

Crush Course

Love Songs and Social Critique



history, and identity by taking love songs seriously. To do so, we will engage in theoretical approaches to both love and desire, in addition to surveying important historical examples of secular and romantic song. Finally, our course arrives in popular music studies to interrogate the contemporary status of this oldest of forms. Throughout, we will read, listen, and think along with the hypothesis that love songs—in their rendering of specific and mediated forms of desire—exist as a form of critique, advancing more analysis of the social world than their denotative subject matter may initially disclose.

Learning Outcomes

By the end of this course, students will be able to

- Understand and discuss significant theorizations of love and desire in the critical humanities
- Trace historical developments in the love song's many forms
- Identify important genres of love in popular music
- Become conversant with the complex ways in which narratives of love and desire both reflect and constitute identity positions among both groups and individuals
- Understand diverse listener reactions to and toward love songs
- Think through and articulate some of the ways in which love songs both function and matter in the contemporary U.S. context

Required Materials

All materials will be made available online

Instructor: **Dr. Dan DiPiero**
Contact: fdipiero@umkc.edu
Office: **Grant Hall 119**
Time/Place: **M/W 16:00–17:15**
Grant Hall 00332

Course Overview

Love songs represent one of the oldest narrative forms of secular musicking in western genres; but for most of musicological history, love songs have been uniquely vulnerable to dismissal, understood by gendered discourses as inconsequential and superficial, mere affairs of the heart. Against such common-sense, this course asks what can be understood about music,

Assignments and Evaluation

Assignments	Grade Percentage
Response Papers	40%
Research Assistant	10%
Paper Presentation	10%
Final Paper	40%

UMKC Grading Scales:

A 93-100 **A-** 90-92 **B+** 88-89 **B** 83-87 **B-** 80-82 **C+** 78-79 **C** 73-77 **C-** 70-72 **D+** 68-69 **D** 63-67 **D-** 60-62 **F** 59 and below

Breakdown

Response Papers

Most weeks, you will be required to write a one (single spaced) or two (double spaced) page reading report on a text of your choice. These are graded on a pass/fail basis, and can focus on/explore any aspect of the reading that you choose so long as your engagement is thoughtful and specific. You are permitted to skip two of these papers, at your discretion.

Papers need to respond to the week's readings and class discussions. They need to show direct engagement with texts and discussion (e.g., quotes), and a correct comprehension of that discussion. They also need to show that you have had some original thoughts about a given week's course material. Beyond that, the form these responses take can be up to you. You can write a traditional reflective essay; you can analyze an object (a song, coverage of a popular musician, et al.); you can make (and annotate) a playlist, etc. In general, it doesn't matter what you do so long as you digest, synthesize, and apply concepts from a given week's concepts/readings/discussions. There is one hard rule: **you are not allowed to write that [x reading] was "interesting."** That is a non-statement: I'm not sure what that means, and I don't think you do, either. Be specific about what you mean (please)!

Research Assistant

Once per term, you will be responsible for doing extra research on the reading that we are discussing in class. Your job is to help your classmates understand the material more thoroughly by contextualizing it and bringing to class any relevant materials that you found in your process. Basic questions to consider include but are not limited to: Who wrote this text? Where does it come from (i.e. is it a chapter from a book, a journal article or something else)? What are the author's larger research concerns/questions? Bring in anything that you believe could help to enhance our discussion of the text, including any musical materials that are mentioned therein. Can you find a relevant score or recording? Be creative and curious; go looking for anything you want to see/hear more about while reading. Additionally, you may be asked to share your perspective, any questions you noted while reading, as well as points that stood out to you from the material. If the class falls silent during discussion, you are the pointperson in charge of getting us back on track. Think of yourself as the resident expert on this material for the day; we'll turn to you for guidance.

Paper Presentation

The final weeks of our course will be dedicated to in-class presentations, wherein two students per class will discuss their topic for the final paper. This presentation should cover the basic information about your subject (for example, a brief biography of an artist), as well as the methods you are using in your paper, and the preliminary research conclusions that you are aiming to prove. As a class, we will discuss your paper topic with the goal of helping strengthen it in advance of the due date. Think of this as an opportunity to talk through ideas, present music for our consideration, and otherwise expand the conversation beyond two people.

