Music Appreciation
MUSC-1100
Spring 2020  Section E02  3 Credits  01/04/2020 to 05/05/2020  Modified 01/04/2020

Description

A listener's guide to Western classical music styles through recordings, through live performances, and through other media. Meets Core area C Humanities and Fine Arts requirement.

Requisites
Prerequisites:

Corequisites:

Contact Information

Instructor: Dr. Molly M. Breckling
Email: mbreckli@westga.edu
Office: HUM 333
Phone: 678-839-2432

Please try to make contact via my westga.edu email first. I cannot receive notifications of emails sent through CourseDen, so I cannot respond as quickly.

Meeting Times

Our course is entirely online, so we will not have regular meeting times. It is expected, however, that you will participate in the course at least once per week and actively keep up the assignments.

Materials

Understanding Music: Past and Present
Author: Clark, Heflin, Kluball, and Kramer
Publisher: University of North Georgia Press

All materials are available free of charge on CourseDen. Please note: we will not simply be following the book from beginning to end, but we will be taking a more thematic approach, so consult your assignments regularly to ensure that you are preparing the correct materials.

Outcomes

Evaluation

Criteria
A = 100-90
B = 89.9-80
C = 79.9-70
D = 69.9-60
F = >59.9

Breakdown
Unit Discussions (5 in all): 5% each
Unit Quizzes (5 in all): 5% each
Listening paper: 10% (due February 14)
Elements project: 20% (due April 17)
Final Exam: 20% (due April 27)

Assignments

Paper: Listening Paper

Instructions

Pick a short piece of music that is similar to something we are studying in class (but that we AREN'T studying in class—check your syllabus). Listen to it once, noting its most interesting features. Listen to it again, noting its melody. Listen to it a third time, noting its rhythm. Listen to it additional times, noting aspects of its harmony, texture, and form and ways in which its music and any words work together to convey meaning.

Write up a description of the music, opening with one sentence that presents your interpretation of the piece. Follow that with sentences that use the musical vocabulary we have discussed in class to support your interpretation. Make sure to discuss at least three different musical elements (melody, harmony, rhythm, texture, and/or form) in your paragraph, which should be at least six sentences long.

