

LMC 3263 - Music, Culture, and Society
Georgia Tech – School of Literature, Media, and Communication
Maymester 2026 Synchronously via Zoom

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Weekly Office Hours: Held virtually on Wednesdays, 11:00am - 12:00pm or by appointment

Core IMPACTS Statement

LMC 3263 - Music, Culture, and Society

This is a Core IMPACTS course that is part of the Humanities area.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help students master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

- How do I interpret the human experience through creative, linguistic, and philosophical works?

Completion of this course should enable students to meet the following Learning Outcome:

- Students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts or of works in the visual/performing arts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Ethical Reasoning
- Information Literacy
- Intercultural Competence

COURSE OVERVIEW

Prerequisite: ENGL 1102

Class Ethos: We will actively participate in a classroom that is a safe space to share ideas freely and to challenge ourselves. Some of the material will be unfamiliar or perhaps even provocative terrain and it is important that we are cognizant and respectful of the rights of others to disagree and challenge our thinking. We must remain open to hearing various points of view and thinking expansively on different subjects. Dismissing topics because they make us uncomfortable or because we disagree with them is against the spirit of learning we are fostering in the course. It is important to keep in mind that all our experiences and perspectives are valid; however, it is also important that we do not center our own narratives to the exclusion of others.

General Course Description

In general, LMC 3263 is designed to survey the origins and development of contemporary popular music, including rock, trap, hip-hop, and other emerging and established forms.

Topical Course Description

The message is in the music. This is oftentimes a phrase used to acknowledge the power of music and its impact on the social and cultural identities that shape our worldviews and ontological perspectives. The questions at the heart of this seminar-style are theoretical and methodological.

This virtual course offers an in-depth exploration of Kendrick Lamar's profound influence on music, culture, and society. It explores the intersections of these three concepts through the lens of his body of work. Students will engage with Black musical traditions, critical media theory, cultural criticism, and personal reflection while listening, watching, reading, and discussing. As a central figure in contemporary Hip Hop culture, specifically rap music, Kendrick Lamar's works are dissected to understand their thematic depth, narrative innovation, and socio-political impact. Through a blend of listening assignments, media analysis, and cultural theory, students will engage with Lamar's major albums, from the raw narratives in *good kid, m.A.A.d city* to the complex layers of *Mr. Morale & the Big Steppers* and his latest album *GNX*, examining how his music continues to reflect and shape the experiences of a cross-generation of youth and youth influencers who, to various degrees, are impacted by Hip Hop as an aesthetic and global artform.

Course Aims

Over the span of six weeks, the course utilizes synchronous and asynchronous formats to foster dynamic discussions, presentations, and reflective writings. Generally speaking, the course aims to survey the cultural impact of Hip Hop. The first part of the course will survey the foundations of popular music culture and discourse with emphasis on the cultural studies trends that have prompted new methodological approaches to analyzing the relationships between music, culture, and social identity. Week one introduces foundational frameworks, followed by deep dives into key albums, performances, and themes from Lamar's work. The course builds on the argument that Hip Hop is an organic manifestation of remixed aesthetic, music, and pedagogic traditions of Black cultural production. The course builds on the tradition of the Blues Aesthetic, extending into a tradition of what I refer to as the trap aesthetic. It assumes Hip Hop is a speech-centered community of practice with engagements across media technologies that sustain indigenous practices of African and African American expression while simultaneously innovating new communicative forms of expression to address issues of race, class, and other social constructs including gender and sexual orientation. The course also assumes hip hop and trap – as aesthetic forms of expression – can serve as a lens for enjoying and experiencing the ideas performed in other forms of popular music such as rock and roll, punk, and grunge music. The course uses a curated list of media artifacts to explore the impact of music and culture on society. Methodologically, the selected artifacts will help generate annotated metadata that students will use to complete required assignments including listening assignments, participation in weekly “virtual cyphers”, and the final reflection project. The course materials include selected readings in addition to a curated group of visual, textual, and digital media case studies. I refer to them as “access points” because as media products they provide entry to both the sonic and ideological experience of the music.