Seminar Paper

Seminar papers ask you to synthesize your learning from the past semester by writing a 12–15 page research paper. For our class, this means breaking down the main takeaways from those readings that proved most significant to you and your musical interests through the course of the term. In addition to accurately and fluidly summarizing what you've learned, strong papers will deploy these ideas towards an original research question. Requirements:

- [Chicago author-date citations](#)
- 12–15 pages, 12-point font, double-spaced, 1-inch margins
- At least three sources from our reading materials
- At least two additional sources (peer-reviewed)
- At least two additional sources (may or may not be peer-reviewed)

Course Policies

Rights and Responsibilities

I will do my best to create a learning environment that is simultaneously supportive and challenging, one that promotes growth as musicians, critical thinkers, and humans. To help create this environment, I find it useful to think about the classroom space as one with special rights and responsibilities.

Your Rights

- You have a right to a learning environment which ensures mental and physical wellness. If you have particular needs that are not being met, please let me know.
- You have a right to respect from both your instructor and your peers.
- You have a right to be assessed and graded fairly.
- You have a right to freedom of opinion and expression, so long as your expression remains respectful.
- You have a right to privacy and confidentiality.
- You have a right to meaningful and equal participation, to self-organize groups to improve your learning environment.
- You have a right to learn in an environment that is welcoming to all people.

Your Responsibilities

- You are responsible for taking care of yourself, managing your time, and communicating with me and with others if things start to feel out of control or overwhelming.
- You are responsible for acting in a way that is worthy of respect and always respectful of others.
- You are responsible for helping to create an inclusive environment and for speaking up when someone is excluded.
- You are responsible for holding yourself accountable to these standards, as well as helping the community project of our shared classroom space by holding your peers and your instructor to these same standards.

Attendance, Participation, and Tardiness

This is a graduate seminar, for which there are higher standards and expectations for student conduct and participation. There is no attendance policy per se; instead, as a general principle, you are expected to be in

class and to fully participate for the benefit of your own learning and that of your peers unless you are unable to do so for a good and legitimate reason. Such reasons include but are not limited to illness; emergencies; occasional, reasonable, unexpected situations (e.g. transit problems); family issues; and the like. **Please keep in mind** that you are *encouraged* to skip class when you are sick—especially if you have or suspect you might have COVID. You will never, ever be penalized for missing class due to COVID exposure. I take this very seriously. All you have to do is let me know what’s going on, and we can work together to ensure that you have everything you need to continue doing well in the course.

In general, I trust you, and I expect that if you are missing or late for class, that it is for a good reason. Therefore, you do not need to communicate with me about your situation unless you expect a prolonged situation to prevent your regular class attendance. Unless it becomes habitual, I *do not mind* you coming into class late (even very late). Unless you have cleared it with me first, *I do mind* you leaving early. (Just let me know what’s up beforehand.)

A Note on Graduate Seminars

For some, this will be your first graduate seminar. Unlike lecture courses, grad seminars are much more substantively composed of discussion amongst your peers. In this class, we will collaboratively build a discussion culture that is engaged, respectful, and maximally conducive for learning. To do that takes work, in which all of us share a responsibility. Each week, you will be expected to discuss the reading material amongst yourselves; while I will have material to contribute to the discussion, nothing I can say will substitute for the process of engaging with your peers. This means that you have a responsibility to speak regularly (i.e. participate, rather than sitting out) and also for your contributions to be of sufficient quality—that is, they should thoughtfully engage with your classmate’s observations, bring up original points, and otherwise not remain on a trivial, surface level of engagement. It also means that we will not participate in toxic/disrespectful discussion behaviors like talking over people, raising our voices, taking up a disproportionate amount of air in the room, or conflating ideas with people/taking arguments personally. In short, “good participation” is both scholarly and respectful.

If your behavior with regard to attendance, participation, and tardiness violates or abuses the trust I have placed in you as graduate students, I reserve the right to deduct points from your overall grade in the course.

Work Policies

You are expected to submit all assignments in this course on time and fully completed. I do not accept late assignments or makeup work, unless extenuating circumstances require an adjustment of due dates. If this is the case, you are expected to communicate your situation to me well in advance of the deadline—never at the last minute.

Communication

- I communicate with the entire class through the “Announcements” function on canvas, so look there for messages/updates that pertain to the entire class.
- I communicate with individuals through my email account (not the canvas message function, which I do not check).
- Writing email is a professional skill, and I expect you to employ proper etiquette (see [here](#) for a refresher). It is my goal to respond to emails within 24 hours, but please keep in mind that I may not check my email during evenings or weekends. You are welcome (and encouraged) to send me a follow-up email if I have not responded in a timely manner.