Rubric

QEP Assessment Rubric for MUSC 1100: Music Appreciation

<table>
<thead>
<tr>
<th>SCORE</th>
<th>4=exceeds expectations</th>
<th>3=meets expectations</th>
<th>2=developing (does not meet expectations)</th>
<th>1=unsatisfactory (failing)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grade level</td>
<td>A (100-90)</td>
<td>B or C (89-70)</td>
<td>D (69-60)</td>
<td>F (59 or below)</td>
</tr>
<tr>
<td>Learning outcome I: Adapt written communication to specific purposes and audiences</td>
<td>Exhibits nearly error-free grammar and spelling with no major sentence level errors.</td>
<td>Exhibits sufficient control of standard written English, no more than one sentence level error/page, and other errors are only occasional and not evidence of patterned errors.</td>
<td>Exhibits significant patterns of major grammatical errors throughout and/or patterns of spelling errors.</td>
<td>Exhibits insufficient control of standard written English, resulting in substantial errors that cause confusion and/or incoherence.</td>
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<tr>
<td>Target: Writing in standard edited English that is appropriate for a college-level assignment and audience.</td>
<td>Opening sentence(s) exceed(s) expectations in assertion(s) and contextualization; subsequent sentences exceed expectations in their presentation of a robust and logically arranged synthesis in support of the rhetorical aim of the assignment.</td>
<td>Opens with sentence(s) of assertion and contextualization; subsequent sentences present a sufficiently and logically arranged synthesis in support of the rhetorical aim of the assignment.</td>
<td>Opening sentence(s) might not be clear or appropriate in assertion(s) and/or contextualization; subsequent sentences could lack synthesis and logical arrangement in support of the rhetorical aim of the assignment.</td>
<td>Might lack opening sentence(s) of assertion and contextualization; Exhibits little to no organization and logical arrangement and does not adequately support the rhetorical aim of the assignment.</td>
</tr>
<tr>
<td>Learning outcome II: Synthesize and logically arrange written presentations</td>
<td>Exceeds expectations in the understanding of pertinent supporting musical concepts and the use of them to according to the rhetorical aim of the assignment.</td>
<td>Shows understanding of pertinent musical supporting concepts and appropriately uses them according to the rhetorical aim of the assignment.</td>
<td>Supporting musical concepts might lack in their quality and/or quality, and they might inadequately support the rhetorical aim of the assignment.</td>
<td>Significantly lacking in quality and quantity of musical concepts; concepts do not support the rhetorical aim of the assignment.</td>
</tr>
<tr>
<td>Target: Writing that is well organized, logically arranged to support rhetorical purposes.</td>
<td>Shows nearly error-free grammar and spelling with no major sentence level errors.</td>
<td>Shows sufficient control of standard written English, no more than one sentence level error/page, and other errors are only occasional and not evidence of patterned errors.</td>
<td>Shows significant patterns of major grammatical errors throughout and/or patterns of spelling errors.</td>
<td>Shows insufficient control of standard written English, resulting in substantial errors that cause confusion and/or incoherence.</td>
</tr>
<tr>
<td>Learning outcome III: Recognize and identify appropriate topics for presentation in writing</td>
<td>Opening sentence(s) exceed(s) expectations in assertion(s) and contextualization; subsequent sentences exceed expectations in their presentation of a robust and logically arranged synthesis in support of the rhetorical aim of the assignment.</td>
<td>Opens with sentence(s) of assertion and contextualization; subsequent sentences present a sufficiently and logically arranged synthesis in support of the rhetorical aim of the assignment.</td>
<td>Opening sentence(s) might not be clear or appropriate in assertion(s) and/or contextualization; subsequent sentences could lack synthesis and logical arrangement in support of the rhetorical aim of the assignment.</td>
<td>Might lack opening sentence(s) of assertion and contextualization; Exhibits little to no organization and logical arrangement and does not adequately support the rhetorical aim of the assignment.</td>
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<tr>
<td>Target: Writing that exhibits appropriate knowledge of foundational musical concepts and the ability to use them in the evaluation of music.</td>
<td>Exceeds expectations in the understanding of pertinent supporting musical concepts and the use of them to according to the rhetorical aim of the assignment.</td>
<td>Shows understanding of pertinent musical supporting concepts and appropriately uses them according to the rhetorical aim of the assignment.</td>
<td>Supporting musical concepts might lack in their quality and/or quality, and they might inadequately support the rhetorical aim of the assignment.</td>
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Instructions

You will choose one of seven elements of music (Form, Timbre, Rhythm, Melody, Harmony/Texture). Identify a piece of music that you enjoy (in any style or genre you like, as long as it has not been studied in class) that does unusual things with that element. You will create a PowerPoint presentation of between 10-15 slides, describing how that element is used and what that contributes to the sound and overall meaning of the piece in question. Use images and sound to support your ideas.

You can describe other musical elements within your piece and how they help to contribute to the sound and meaning, but there should be one clear element that stands out as the primary topic of your presentation. You can also discuss meaning in terms of song lyrics, if applicable, but be careful not to let a description of song lyrics dominate your discussion. And remember, lyrics are NOT an element of music, so, while the words may lead you to your ideas, the music itself has to serve as evidence.

Examples of Approach (that cannot be used for the assignment)

“Tom’s Diner” by Suzanne Vega uses a purely monophonic texture. This is unusual among popular songs, as typically a voice is accompanied by instruments or other voices, creating some kind of harmony. In this song, the texture conveys the sense of intense loneliness being experienced by the protagonist in the song’s lyrics.

“Over the Rainbow” as performed by Judy Garland does a number of distinctive and evocative things with the melody. The song has two distinct sections: an A section, which is heard three times, is primarily legato, and begins with a large disjunct ascending interval, followed by a conjunct descending passage; and the B section, which is more staccato and features a sequence of alternating neighboring pitches, which gradually raise. The legato A sections emulate the arc of a rainbow with their smooth articulation and rising and falling shape. The B section, on the other hand, seems to represent the static and anticipatory nature of the protagonist’s current environment, which denotes both a lack of motion in the present, but also an anxious desire to move forward.