These foundations will serve as the access point for an investigation of selected albums/compilations recorded by Lamar. Specifically, students will analyze Lamar's lyrical content, delve into his public persona, and consider his strategic use of social media, especially during high-profile events like his rap beef with Drake. By the end of the course, participants will gain a deeper appreciation of Kendrick Lamar's artistic contributions but also understand the broader cultural currents that his music navigates and influences, positioning him as a pivotal figure in the soundscape of modern America.

Course Objectives and Learning Outcomes

The course objectives are:

- To understand the intersectional relationship between music, culture, and society.
- To draw on a rich dataset of media artifacts for analysis and introduce students (or enhance their knowledge base) to techniques for visually expressing social issues.
- To provide students with a set of skills and tools for analyzing a set of media that deal with hip hop culture and its social impact. Particular attention is given to issues of representation, identity, politics, memory, authenticity, and sustainability.
- To exit the course with a fundamental understanding of contemporary forms of cultural expression, how they create and are created by other sociocultural constructs.
- To understand music as a tool for collaboration, inclusion, and resilience.

The learning outcomes of the course are:

Historical Analysis: Over the course of the semester, students will study cultural texts, screen documentary film, listen to relevant podcasts, and analyze lyrics in order to form a working definition of popular music and performance – particularly the traditions of “message music”, resilience, and joy.

Interpretive Frameworks and Ethnographic Analysis Methods: Students will apply a set of concepts and ethnographic practices for describing, analyzing, and advancing the critique of rap music’s kinship norms, lifestyle practices, social innovations, worldviews, and ideological acquisition practices. They will explore its pedagogical performance tendencies by examining case studies and posing critical questions about the creative and political implications music and cultural practice.

GENERAL COURSE REQUIREMENTS

Preparation. The course is delivered as an online seminar/studio course where lectures, assignments, and group breakout sessions are delivered and submitted asynchronously and scheduled discussions are conducted in real time via Microsoft Teams. We have an aggressive reading, writing, listening, viewing, and discussion schedule that you will be expected to **ACTIVELY** meet and participate in. You may also be assigned presentations as they relate to discussion topics, posts, and the final semester assignment.

An **open mind** is your most important tool for this course. **YOU MUST ENGAGE WITH THE MATERIAL.** Music – particularly as a medium for experiencing ideas – can sometimes challenge a listener’s comfort zone, therefore sparking critical interrogation of the material and one’s thoughts on the material. A commitment to engaging with the material is another requirement for success in the course. (In this course, success = academic/intellectual growth, personal development). Doing so will keep you connected to the topics and help you develop an informed opinion that is substantiated by the research on popular music and analysis of the music/media.

The number one rule is preparation. The number two rule is to push yourself out of your comfort zones as there will be many times the content and readings will challenge your thinking in new ways! In addition to the schedule attached, students receive a weekly agenda preceding the next class meeting. This agenda will announce updates on readings, assignments, preparations, due dates, and any adjustments I have made to the schedule. **I RESERVE THE RIGHT TO ADJUST THE SCHEDULE WHERE I DEEM NECESSARY FOR THE COURSE.**

How to engage with the music. For each week, notice I list the readings first, then the screenings, and then the listening. Unless told otherwise, please follow this recipe to maximize your engagement with the music and its supporting materials. You will also need to have access to two main sites: Genius.com to follow the lyrics, and Whosampled.com to understand the chemistry of the sounds. Give yourself time to

listen to the albums from beginning to end. You must think of them as a 3-act story in the same way you might read a novel from cover to cover. These are all albums recorded before the ringtone era.

Note: I like to listen to music when I clean up, when I am driving, or when I am doing something on the computer. I also love to put on my headphones and lay back. It allows me to deeply immerse myself in the stories, messaging, and moments. I suggest you create an approach that considers these pointers. You may also listen to the album while following along on Genius.com. This will guide your interaction as well.

Creating a Supportive Learning Space. In the context of fostering freedom of expression and securing First Amendment rights, hip-hop and rap music played a pivotal role. This significance extends beyond the music itself, influencing various forms of art that may carry advisory notes indicating explicit content. With this in mind, it's crucial to acknowledge that this class explores explicit and graphic material, which may be potentially triggering for some individuals. Our primary goal is to engage in discussions with respect and generosity, especially given the potentially sensitive content we will encounter.

