


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**Week 5**

**9/29/20**

From Lalo Guerrero to Ritchie Valens: R&B and Rock and Roll in Postwar Los Angeles

**10/1/20**

From Lalo Guerrero to Ritchie Valens: R&B and Rock and Roll in Postwar Los Angeles
<table>
<thead>
<tr>
<th>Playlist of the Week:</th>
<th>Supplemental Reading:</th>
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</table>

**THURSDAY**


<table>
<thead>
<tr>
<th>Week 6</th>
<th>TUESDAY</th>
</tr>
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</table>
- Read: Introduction (p. 3-22), Toward Understanding (p. 23-42) |
- Sections: James Brown, Aretha Franklin and Wattstax |
### Amazing Grace

**THURSDAY**


- **Supplemental Reading:**
  - Maultsby, Portia K. (1999). The impact of gospel music on the secular music industry. In G. D. Caponi (Ed.), *Signifyin(g), Sanctifyin', and Slam Dunking* (pp. 172-190). University of Massachusetts Press. [https://hdl.handle.net/2027/mdp.39015047451342](https://hdl.handle.net/2027/mdp.39015047451342)

### Driving Through the Canyon, Walking Down the Strip

**TUESDAY**

  - Read: Expecting to Fly (p. 14-31), Back to the Garden (p. 32-46)


- **Supplemental Reading:**
<table>
<thead>
<tr>
<th>Laurel Canyon Essentials</th>
<th><a href="https://www.vanityfair.com/culture/2015/02/laurel-canyon-music-scene">https://www.vanityfair.com/culture/2015/02/laurel-canyon-music-scene</a></th>
</tr>
</thead>
</table>

**THURSDAY**

  - Read: A Case of Me (pp. 107-133)
- Supplemental Reading:

**Week 8 10/20/20 10/22/20**

**A Turning Point in Sound: Music Production and Recording Studios**

**To Watch:** The Wrecking Crew

**Playlist of the Week:** TBA

  - pp. 45-96
- Supplemental Reading:

**Midterm Paper Due**
  • Read: Go West, Go West, Go West (p. 123-130, John Doe), The stucco-coated killing field (p. 131-139, Henry Rollins), How to build a new world then tear it down (p. 235-242, Kristine McKenna), My only friend, the end (p. 243-249, John Doe)  
• Supplemental reading:  

| Week 9 10/27/20 10/29/20 | To Watch: The Decline of Western Civilization (required)  
Playlist of the Week: TBA |

|   |   |

https://www.vulture.com/2014/05/questlove-how-hip-hop-has-become-the-new-disco.html
<table>
<thead>
<tr>
<th>Week 10</th>
<th>L.A. Hip Hop</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/3/20</td>
<td>To Watch: Straight Outta Compton</td>
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<tbody>
<tr>
<td></td>
<td>Chang, Jeff. (2005). <em>Can’t Stop Won’t Stop</em>. St Picador. o Read: Chapters 14-17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week 11</th>
<th>Flowing Around Town: Chicano and Asian American Hip Hop</th>
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<tbody>
<tr>
<td>11/10/20</td>
<td>Playlist of the Week: TBA</td>
</tr>
</tbody>
</table>

| Week 12 | 11/17/20 - 11/19/20 | Tehrangeles Dreaming and Discostan: Popular Music, Migration, and Los Angeles  
Playlist of the Week: Tehrangeles Dreaming, Official Playlist [https://www.youtube.com/watch?v=5Fd1NaL299A&list=PLo9XEJ6bhSP61F-3R1P3BFvDFqZEhtAd](https://www.youtube.com/watch?v=5Fd1NaL299A&list=PLo9XEJ6bhSP61F-3R1P3BFvDFqZEhtAd) |
|---|---|---|
- Selections  
| L.A. Excursion | Due | |

| Week 13 | 11/24/20 | Music and Television: A Spotlight on Soul Train and SOLAR Records; Final Project Workshop  
Playlist of the Week: TBA |
|---|---|---|

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*Notes:*
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
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<tbody>
<tr>
<td>11/26</td>
<td>Thanksgiving</td>
</tr>
<tr>
<td>Week 14</td>
<td>GUEST SPEAKER: Robert Kraft (former President of Fox Music)</td>
</tr>
<tr>
<td>12/1/20</td>
<td>Sounds on the Big Screen: Music, Film and Hollywood</td>
</tr>
<tr>
<td></td>
<td><a href="http://kraftbox.com/home/our-story/">http://kraftbox.com/home/our-story/</a></td>
</tr>
<tr>
<td></td>
<td>To Watch: Score: A Film Music Documentary, A Star is Born</td>
</tr>
<tr>
<td></td>
<td>Playlist of the Week: TBA</td>
</tr>
<tr>
<td>Week 15</td>
<td>All is One, One is All: Jazz, Hip Hop, Electronic, Punk and Bedroom Pop in Today's LA</td>
</tr>
<tr>
<td>12/8/20</td>
<td>To Watch: Los Punks, NPR Presents: Kamasi Washington’s the Epic in Concert</td>
</tr>
<tr>
<td>12/10/20</td>
<td>• Chang, Jeff. Kendrick Lamar And The Post-Hip-Hop Generation, Buzzfeed.</td>
</tr>
<tr>
<td></td>
<td>Playlist of the Week: TBA</td>
</tr>
</tbody>
</table>
parents-about-the-joys-and-perils-of-sudden-stardom/