Preliminary Schedule¹

Week	Day	Topic	Reading Due
1 Unit One: Theory	M	Desire	Berlant, Lauren. 2012. "Desire," in <i>Desire/Love</i> . Punctum Books.
	W	Love	Berlant, Lauren. 2012. "Love." In <i>Desire/Love</i> . Punctum Books.
2	M	Desire (take two)	Ahmed, Sara. 2006. "Introduction: Find Your Way." In <i>Queer Phenomenology: Orientations, Objects, Others</i> . Duke University Press.
	W	Love (take two)	Luong, Vivian. 2017. "Rethinking Music Loving." <i>Music Theory Online</i> vol. 23, no. 2.
3	M	Psychology and Sociology	Knobloch, Silvia, Kerstin Weisbach, and Dolff Zillmann. 2004. "Love Lamentations in Pop Songs: Music for Unhappy Lovers?" <i>Media Psychology</i> vol. 16, no. 3: 116–124.
	W	Continued	Bamford, Joshua S., Julia Vigl, Matias Hämäläinen, and Suvi Helinä Saarikallio. 2024. "Love songs and serenades: a theoretical review of music and romantic relationships." <i>Frontiers in Psychology</i> vol. 15 (February).
4 Unit 2: History	M	From Theory Into Practice	Gioia, Ted. 2015. "Sappho and Confucius." In <i>Love Songs</i> . Oxford University Press.
	W	Continued	Gioia, Ted. 2015. "The North African and Middle Eastern Connection." In <i>Love Songs</i> . Oxford University Press.
5	M	Early Genres in Western Music	Taruskin, Richard. 2009. "Love Songs." In <i>The Oxford History of Western Music volume 1: Music from the Earliest Notations to the Sixteenth Century</i> . Oxford University Press.
	W	Continued	Desminone, Alison. 2023. "Beauty, Voice, and Wit: Learning Courtship and Sex through Song in Early Eighteenth-Century England." <i>Studies in Eighteenth-Century Culture</i> , vol. 52: 175-198.
6	M	"Capital R" Romance	Breckling, Molly M. 2023. "Vehement and Consuming Longing, Mixed with Dread and Anxiety" Mahler's Thoughts on Love and Romance." In <i>Hidden Treasures</i>

¹ (Please note that the syllabus will likely change. I will communicate all changes with you in advance, and will never change the syllabus in a way that will dramatically or suddenly increase your workload.)

			<i>Cultural, Social and Political Commentary in Mahler's Songs from Des Knaben Wunderhorn</i> . Liverpool University Press.
	W	Love and Theft	Morrison, Matthew. <i>Blacksound: Making Race and Popular Music in the United States</i> (excerpts TBD).
7 Unit 3: Popular Music and Contemporary Social Genres	M	Political Love	Davis, Angela Y. 1998. "Blame it on the Blues: Bessie Smith, Gertrude 'Ma' Rainey, and the Politics of Blues Protest." In <i>Blues Legacies and Black Feminism</i> , 91-119. Vintage Books.
	W	Everyday Love	O'Hara, Frank. 1966. "Having a Coke with You." Uhlman, Greg. 2020. "Coupon." On <i>Neighborhood Watch</i> . Topshelf Records. NNAMDİ. "Sudafed." On <i>Please Have a Seat Deluxe</i> . Secretly Canadian.
8	M	Lush Love	Barg, Lisa. 2017. "Strayhorn's Queer Arrangements." In <i>Improvisation and Social Aesthetics</i> , edited by Georgina Born, Eric Lewis, and Will Straw. Duke University Press.
	W	Self Love	Hansen, Kai Arne. 2022. "A Different Country?: Lil Nas X, the Sound of the Internet, and Queering the Cowboy." In <i>Pop Masculinities: The Politics of Gender in Twenty-First Century Popular Music</i> . Oxford University Press.
9	M	Televised Love	Vesey, Alyx. 2019. "Opening Statements: Theme Singing and Shifting Paradigms for Voicing Feminine Subjectivities as Television Music." <i>Camera Obscura</i> vol. 34, no. 3: 157-167.
	W	Fan Love	Coates, Norma. 2003. "Teenyboppers, Groupies, and Other Grotesques: Girls and Women and Rock Culture in the 1960s and early 1970s." <i>Journal of Popular Music Studies</i> vol. 31, no. 3: 29-48.
10		Spring Break	N/A
		Spring Break	N/A