Throughout this course, we will delve into intricate and politically divisive concepts. Discussions related to topics such as race, gender, class, and sexuality can be challenging. Consequently, our classroom serves as a safe haven for open discourse, exploration, and, most importantly, learning **FOR EVERYONE**. We will equip ourselves with the skills to construct well-reasoned arguments, both in verbal discussions and written assignments. While disagreements are encouraged as part of a healthy academic environment, it's essential that your comments focus on the materials and ideas rather than targeting individuals. During discussions, you will be expected to support your arguments with quotes and textual references. Any form of disrespectful behavior will not be tolerated.

It's worth emphasizing the importance of generosity and patience towards one another, considering our diverse backgrounds and experiences. Some students may be entirely new to the topics, materials, analyses, and language introduced in this course, while others may already possess some familiarity. No one will face penalties for making mistakes or holding different opinions. However, it is crucial to approach the subject matter and interactions with seriousness and consideration, showing respect for both the material and your peers.

Responsible Language Usage. In order to maintain a respectful and inclusive environment, we will refrain from using derogatory language, including sexist, transphobic, and homophobic terms, commonly found in hip-hop music. Instead, for example, we will use the term "n-word" when necessary. This approach does not mean we will avoid discussing the meanings of these terms within the context of hip-hop and popular culture. However, it acknowledges that these terms, as well as their usage, are intricate and require a nuanced understanding. Our objective is to explore the complexities of language in a thoughtful and educational manner. With this in mind, during class I will play the "clean" versions when they are available. During group or independent study, you have the right to choose the version you want to engage with.

Engage Purposefully and Strategically. The course curates a substantial experience that includes readings, screenings, and listening assignments. If you haven't already, you are going to need to learn to read strategically. Sometimes it is impossible to read a lengthy article or a book from cover to cover, digesting every word. I suggest two books to help you develop this skill: Miriam Sweeney's *How to Read for Grad School* or Larry Cebula's *How to Read a Book in One Hour*. Ultimately, learning to do this kind of reading is one of the most important skills you can pick up as an undergraduate student.

Attendance and participation. Attendance is absolutely vital to your success in my class. We are together for a short, concentrated time. Attendance will be noted on the scheduled days we meet. If you have more than three unexcused absences, chronic tardiness, failure to have read enough to engage in the discussions, and other disruptions will be considered an absence and as apathy towards the class and the

material. Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences. Approval of such activities will be granted by the Student Academic and Financial Affairs Committee of the Academic Senate, and statements of the approved absence may be obtained from the Office of the Registrar (<https://catalog.gatech.edu/rules/4/>). Each additional absence after the allotted number deducts one-third of a letter grade from your final grade.

Missing six (6) classes results in automatic failure of the class. Think ahead. If you know in advance that you must miss a class meeting be sure not to miss more than three others. If you need to leave a class session early, please try to inform me before the start of the session so that your departure can be minimally disruptive.

Each student receives 15 points for each session, totaling 125 points for attendance and participation. Participation = preparation, submission of assignments on-time, and stationaryonline engagement.

MODULE SCHEDULE

The semester is divided into three TRACKS, each with its own set of modules.

Each module includes lecture topics, readings, screenings, and assignments for the week. **The dates in red indicate no class meeting on that particular day or week. The dates in green indicate an online class meeting. Dates that are in purple indicate out-of-class independent work or group work/prep day. Purple dates are designed to give you ample time to engage with the week's material and write your reflections. They also serve as time to prepare for the following week.**

[Click for Full Module Schedule Summer 2026](#)

Stationary Online Engagement. Students are expected to attend the sessions from a stable, distraction-free environment with a computer. The course requires active participation and focused attention, distinct from passive listening or multi-tasking activities like walking or driving.

Engage Purposefully and Strategically. The course curates a substantial experience that includes readings, screenings, and listening assignments. If you haven't already, you are going to need to learn to read strategically. Sometimes it is impossible to read a lengthy article or a book from cover to cover, digesting every word. I suggest two books to help you develop this skill: Miriam Sweeney's How to Read for Grad School or Larry Cebula's How to Read a Book in One Hour. Ultimately, learning to do this kind of reading is one of the most important skills you can pick up as an undergraduate student.

