

MUSIC APPRECIATION COURSE SYLLABUS

Course Information

Course Title: Music Appreciation Course Number: MUSI 1306
Credit Hours: 3 Class Time: T,Th 11 a.m.-12:20 p.m.
Class Room FPA 129

Course Description and Purpose

This course is designed to acquaint students with the elements of music and the primary musical periods of traditional Western European classical music. Students will have a brief overview of the major composers and their music through class lectures, listening to musical examples in class, reading the text, listening to musical examples provided on the student CD's or recordings, actively engaging in class discussions, attending live concerts of suggested performances, and completing research papers and/or oral presentations pertinent to the course material.

Student Learning Outcomes (SLO):

1. Students will demonstrate skills in ensemble playing through the preparation, rehearsal and performance of diverse music from various eras, including a comprehensive understanding of the compositions and its' background.
2. Students will oral, visual and written communication skills through group discussion and presentation of research regarding the works covered.
3. Students will demonstrate personal and social responsibility by representing the university appropriately in public venues, responding conscientiously both as a group and as individuals, and through their interactions with others in the preparation of performance.
4. Students will demonstrate critical thinking when applying skills related to intonation and tuning; breath support, phrasing and tone color; articulations; sight-reading skills; and rhythmic comprehension.

Core-Curriculum Learning Outcomes (CCLOs):

1. Critical Thinking Skills: includes creative thinking, innovation, analysis, evaluation and synthesis of information. (SLOs #1, 2, 3, 4)
2. Communication Skills: includes effective written, oral, and visual communication. (SLOs #1, 2, 3)
3. Teamwork: includes the ability to consider different points of view and to work effectively with others to support a shared purpose of goal. (SLO #1, 3)
4. Social/Civic Responsibility: includes intercultural competency and civic knowledge for effectively engaging local, regional, national and global communities (SLO #1, 3)

Write 2 (two) research papers either on specified composers or as reviews of approved concert performances.

Present 2 (two) oral presentations as part of group projects on historical / social components of music, and on the outcome of service learning project.

Assessment: Students will be assessed on 2 written and 2 oral presentations with specific attention to the CCLO rubrics.

Text

Zorn, Jay D. *Listening to Music*. 5th Edition, Prentice Hall, Englewood Cliffs, N.J. 2007 (This text comes in a package with a set of CD's.)

Material to be covered

A. How to Listen to Music – the five levels of listening

B. Six Elements of Music

1. Rhythm
2. Melody
3. Texture (monophonic, homophonic, polyphonic)
4. Dynamics (expression)
5. Form
6. Timbre (Performing media – Instruments, voices, ensembles)

C. Common Style Periods (as time permits)

1. Medieval Period (450-1450)
2. Renaissance Period (1450-1600)
3. Baroque Period (1600-1750)
4. Classical Period (1750-1820)
5. Romantic Period (1820-1900) Impressionism (a sub-category, bridging end of Romantic to 20th C.)
6. Modern & Post-Modern Music (1900 to present, previously called Twentieth Century Period)

Evaluation

- | | |
|------------------------------|--------|
| 1. Quiz #1 | 15 pts |
| 2. Listening Quiz #1 | 15 pts |
| 3. Paper #1 | 30 pts |
| 4. Quiz #2 | 15 pts |
| 5. Listening Quiz #2 | 15 pts |
| 6. Quiz #3 | 15 pts |
| 7. Listening Quiz #3 | 15 pts |
| 8. Paper #2 | 30 pts |
| 9. Listening Quiz #4 | 15 pts |
| 10. Final | 35 pts |
| 11. Service learning project | 50 pts |

200 pts.

* In-class oral presentations “due” on same day as written assignments.

A + = 245-250

A = 236-245

A- = 230-235

B+ = 224-229

B = 216-223

B- = 210-215

C+ = 204-209

C = 196-203

C- = 190-195

D+ = 183-189

D = 176-182

D- = 170-175

F = below 119

(If you miss a listening test, it will not be made up due to time constraints.)