11	M	Radical Love	<p>Inglis, Ian. 1997. "Variations on a Theme: The Love Songs of the Beatles." <i>International Review of the Aesthetics and Sociology of Music</i> (June): 37–62.</p> <p>Skjerseth, Amy. 2021. "Voice of Yoko." <i>Phantom Power</i> podcast, March 9. https://phantompod.org/ep-24-voice-of-yoko-amy-skjerseth-on-yoko-ono/.</p>
	W	Conspiratorial Love	<p>Harper, Paula. 2025. "Hearing #Gaylor: Queer Musical (Conspiracy) Theorizing in the Internet Age." In <i>Taylor Swift: The Star, The Songs, The Fans</i>, edited by Christa Bentley, Kate Galloway, and Paula Harper. Routledge.</p>
12	M	Heterosexual Love?	<p>Ward, Jane. 2020. "He's Just Not That into You: The Misogyny Paradox." In <i>The Tragedy of Heterosexuality</i>. New York University Press.</p> <p>Wilson, Carl. 2024. "Sabrina Carpenter, Poet Laureate of Sex." <i>Slate</i>, August 23. https://slate.com/culture/2024/08/sabrina-carpenter-short-n-sweet-album-review-lyrics.html.</p> <p>Schwartz, Andi. 2021. "Femme and Postfeminist Entanglements." In <i>Soft Femme IV</i> (zine).</p>
	W	Sapphic Love	<p>DiPiero, Dan. 2024. "Six Thoughts on the PowerPop Girls." <i>cry baby</i>, November 15. https://dandipiero.substack.com/p/six-thoughts-on-the-powerpop-girls.</p> <p>Covington, Abigail. 2024. "Inside the Highs and Lows of Sapphic Pop's Banner Year." <i>Rolling Stone</i>, November 24. https://www.rollingstone.com/music/music-features/sapphic-pop-2024-chappell-roan-renee-rapp-muna-towa-bird-1235168333/.</p>
13	M	The Crush	<p>Newman, Sally. 2012. "'The freshman malady': rethinking the ontology of the 'crush.'" <i>Rethinking History</i> vol. 16, no. 2 (June): 279–301.</p>

			Wilk, Rona M. 2004. “‘What’s a Crush?’ <i>Study of Crushes and Romantic Friendships at Barnard College, 1900-1920</i> .” OAH Magazine (July).
	W	Continued	<p>Siegfried, Kate. 2019. “Feeling Collective: The Queer Politics of Affect in the Riot Grrrl Movement.” <i>Women’s Studies in Communication</i> Vol. 42, no. 1: 21–38.</p> <p>Optional: DiPiero, Dan. In Process. “Not a Love Song: Romance and Social Critique in Contemporary Indie Rock.” <i>The Cambridge Companion to Indie Music</i>, edited by Theo Cateforis and Andrew Mall. Cambridge University Press.</p>
14	M	Presentations	
	W	Presentations	
15	M	Presentations	
	W	Presentations	
16	M	Writing Week	
	W	Writing Week	

Additional University-Wide Information Regarding Your Courses and Your Success

Academic Calendar

Students are encouraged to review important add, drop or withdraw dates:

<https://calendar.umkc.edu/academic-calendar/>

Academic Integrity

The Board of Curators of the University of Missouri recognizes that academic honesty is essential for the intellectual life of the University. Faculty members have a special obligation to expect high standards of academic honesty in all student work. Students have a special obligation to adhere to such standards. Academic dishonesty, including cheating, plagiarism or sabotage, is adjudicated through the University of Missouri Student Conduct Code and Rules of Procedures in Student Conduct Matters. Academic Support and Mentoring UMKC’s office of Academic Support and Mentoring provides innovative support services and resources to ensure educational access and personal success for every student. For information on tutoring, student success seminars, and other information, please visit: <https://www.umkc.edu/asm/>

Attendance Policy

Students are expected to attend and participate in classes as indicated by the course modality (Classroom based, Online, etc. available on Pathway). For more information on course modalities, please visit: <https://www.umkc.edu/registrar/policies-procedures/classroom-scheduling.html>. In order to comply with federal regulations associated with eligibility rules for federal financial aid, students not attending/participating a course during the first three weeks of the term will be administratively dropped from the specific course.