Responsibility for missed work. Students are responsible for contacting the instructor to find out what they missed while absent from class and how to make up missed work. **However, if you are not present to participate in the final group presentation, you risk failing the course. DO NOT E-MAIL ME LATE ASSIGNMENTS. Please email them via the Canvas inbox.**

Personal Electronics. My expectation is that your computer and mobile devices will be used for class participation purposes during our weekly seminars. We will all commit to an honor system here since there is no way for me to monitor this. If you are found to be using a device for any purpose unnecessary to the immediate conduct of the course, you will be marked absent for the day. **You may not, without my written consent, audio or video record my lectures.** All devices should remain on vibrate. Please keep them on mute when you are not speaking.

COURSE MATERIALS

Required Texts

There is no assigned book for this course. Assigned chapters, journal articles, essays, and commentaries can be found on Canvas or searchable through JSTOR.

Required Platforms

Students will engage with media in and out of class via YouTube, NetFlix, and other on-demand streaming services. Access to a NetFlix/Prime account is recommended to screen most of the assigned documentaries. However, they are not required. Some of the documentaries are also on Crackle and tubi. The assigned podcasts and playlists are available on Apple, SoundCloud, and Spotify.

DESCRIPTION OF COURSE ASSIGNMENTS

Individual assignments

Weekly Reflections (10 points each)

Students are required to post to Canvas a written **discussion post** or **video reaction** to the discussion thread on the Friday ending each week of class. Written posts should be no more than two paragraphs with a focus on a particular idea that stood out to you. Same for the video; it should be no more than two minutes. For this assignment, the goal is to respond to the readings and discussions for the week. These posts can raise questions. They can interrogate. They can provoke comments, key questions, concerns, arguments, and positions taken by the author or producer of the assigned materials. These posts can also serve as a platform for responding to another student's post. You might add to it, challenge it, but do not

attack it. The rubric for critical reflections is [here](#)

They are due by 3:15pm on Friday in order for it to count as your post for the week.

Group Assignments

Final Project: Exploring Kendrick Lamar's Albums Through Multimedia Analysis (60 points)

Each group will be assigned one of Kendrick Lamar's albums. Choose one issue (e.g., masculinity, faith, violence, community, healing) that Kendrick Lamar addresses on that album. You will choose three OI codes to focus your analysis, and identify at least two Africanisms that support your thesis, its presence in American music, and its contemporary representations across other musical genres and ethnic communities to create a multi-modal project (zine, short video essay, podcast episode, digital collage, visual playlist with annotations, etc) that explores this theme through Kendrick's music and broader social/cultural connections. The project should consider the unique narrative structure and thematic elements of the album, identifying its 3-act structure and the mode of presentation (e.g., "good kid, m.A.A.d city" as a film), using a selected sample of 3-5 tracks, 2 outside cultural/media references (e.g. screenings), and 4-5 readings used this semester. You might look to Hall, Keyes, Dyson, Auslander, Maultsby, and Wilson, along with any additional readings or citations. Be careful to justify through strong and detailed examples.

The general purpose of this final presentation is for you to articulate your understanding of the relationship between music, culture, and society. This assignment is based on the readings, class discussions, and analysis of the cultural material we explored. The purpose is to indulge in the ideas that

are displayed in the readings. This is your opportunity to articulate the synthesis of your critical thoughts as they relate to the readings and discussions. The rubric for this assignment is [here](#).

Summary of assignment details:

1. **Album Assignment:** Each group will receive one album by Kendrick Lamar to analyze. This includes examining the album cover art, understanding the album's narrative form, and its presentation style.
2. **Song Analysis:** Select 3-5 songs from the album that best illustrate the overarching themes and narrative structure. Analyze these songs deeply, discussing lyrics, musical style, and how they contribute to the album's story.
3. **Multimedia Integration:** Incorporate relevant videos, interviews, and live performance clips that provide further insight into Kendrick Lamar's artistic vision and the album's context. Use these multimedia elements to support your analysis and make your presentation more engaging.
4. **Presentation Structure (on final meeting day):**
 - **Introduction:** Briefly introduce your group particular project, including the album, its release context and initial reception.
 - **Main Analysis:**
 - Discuss the album's 3-act structure, detailing the beginning, middle, and end.
 - Analyze the selected songs, linking them to the themes discussed in the course.
 - Show how the album cover art and any other visual media contribute to the narrative and themes.
 - **Additional Insights:** Present any additional research or interesting findings that relate to but extend beyond the course readings.
 - **Conclusion:** Summarize the key points made and reiterate the album's impact on music and culture.
5. **Submission and Presentation:**
 - Scaffolded Support:
 - Proposal due Week 3,
 - Professor feedback given
 - The final presentation should be 12-15 minutes long, followed by a 5-minute Q&A session.
 - Each presentation will be evaluated based on the critical media analysis rubric/guide, provided [here](#).
6. **Communication:** If you anticipate being absent on the day of your presentation, you must notify the instructor and your group members well in advance.