Attendance

Students with perfect attendance will receive a bonus of 10 points (including no tardies or leaving class early.) The only excused absences are for college-required field trips (i.e. geology) or away games/meets for athletes and will require authentication.

Withdrawal

You may withdraw from this course up until the end of the seventh week. After that date, you may not withdraw and will receive a failing grade if you stop coming to class.

ADA Accommodations

If you have emergency medical information that should be shared, or if you require assistance in case the building should be evacuated, please make an appointment to see me as soon as possible during the office hours indicated in this syllabus.

Any student with a disability who may require some consideration or assistance in order to fully participate in this class should contact the Student Support Services.

Course calendar

Week: Topic

1. Introduction, Chap. 1, 2, 3 No class (Students go to Cannell Library to watch DVD of orchestra which is on reserve for this course. This DVD needs to be viewed before taking Quiz #1)
2. Chap. 4
3. Chap. 4, 5
4. Chap. 5, 6; Review for Quiz #1
5. Quiz #1; Chap. 7
6. Chap. 8, 9; (watch video excerpt of "For Unto Us a Child is Born" and DVD opera scene from "Farinelli")
7. Chap. 9, 10; Review for Listening Quiz #1
8. Listening Quiz #1; Chap. 10, 11 (watch video excerpt from "Don Giovanni")
9. Chapter 11, 12; review for Quiz #2; Paper #1 due
10. Quiz #2; Chap. 13
11. Chap. 14; review for Listening Quiz #2
12. Listening Quiz #2; Chap. 15
13. Chap. 15, 16
14. Chap. 16; review for Quiz #3
15. Quiz #3; Chap. 17; review for Listening Quiz #3
16. Listening Quiz #3; Chap. 18, 19 Paper #2 due;

PAPER/ORAL PRESENTATION #1 (Choose 1) – Palestrina, Vivaldi, Bach, Handel, Mozart, Haydn, Schubert, Beethoven, Berlioz, Felix Mendelssohn, Robert Schumann, Tchaikovsky (composers from Renaissance, Baroque, Classical, and Romantic Periods)

PAPER/ORAL PRESENTATION #2 (Choose 1) - Chopin, Puccini, Brahms, Mahler, Debussy, Stravinsky, Schoenberg, Prokofiev (composers from Romantic and Modern Periods)

Students may choose other important composers not on this list, but must have pre-approval from the instructor.

Listen to 2 (two) contrasting recordings of works by your selected composer not found in the text's representative recording(s) by this composer. After listening to your two selections, include commentary within your paper to support why this composer is remembered, what innovative compositional techniques he originated or excelled in using, what it is about the composer and his music that makes him so important, and how he made a lasting impact on the history of classical music. Both recordings must be cited in the paper's bibliography.

All papers must be 4-5 pages in length, typed in Times New Roman, 12 point only, and double-spaced. Margins should be standardized for the style of report you are using, and sources must be credited either in the text or by footnotes at the bottom of the page, using standard MLA or APA style. You may use only one non-encyclopedic source from the Internet and must give the complete URL address to be used. Please do not use the class textbook or quote me via your class notes. A bibliography must be attached in standard

form. Grammar, spelling, and proper term paper form will count. Do not use terms you do not understand. Do not include lists of the composer's works in the body of the paper. Any lists should be as an addendum and not counted as part of the 4-5 required pages.

Papers not turned in on time will be penalized one (1) letter grade (4 points). Papers will not be accepted more than one (1) day late. All papers must be turned in as "hard copies;" no e-mail papers allowed.

DO NOT PLAGIARIZE! Use quotations for direct quotes or paraphrase (use your own words), and credit the source. All paraphrased resource material should be properly cited. Plagiarism will earn a student a zero grade for the class, not just for the paper.

Successful completion of these papers fulfills all three of the course's student learning objectives: communication ability, life-long learning ability, and the critical thinking ability.