Advance notice of attendance policies of academic units and individual instructors should be given, and such notice should be in writing. Students should notify instructors of excused absences in advance, where possible. Students who have an excused absence are expected to make arrangements with instructors for alternative or make-up work. Such arrangements should be made in advance of the absence, where possible. Instructors should accommodate excused absences to the extent that an accommodation can be made that does not unreasonably interfere with the learning objectives of the course or unduly burden the instructor. Attendance policies shall be applied in a non-discriminatory manner. Enrollment as a student is required to attend any class unless otherwise pre-approved by the instructor. Instructors are responsible for verifying student attendance and participation within the first three weeks (16 week course) through the Attendance Verification Survey (administered through UMKC Connect) as well as maintain records of participation throughout the term so that the last date of attendance for students with recorded "F" or "W" final grades may be submitted.

Campus Safety

Inclement weather, mass notification, and emergency response guide: <http://www.umkc.edu/umkcalert>

UMKC Connect

Important information is available to undergraduate students in UMKC Connect accessed through Canvas. Throughout the term, students may receive emails regarding course grades or academic performance. Students are expected to address information posted in a timely fashion. This information may be shared with the student's Success Network made up of his or her academic advisor(s) and other campus resources so that UMKC may fully support the student's success.

Grade Appeal Policy

The University grade appeal procedure is available only for the review of allegedly capricious grading and not for review of the instructor's evaluation of the student's academic performance. Capricious grading, as that term is used here, comprises any of the following:

- The assignment of a grade to a particular student on some basis other than the performance in the course
- The assignment of a grade to a particular student according to more exacting or demanding standards than were applied to other students in the course; (Note: Additional or different grading criteria may be applied to graduate students enrolled for graduate credit in 300- and 400-level courses.)
- The assignment of a grade by a substantial departure from the instructor's previously announced standards.

Privacy Policies

Privacy Policy: <https://www.umkc.edu/web-policy/privacy.asp>

Webcam Policy: <https://www.umsystem.edu/ums/elearning/policies>

Counseling Services and Student Health & Wellness

UMKC students may experience many challenges in their lives while attending college – stress, depression, suicidality, trauma, relationship issues, health concerns, etc. As your professor, I care about your success and well-being, and want to make you aware of some helpful resources on campus. UMKC Counseling Services (<https://info.umkc.edu/counseling-services/>), located at Brookside 51 Building, 5110 Oak Street, Suite 201, offers a wide range of supportive services to students. Appointments can be made by calling 816-235-1635. UMKC Student Health and Wellness (<http://info.umkc.edu/studenthealth/>), located at Brookside 51 Building, 5110 Oak Street, Suite 237, offers a full range of health care and promotion services. Appointments can be scheduled online or by calling 816-235-6133. The MindBody Connection (www.umkc.edu/mindbody) is located in the Student Union, room 413 and offers a variety of stress-reduction services.

Students are encouraged to review UMKC's Policy on Suicide Prevention Resources

(<https://info.umkc.edu/saem/wp-content/uploads/2019/10/UMKC-Suicide-Prevention-Policy.pdf>), which provides

resources, referral information, and training opportunities to help recognize signs of distress in yourself and your peers as well as how to make appropriate referrals for support and assistance. Students may contact the UMKC Student HelpLine (816-235-2222 or <https://info.umkc.edu/saem/helpline>) with any questions or concerns. Students may also utilize the Complaint Policy (<https://info.umkc.edu/saem/helpline/student-complaint-policy>) to file a complaint online.

Student Disability Services

To obtain disability related accommodations and/or auxiliary aids, students with disabilities must contact Student Disability Services as soon as possible by calling 816-235-5612. Once verified, our office will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. For more information go to: <https://info.umkc.edu/disability-services/>.

Equal Opportunity & Educational Access

UMKC is committed to providing equal opportunities to all students without unlawful discrimination on the basis of a protected identity, or their race, color, national origin, ancestry, religion, sex, pregnancy, sexual orientation, gender identity, gender expression, age, disability, protected veteran status, or any other status protected by applicable state or federal law.

Discrimination & Harassment

Compliance with UM System Collected Rules and Regulations (CRRs) 600.000 is monitored by the Office of Affirmative Action (<https://info.umkc.edu/title9>), but it is the responsibility of the entire university community to provide equal opportunity through relevant practices, initiatives, and programs. If you or someone you know has experienced discrimination or harassment based on their protected identity, we encourage you to visit Making a Report. CRR 600.010 prohibits protected identity discrimination and harassment as well as sexual harassment and sexual misconduct by a student, employee, volunteer, or visitor that is not prohibited under CRR 600.020 and Title IX (see below), and that occurs within a UMKC educational program or activity, on- or off-campus, including when the conduct occurs off-campus and interferes with or limits the ability of any person to participate in or benefit from UMKC's educational programs or activities or employment. For those who have experienced discrimination or harassment, please see the Support and Connections pages of our Equity & Title IX website for a list of campus and community support services.