Submission of Assignments Completed Using AI

In this class, your critical voice and perspective are essential. You may use AI tools (like ChatGPT) for brainstorming, outlining, or practice analysis. However, you must acknowledge any AI use in a brief statement at the end of your assignment. AI should never replace your own writing or analysis, especially on graded assignments like media analysis posts, exams, or final projects. Instead, treat AI as a tool whose limitations you are expected to critique. Misrepresentation of AI-generated work as your own is considered academic dishonesty.

Potential Point Disbursements

I use a point-based grading system. These points are accumulated according to rubrics designated for each assignment. Your grade will be based on the following criteria.

Class Participation and Attendance: 80 points

Discussion Posts: 40 points

Final Group Presentations: 60 points

Total Possible Points: 180

GRADING SYSTEM

Lastly, do not underestimate the course as an “easy A” just because we will do things like analyze popular media texts, watch films, and listen to rap music. You will be expected to meet all of the set deadlines according to the assignments. You will be responsible and held accountable for the readings. You will be expected to submit your very best work without typos.

That doesn’t mean that you have to write like Ernest Hemingway or incorporate metaphors like Toni Morrison. But you WILL be expected to follow the assignment rubrics, consider my suggestions for improvement as they are written in the rubric comments section, and submit exemplary work. Work that meets the basic requirements of the assignment will mostly receive a grade of “C”. I reserve “A” and “B” for work that is distinctively high-quality content. See below for grading scale.

Grading Scale

Your final grade will be assigned as a letter grade according to the following scale:

A 90-100%

B 80-89%

C 70-79%

D 60-69%

F 0-59%

COURSE SUPPORT AND SERVICES

The Communication Center

The Communication Center is located in Clough Commons, Suite 447. It is an excellent resource for any student (undergraduate or graduate) who wants help with a communication-related project. You can visit the center for help at any stage of the process for any project in any discipline. The tutors are available to

help you develop and revise your projects. For information on making an appointment please visit this website: <http://communicationcenter.gatech.edu/content/make-appointment>. If you need assistance with the appointment system, you can call 404-385-3612 or stop by the center. All services are free and confidential.

COURSE EXPECTATIONS AND GUIDELINES

Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit <http://www.catalog.gatech.edu/policies/honor-code/> [Links to an external site.](#) <http://www.catalog.gatech.edu/rules/18/> [Links to an external site.](#) Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

Attendance and/or Participation

Students are expected to come to class fully prepared to participate in class activities. At the same time, the GT' rules and regulations (<http://www.catalog.gatech.edu/rules/4/> [Links to an external site.](#)) will be honored, which allow the absences due to the participations in institute activities, attendance in funerals, participation in particular religious observation, jury duties, etc. Students who miss class due to illness or emergency should notify the instructor when they can and then should file an [IAA form](#) [Links to an external site.](#) with the Registrar's Office. The instructor will be notified by e-mail if the absence is approved.

Learning Accommodations

Classroom accommodations will be made for students with disabilities. These accommodations must be arranged in advance and in accordance with the Office of Disability Services:

<http://disabilityservices.gatech.edu/> [Links to an external site.](#)

Student-Faculty Expectations Agreement

Student-Faculty Expectations Agreement: At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> [Links to an external site.](#) for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek.