Composer Paper Assessment Criteria:

1. General overview of the composer's life (6pts)
2. Discussion of their primary musical works (1 in each genre, such as symphony, opera, concerto, mass, oratorio, etc.) using appropriate music terminology/vocabulary (6 pts)
3. *Impact of composer's influence on the musical period (4 pts)
4. Two recordings are cited and referenced appropriately in paper (3 pts)
5. Crediting of sources in text of paper using proper style (2pts)
6. Correct form of bibliography (min. 3 sources) 3 (pts)
7. Correct spelling, usage of words, overall neatness

Additional points will be subtracted for lack of source citations or for insufficient paper length.

ORAL PRESENTATION GUIDELINES AND ASSESSMENT CRITERIA

PAPER/ORAL PRESENTATION #1 (Choose 1) – Palestrina, Vivaldi, Bach, Handel, Mozart, Haydn, Schubert, Beethoven, Berlioz, Felix Mendelssohn, Robert Schumann, Tchaikovsky (composers from Renaissance, Baroque, Classical, and Romantic Periods)

PAPER/ORAL PRESENTATION #2 (Choose 1) - Chopin, Puccini, Brahms, Mahler, Debussy, Stravinsky, Schoenberg, Prokofiev (composers from Romantic and Modern Periods)

Composer Oral Presentation Assessment Criteria:

1. General overview of composer's life and position of importance in his/her musical time period. (10pts)
2. Discussion of composer's primary compositional genres with appropriate recorded examples as demonstration. (10 pts)
3. A bibliography with all materials and information cited correctly is given to the instructor at the time of the presentation. (5 pts)
4. Quality of oral presentation including preparation, usage of media, communication of content. (5 pts)

Presentations are to be 10-12 minutes in length, including audio/audio-visual examples.

CONCERT ATTENDANCE CRITIQUES (Concert critiques must be turned in as papers, not oral presentations.)

Concerts chosen should be classical and primarily feature music from any of the musical periods studied this term. All critiques must be 4-5 pages in length, typed, and double spaced. Include in your critique the following:

1. What concert you attended, the date, the location, and why you chose this concert.
2. Observations on the physical aspects (concert hall, dress, lighting, design, kinds of people

present, etc.) and how it affected your listening experience.

3. Musical observations: quality of performance, type of music, i.e., orchestral, vocal, etc. Use a minimum of ten (10) terms introduced in class lectures and/or the text to describe the music and to demonstrate your understanding and appreciation of the music performed. Underline or boldface the 10 terms.

4. Composer overview: Include a brief biographical sketch of each composer featured on the program, citing all sources, and including a bibliography in standard form. A minimum of three (3) sources should be used and only one may be an encyclopedia (such as Grove's, etc., but not Wikipedia). You may use only one source from the internet and must give the complete address to be used. The concert program or CD liner notes can be used. Please do not use the class textbook or quote me via your class notes. Grammar, spelling, and proper term paper form will count.

5. Tell if you enjoyed or did not enjoy the concert and why.

6. Describe how the information covered in class affected how you listened to this concert.

Include an observation on something you discovered or first learned about music and how you listen to it as a result of attending this concert.

7. Include a ticket stub, receipt, or concert program along with your report.

8. Papers not turned in on time will be penalized one (1) letter grade (4 points). Papers will not be accepted more than one (1) day late. All papers must be turned in as "hard copies;" no e-mail papers allowed.

Concert Critique Assessment Criteria:

1. Concert attended represents a musical period studied this term (5pts)

2. Critique includes a brief biographical sketch of each composer featured on the program (5 pts)

3. Critique includes a minimum of 10 correctly-used terms introduced in class lectures and/or the text to describe the music performed (underline or BF terms). (10 pts)

4. Crediting of sources in text of paper using proper style (3 pts)

5. Correct form of bibliography (min. of 3 sources) (2 pts)

6. Correct spelling, usage of words, overall neatness (3 pts)

7. Includes pertinent comments about how you felt or discovered about music performed at the concert (2 pts)

Total Additional points will be subtracted for lack of source citations or for insufficient paper length.