• Supplemental Reading:
  o When Our Kids Own America, *NPR* [https://apps.npr.org/codeswitch-changing-races/](https://apps.npr.org/codeswitch-changing-races/)

<table>
<thead>
<tr>
<th>Week 16</th>
<th>12/14/20</th>
<th>12/15/20</th>
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<tbody>
<tr>
<td></td>
<td>No Class – Reading Day</td>
<td>Final Exams Begin</td>
</tr>
</tbody>
</table>

Final Exam Due Date TBA

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**Course Materials**

**Required Books & Materials**

- Chang, Jeff. (2005). *Can’t Stop Won’t Stop.* St Picador.
- All other course readings and materials can be found on NYU Classes, NYU Libraries (digital/online) or via links in the syllabus.

**Resources**

- Access your course materials: [NYU Classes](nyu.edu/its/classes)
- Databases, journal articles, and more: [Bobst Library](library.nyu.edu)
Course Policies

Hygiene/Physical Distancing policies

- For in-person classes, students will be assigned/choose a seat on the first day of class. For NYU COVID-19 Safety protocols, please use the same seat for the duration of the semester.

Attendance and Tardiness

Studying at Global Academic Centers is an academically intensive and immersive experience, in which students from a wide range of backgrounds exchange ideas in discussion-based seminars. Learning in such an environment depends on the active participation of all students. And since classes typically meet once or twice a week, even a single absence can cause a student to miss a significant portion of a course. To ensure the integrity of this academic experience, class attendance at the centers, or online through NYU Classes if the course is remote synchronous/blended, is expected promptly when class begins. Unexcused absences will affect students’ semester participation grade. If you have scheduled a remote course immediately preceding/following an in-person class, you may want to discuss where at the Academic Center the remote course can be taken. Students are responsible for making up any work missed due to absence (including getting notes from a classmate, emailing the Professor, attending office hours and arranging a timeline to submit missed work). Repeated absences in a course may result in failure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at the announced meeting point in a punctual and timely fashion. Staff members may always be reached by cell phone for advice regarding public transportation.

Classroom Etiquette/Expectations

Things to consider:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- If deemed necessary by the study away site (i.e. COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Consider using the chat function or “raise hand” function in order to add your voice to class discussions especially if leaving the video on presents challenges.

**Discussion Norms**
The readings and subjects explored in this class may address sensitive subjects and emotionally charged issues. It is important that in class discussions students follow basic discussion norms.

*Respect and Compassion*
- Listen respectfully, actively and attentively—without interrupting
- Make no assumptions about others
- It is okay to disagree with a classmate. Still make sure to:
  - Proceed respectfully and with empathy, after listening carefully; Use a respectful tone
- Be conscious of both verbal (inflammatory language, put-downs (even humorous), name-calling or character attacks) and non-verbal communication

*Constructiveness*
- Build on one another’s comments; work toward shared understanding
- Think before you speak—engage with and process ideas before contributing
- Understand that even objections can often be cast in a constructive way (ex. address the statement, not the person)
- Support claims, assertions and statements. Use evidence whenever possible, and provide a rationale. Acknowledge when speaking from personal experience.
- Ask clarifying questions
- Recognize that your voice matters (don’t be afraid to speak up), but make sure to let your classmates contribute and avoid dominating the discussion

*Inclusivity*
- Recognize and remember that we have different backgrounds
- It’s always okay to ask questions you think may be unsophisticated or uninformed
- Know that it’s okay to be emotional about issues and to name those emotions
- If you are offended or uncomfortable (or think someone else might be) by anything said during discussion, acknowledge it immediately, so that we may constructively and respectfully assess what was said together
- Treat what is said in class as confidential, to allow for an atmosphere of open, honest exchange. Honor the fact that your classmates may share personal experiences by not repeating them outside of class
- Consider who gets left out, who is marginalized, under-represented, or erased by particular claims. So, for example, one could say, “That’s an image of an ideal family,” or one could say, “That may be an image of an ideal family for many middle-class white heterosexuals.”
- Be careful about putting other students on the spot. Do not demand that others speak for a group that you perceive them to represent
Final Exams

Final exams must be submitted/taken at their designated times. Should there be a conflict between final exams, please bring it to the attention of the NYU LA academic representative as soon as this is known to facilitate alternate arrangements. Final exams may not be taken early, and students should not plan to leave the site before the end of the finals period.