COVID Guidelines

We will do our absolute best to keep ourselves and those in our classroom community safe. While it is not a mandate that you wear a mask, I strongly encourage you do for your own benefit and for the safety of those around you. I will be wearing my mask in class and during our lectures. Social distancing is also a CDC recommendation that we will do our best to meet. There are thirty-five students enrolled in the course. Please adhere to social distancing during in-person meetings. If you must ask me a question or speak with me before or after class, please mask and maintain six feet from me. My suggestion is that you also consider taking advantage of my office hours, which are held virtually on Tuesday from 2:00 - 3:00pm or by appointment.

While the CDC has dropped the requirement to quarantine if there's been exposure to the virus, please be mindful that the requirement is to wear a mask for the five days. As a safety measure for us, I strongly encourage you to **stay home if you are sick, feel sick, think you might be sick, or think you have been exposed to COVID, the flu, MPX, or any viral infection that is highly-transmissible. You will not be penalized. Let's all do our part to stay healthy and safe!**

Jackets Moving Forward!

INFORMATION RE: PARTICIPATION

General Rubric for Class Participation:

A= 100-90 B= 89-80 C= 79-70 D = 69-60 F = 59 and below

A: Student consistently makes significant contributions to class discussion and group work. They are always engaged in class, whether actively taking notes, listening to peers or the instructor, speaking in class, or participating in group work. This student exemplifies maturity and collegiality.

B: Student generally contributes to class discussion and group work, takes notes, and listens to peers and the instructor.

C: Student sometimes takes notes and participates in group work, but is not consistently an active participant in class discussion and is often otherwise distracted or unfocused.

D: Student sits in class, generally without required reading, without taking notes, and without making contributions to discussion and/or group work.

F: Student does not show up to class consistently.

Some things that can decrease your class participation grade:

- - Being unprepared
 - Being disruptive or rude
 - Not listening to peers who speak in class
 - Not taking notes or otherwise appearing engaged
 - Texting/checking e-mail, social media, doing other classwork etc. in class

What does class participation mean?

Strong participation can seriously affect a borderline grade. In order to earn a strong participation grade, you are expected to come to every class prepared to present your analysis of the readings and media. Be sure to arrive on time everyday. Lateness is disrespectful and disrupts the momentum of the class discussion. Repeated tardiness will negatively impact your participation grade. Three or more unexcused absences will result in a failing participation grade. In order to have active, productive class participation you must meet the following minimum requirements:

- Attend all classes whether they are in-person or held remotely
- Arrive to class ON TIME
- Complete the engagement with the assigned resources BEFORE class
- Contribute your thoughts and ideas during class as part of the discussion
- Turn assignments in on time

- Remain attentive and focused throughout the class. Cell phone use is prohibited. Remain respectful towards the professor and peers at all times, even when in disagreement.

Participation is verbal interaction in class and requires more than simply attending class. Everyone is expected to make an effort to speak during every class. However, you are not invited to dominate the discussion. You are required to respect the contributions of your peers (talking out of turn, whispering, and snickering will not be tolerated). Participation is strongly emphasized because learning is active. We learn as much, if not more, from speaking and writing as we do from listening and reading. Therefore, participation in class will improve your performance in every other area of this course.

How do I critique an article or chapter for class discussion?

Your first responsibility in a critique is to make the best case for the author. Learn to read and listen critically and empathetically. Be able to convey what the author means rather than nit picking at words or taking their argument out of context. Identify what is useful and meaningful about their work and how it can be applied to other contexts and circumstances.

Critical analysis is the second step. This is your view of how the author's argument may be flawed and how it could be improved. The key to critical thinking is calling into question the assumptions and inferences that are the basis of the arguments presented and assessing the reliability of the evidence presented in the reading. While reading the material, ask what assumptions the author made to make her/his point. Next, suggest more effective alternatives to the author's argument and propose additional examples that might have supported it. Finally, present your own views clearly and concisely. Remember to try to engage in conversation rather than debate; learn from the author by acknowledging strong elements of their argument and assessing how these elements relate to your own position.

MODULE SCHEDULE

The semester is divided into TRACKS, each with its own set of modules.

Each module includes lecture topics, readings, screenings, and assignments for the week. **The dates in red indicate no class meeting on that particular day or week. The dates in green indicate an online class meeting. Dates that are in purple indicate an out-of-class independent prep or design/studio day.**

Full Module Schedule for Fall 2026 is located in Pages