SERVICE LEARNING PROJECT:

Students will be broken into a set of four equal teams who will be assigned a service project. The intent of the service project is to bring the students to a fuller understanding of the role that music plays in the life of the community, to assess its cultural and social importance and to report back to the class the overall impact. The projects will be decided upon by the team itself, using guidelines provided by instructor. Each team will provide an oral presentation on the result of their project. Grading criteria will be the same as for oral presentations (above).

[Policies of the College of Arts and Sciences](#)
[\(Required on all COAS Syllabi\)](#)

[Classroom Behavior](#)

[The College of Arts and Sciences encourages classroom discussion and academic](#)

debate as an essential intellectual activity. It is essential that students learn to express and defend their beliefs, but it is also essential that they learn to listen and respond respectfully to others whose beliefs they may not share. The College will always tolerate diverse, unorthodox, and unpopular points of view, but it will not tolerate condescending or insulting remarks. When students verbally abuse or ridicule and intimidate others whose views they do not agree with, they subvert the free exchange of ideas that should characterize a university classroom. If their actions are deemed by the professor to be disruptive, they will be subject to appropriate disciplinary action, which may include being involuntarily withdrawn from the class.

Plagiarism and Cheating

Plagiarism is the presentation of someone else's work as your own. **1)** When you borrow someone else's facts, ideas, or opinions and put them entirely in your own words, you must acknowledge that these thoughts are not your own by immediately citing the source in your paper. Failure to do this is plagiarism. **2)** When you also borrow someone else's words (short phrases, clauses, or sentences), you must enclose the copied words in quotation marks as well as citing the source. Failure to do this is plagiarism. **3)** When you present someone else's paper or exam (stolen, borrowed, or bought) as your own, you have committed a clearly intentional form of intellectual theft and have put your academic future in jeopardy. This is the worst form of plagiarism.

Here is another explanation from the 2010, sixth edition of the *Manual of The American Psychological Association* (APA):

Plagiarism: Researchers do not claim the words and ideas of another as their own; they give credit where credit is due. Quotations marks should be used to indicate the exact words of another. *Each* time you paraphrase another author (i.e., summarize a passage or rearrange the order of a sentence and change some of the words), you need to credit the source in the text.

The key element of this principle is that authors do not present the work of another as if it were their own words. This can extend to ideas as well as written words. If authors model a study after one done by someone else, the originating author should be given credit. If the rationale for a study was suggested in the Discussion section of someone else's article, the person should be given credit. Given the free exchange of ideas, which is very important for the health of intellectual discourse, authors may not know where an idea for a study originated. If authors do know, however, they should acknowledge the source; this includes personal communications. (pp. 15-16)

Consult the Writing Center or a recommended guide to documentation and research such as the *Manual of the APA* or the *MLA Handbook for Writers of Research Papers* for guidance on proper documentation. If you still have doubts concerning proper documentation, seek advice from your instructor prior to submitting a final draft.

Penalties for Plagiarism: Should a faculty member discover that a student has committed plagiarism, the student will receive a grade of 'F' in that course and the

matter will be referred to the Honor Council for possible disciplinary action. The faculty member, however, has the right to give freshmen and sophomore students a “zero” for the assignment and to allow them to revise the assignment up to a grade of “F” (50%) if they believe that the student plagiarized out of ignorance or carelessness and not out of an attempt to deceive in order to earn an unmerited grade. This option is not available to juniors, seniors, or graduate students, who cannot reasonably claim ignorance of documentation rules as an excuse.

Penalties for Cheating: Should a faculty member discover a student cheating on an exam or quiz or other class project, the student will receive a “zero” for the assignment and not be allowed to make the assignment up. The incident must be reported to the chair of the department and to the Honor Council. If the cheating is extensive, however, or if the assignment constitutes a major grade for the course (e.g., a final exam), or if the student has cheated in the past, the student should receive an “F” in the course, and the matter should be referred to the Honor Council. Under no circumstances should a student who deserves an “F” in the course be allowed to withdraw from the course with a “W.”

A new grade to denote academic dishonesty is now available, a “M” for “Academic Misconduct.” It has the same effect as an “F” but will indicate on the transcript that the failure was due to academic misconduct.