Late Assignment

1) Written work due in class must be submitted during the class time to the Professor.
2) Late work should be submitted as soon as it is completed and an email sent to the Professor.
3) Late work will be reduced for a fraction of a letter grade (e.g., A to A-, A- to B+, etc.) for every day it is late, including weekends.
4) Written work during the semester that is submitted 5 days after the submission date (including weekends) without an agreed extension fails and is given a zero.
5) Students who miss an exam (including the final) without previously arranged permission will receive a zero on that exam.
6) Assignments due during finals week that are submitted more than 3 days without previously arranged extensions will not be accepted and will receive a zero. Any exceptions or extensions for work during finals week must be discussed with the Site Director.

Incomplete Grade Policy

An “incomplete” is a temporary grade that indicates that the student has, for good reason, not completed all of the course work. This grade is not awarded automatically nor is it guaranteed; rather, the student must ask the instructor for a grade of “incomplete,” present documented evidence of illness, an emergency, or other compelling circumstances, and clarify the remaining course requirements with the instructor.

In order for a grade of “incomplete” to be registered on the transcript, the student must fill out a form, in collaboration with the course instructor and the academic administration at the site; it should then be submitted to the site’s academic office. The submitted form must include a deadline by which the missing work will be completed. This deadline may not be later than the end of the following semester.

Academic Honesty/Plagiarism

As the University's policy on "Academic Integrity for Students at NYU" states: "At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct
and for recognizing and supporting these values in others." Students at Global Academic Centers must follow the University and school policies.

The presentation of another person's words, ideas, judgment, images, or data as though they were your own, whether intentionally or unintentionally, constitutes an act of plagiarism.

NYU LA takes plagiarism very seriously; penalties follow and may exceed those set out by your home school. All your written work must be submitted as a hard copy (for in-person classes) and in electronic form to the lecturer. Your lecturer may ask you to sign a declaration of authorship form.

It is also an offense to submit work for assignments from two different courses that is substantially the same (be it oral presentations or written work). If there is an overlap of the subject of your assignment with one that you produced for another course (either in the current or any previous semester), you MUST inform your professor.

For guidelines on academic honesty, clarification of the definition of plagiarism, examples of procedures and sanctions, and resources to support proper citation, please see:

NYU Academic Integrity Policies and Guidelines

NYU Library Guides

Religious Observances

Students observing a religious holiday during regularly scheduled class time are entitled to miss class without any penalty to their grade. This is for the holiday only and does not include the days of travel that may come before and/or after the holiday.

Students must notify their professor and the local Academics team in writing via email at least 7 days before being absent for this purpose.

Inclusion, Diversity, Belonging and Equity

NYU is committed to building a culture that respects and embraces diversity, inclusion, and equity, believing that these values – in all their facets – are, as President Andrew Hamilton has said, “…not only important to cherish for their own sake, but because they are also vital for advancing knowledge, sparking innovation, and creating sustainable communities.” At NYU Los Angeles, we are committed to creating a learning environment that:

• fosters intellectual inquiry, research, and artistic practices that respectfully and rigorously take account of a wide range of opinions, perspectives, and experiences; and

• promotes an inclusive community in which diversity is valued and every member feels they have a rightful place, is welcome and respected, and is supported in their endeavours.
Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or mosecsd@nyu.edu) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance. Accommodations for this course are managed through the site sponsoring the class once you request it.

Stress Management

Students are under a lot of pressure, particularly in this current moment. If you start to feel overwhelmed, it is important that you reach out for help. Do not hesitate to contact your instructor if you are struggling – they are here to help you have a productive semester and can guide you toward the necessary resources.

Food and Housing Security

Any student who has difficulty affording groceries or accessing food to eat, or who lacks a safe and stable place to live, and believes this may affect their performance in the course, is urged to contact the Los Angeles program staff. If you have any questions or concerns do not hesitate to raise them with your Professor directly. No student should have to worry about food, lack of safe housing, eviction or couch surfing when school is already stressful enough.

About Your Instructor

Rebecca Lee Johnson is a scholar, practitioner and songwriter who works at the intersection of academia and industry. She earned her Ph.D. from the University of Southern California’s Annenberg School for Communication and Journalism. She additionally holds a B.A. in Communication from USC (with a double minor in Music Recording and Advertising). Her research focuses on popular music, the media/cultural industries, promotional culture, and cultural work in the digital age, with a particular emphasis on the relationship between culture, creativity and commerce. As an educator Johnson has taught subjects across communication, cultural and media studies, and media economics at USC and Woodbury University. As an artist/songwriter, she has released music on independent labels in the U.S. and Japan. Prior to her Ph.D. work she interned at various companies including Interscope Records, Deutsch Agency, AAM Promo and Blue Coast Records. A native New Yorker, she has been based in Los Angeles for over a decade.