Sexual Harassment under Title IX

UM System Collected Rules and Regulations (CRRs) 600.020 prohibits all students, employees, volunteers, and visitors from engaging in sexual harassment, including sexual assault, dating violence, domestic violence, and stalking, in a university education program or activity against a person in the United States. If you or someone you know has experienced any of these forms of prohibited conduct, please visit the Support and Connections pages of our Equity & Title IX website for a list of support services on campus and in the community. For information on how to make a report to the university, visit Making a Report.

Failure to Accommodate Students with Disabilities

UM System Collected Rules and Regulations (CRRs) 600.010 prohibits discrimination against students with disabilities and ensures these students receive educational accommodations as issued by Student Disability Services. If you believe an employee of the university has failed to accommodate your disability, visit Making a Report.

Accommodating Pregnancy & Related Conditions

UMKC provides reasonable accommodations to students related to pregnancy and childbirth, including adjustments to attendance requirements, course due dates, leaves of absence, and other accommodations. If you have questions or would like to request arrangements, please visit Pregnancy & Related Accommodations.

Mandated Reporting

Nearly all UMKC employees, including your course instructors, advisors, and other support staff, are required to report all information related to any known or suspected discrimination, harassment, or sexual misconduct to the Office of Affirmative Action and cannot offer confidentiality. However, students may seek confidential support from RISE: Resources, Intervention, Support, & Education, Counseling Services, and Student Health & Wellness. Employees of these offices are exempt from mandated reporting so long as the disclosure of prohibited conduct occurs in a confidential communication while they are acting as support advocates, professional counselors, or medical personnel. An exemption does not extend to these employees when the disclosure is made in non-confidential setting. If you have a question about confidentiality when making a disclosure to RISE, Counseling Services, or Student Health & Wellness, you should first ask whether the exemption applies.

Right to Free Expression

It is vitally important for UMKC to foster and maintain an educational environment that promotes free discussion, inquiry and expression by students inside the classroom and beyond, without fear that their exercise of such rights will have negative repercussions in areas over which the university has responsibility. It is equally important that students understand the narrow line separating their First Amendment rights and the legal and privacy rights of others so that students can exercise those rights within appropriate boundaries. Per UM System Collected Rules and Regulations (CRRs) 200.015 your instructors should encourage free discussion, inquiry, and expression in courses, conferences and meetings. Student performance shall be evaluated solely on an academic basis, not on opinions or conduct in matters unrelated to academic standards.

Classroom Expectations

In exercising your right to free expression, UMKC requests students adhere to these five guidelines: Share responsibility for including all voices in the conversation, leaving sufficient time for others to engage in the discussion. Listen respectfully, avoiding interruptions or distractions.

- Recognize how your own identity and experiences inform your opinions and reactions to others. Be open to changing your perspectives when exposed to the ideas of others.
- Speak with care, acknowledging that your words may be perceived as disrespectful, marginalizing, biased, or harmful.
- Understand that everyone makes mistakes; view these mistakes as valuable in the learning process.
- Notice your own defensive reactions, and channel them into furthering a productive discussion.
- Differentiate between safety and comfort; accept discomfort as necessary for learning and exploring ideas through a social justice lens.

Although your right to free expression is protected, your instructors have the authority to take action under CRR 200.010 when they believe the conduct of any student unreasonably disrupts the classroom environment and prevents others from learning or threatens or endangers the health or safety of any person. If you feel your instructor was in error in taking action under CRR 200.010 related to your right to free expression, visit Making a Report.

Expressions of Perceived Bias

UMKC is committed to equity, diversity, inclusion and respectful interaction. In support of our campus community, the university provides the opportunity for students, employees, volunteers, and visitors to report expressions of perceived bias and to request UMKC respond to such expressions. An expression of perceived bias may occur when someone believes that they have been subjected to harassment, bullying, stereotyping, microaggressions, abuse, marginalization, or any other form of targeted misconduct because they identify or are associated with a particular group. If you believe you have experienced an expression of bias or you become aware of such an expression, visit Making a Report.

Support

If the conduct of others prevents you from fully participating in the classroom or in university activities, UMKC offers confidential support through Counseling Services and RISE: Resources, Intervention, Support, & Education. Additional campus and community support services are listed on the Support and Connections pages of our Equity & Title IX website.