Student Right of Appeal: Faculty will notify students immediately via the student’s TAMIU e-mail account that they have submitted plagiarized work. Students have the right to appeal a faculty member’s charge of academic dishonesty by notifying the TAMIU Honor Council of their intent to appeal as long as the notification of appeal comes within 3 business days of the faculty member’s e-mail message to the student. The *Student Handbook* provides details.

UConnect, TAMIU E-Mail, and Dusty Alert

Personal Announcements sent to students through TAMIU’s UConnect Portal and TAMIU E-mail are the official means of communicating course and university business with students and faculty – not the U.S. Mail and not other e-mail addresses. Students and faculty must check UConnect and their TAMIU e-mail accounts regularly, if not daily. Not having seen an important TAMIU e-mail or UConnect message from a faculty member, chair, or dean is not accepted as an excuse for failure to take important action. Students, faculty, and staff are encouraged to sign-up for *Dusty Alert* (see www.tamtu.edu). *Dusty Alert* is an instant cell phone text-messaging system allowing the university to communicate immediately with you if there is an on-campus emergency, something of immediate danger to you, or a campus closing.

Copyright Restrictions

The Copyright Act of 1976 grants to copyright owners the exclusive right to reproduce their works and distribute copies of their work. Works that receive copyright protection include published works such as a textbook. Copying a textbook without permission from the owner of the copyright may constitute copyright infringement. Civil and criminal penalties may be assessed for copyright infringement. Civil penalties include damages up to \$100,000; criminal penalties include a fine up to \$250,000 and imprisonment.

Students with Disabilities

Texas A&M International University seeks to provide reasonable accommodations for all qualified persons with disabilities. This University will adhere to all applicable federal, state, and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal education opportunity. It is the student's responsibility to register with the Director of Student Counseling and to contact the faculty member in a timely fashion to arrange for suitable accommodations.

Incompletes

Students who are unable to complete a course should withdraw from the course before the final date for withdrawal and receive a "W." To qualify for an "incomplete" and thus have the opportunity to complete the course at a later date, a student must meet the following criteria:

1. The student must have completed 90% of the course work assigned before the final date for withdrawing from a course with a "W", and the student must be passing the course;
2. The student cannot complete the course because an accident, an illness, or a traumatic personal or family event occurred after the final date for withdrawal from a course;
3. The student must sign an "Incomplete Grade Contract" and secure signatures of approval from the professor and the college dean.
4. The student must agree to complete the missing course work before the end of the next long semester; failure to meet this deadline will cause the "I" to automatically be converted to a "F"; extensions to this deadline may be granted by the dean of the college.

This is the general policy regarding the circumstances under which an "incomplete" may be granted, but under exceptional circumstances, a student may receive an incomplete who does not meet all of the criteria above if the faculty member, department chair, and dean recommend it.

Student Responsibility for Dropping a Course

It is the responsibility of the STUDENT to drop the course before the final date for withdrawal from a course. Faculty members, in fact, may not drop a student from a course.

Independent Study Course

Independent Study (IS) courses are offered only under exceptional circumstances. Required courses intended to build academic skills may not be taken as IS (e.g., clinical supervision and internships). No student will take more than one IS course per semester. Moreover, IS courses are limited to seniors and graduate students. Summer IS course must continue through both summer sessions.

Grade Changes & Appeals

Faculty are authorized to change final grades only when they have committed a computational error, and they must receive the approval of their department chairs and the dean to change the grade. As part of that approval, they must attach a detailed

explanation of the reason for the mistake. Only in rare cases would another reason be entertained as legitimate for a grade change. A student who is unhappy with his or her grade on an assignment must discuss the situation with the faculty member teaching the course. If students believe that they have been graded unfairly, they have the right to appeal the grade using a grade appeal process in the *Student Handbook* and the *Faculty Handbook*.

Final Examination

Final Examination must be comprehensive and must contain a written component. The written component should comprise at least 20% of the final exam grade. Exceptions to this policy must receive the approval of the department chair and the dean at the beginning of the semester.