Rubric

Your work will be evaluated on the following criteria:

Proper Use of Musical Terminology (40%)

You should use musical terms to describe what you hear, and those terms should be descriptive enough, so that a listener can get an idea of what your selected piece sounds like simply from your description.

Discussion of Musical Meaning (20%)

Your presentation should seek to find a deeper meaning in your chosen work than one might simply find by reading the lyrics (if applicable). Give yourself the opportunity to really think about what the composer is trying to say, both in words and in musical sound. Further, be sure that your interpretation of the music is supported by musical evidence.

PowerPoint/Audio Visuals (20%)

Does the ancillary material you present help to further what you are telling us? You do not want to simply read the words you are projecting on a screen, but your visuals should provide the key ideas that you want to convey. Also, depending on length, you may not want to play an entire piece of music for us, but be sure to choose an excerpt that clearly demonstrates the points you are making.

Presentation (20%)

Your discussion should be engaging and insightful. Help us to understand why you enjoy the piece that you have chosen, and with luck, by the time you are finished, we will enjoy the piece as well.
<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>Orientation quiz</td>
<td>Orientation quiz must be complete by 11:59 pm on January 10, or you will be marked as &quot;Not Attending.&quot;</td>
</tr>
<tr>
<td>2</td>
<td>Reading and Initial Discussion 1 post</td>
<td>Read Unit I and listen to all embedded audio and begin to connect the elements of music, as discussed in the text, to the music you listen to every day. Initial posts for Discussion 1 are due no later than 11:59 pm on January 17</td>
</tr>
<tr>
<td>3</td>
<td>Reading, Discussion, and Quiz</td>
<td>Re-read any portions of Unit I that continue to confuse you, and ask questions if you have them. Responses to two classmates' discussion posts are due at 11:59 pm on January 24. Quiz 1 is due at 11:59 pm on January 24.</td>
</tr>
<tr>
<td>4</td>
<td>Reading and discussion</td>
<td>Read pp. 1-21 of Unit 2 and listen to all embedded audio, and begin to familiarize yourself with important composers, genres, and characteristics of the Baroque and Classical periods. Complete your initial post on Discussion 2 no later than at 11:59 pm on January 31.</td>
</tr>
<tr>
<td>5</td>
<td>Reading, discussion, and quiz</td>
<td>Read the remaining pages of Unit 2 and listen to all embedded audio, and familiarize yourself the the composers, genres, and characteristics of music in the Romantic and Contemporary periods. Respond to the discussion posts of at least two classmates by 11:59 pm on February 7. Complete Quiz 2 by 11:59 pm on February 7.</td>
</tr>
<tr>
<td>6</td>
<td>Reading and listening paper</td>
<td>Read the Introduction to Music in the Home on CourseDen and then pp. 1-8 in Unit 3 and listen to all embedded audio. Your listening paper is due in the CourseDen drop box no later than 11:59 pm on February 14 (as this is Valentine’s Day, you may want to complete the work early, as a hot date will not be a valid excuse for a late assignment).</td>
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<tr>
<td>7</td>
<td>Reading and Discussion</td>
<td>Continue reading Unit 3, pages 9-15 and listen to all embedded audio, to learn about domestic music of the Classical era. Complete your initial post in for Discussion 3 no later than February 21</td>
</tr>
<tr>
<td>8</td>
<td>Reading, discussion, and quiz</td>
<td>Finish reading Unit 3, pp, 16-30 and listen to all embedded audio, and learn about domestic music in the Romantic and Contemporary periods. Respond to the Discussion posts of at least two classmates by 11:59pm on February 28. Complete quiz 3 by 11:59pm on February 28.</td>
</tr>
<tr>
<td>9</td>
<td>Reading</td>
<td>Read the introduction to music on the theater stage on Course Den and then read pp. 1-15 of Unit 4 and listen to all embedded audio to explore opera of the Baroque period.</td>
</tr>
<tr>
<td>10</td>
<td>Reading and discussion</td>
<td>Read pp. 16-20 and listen to all embedded audio to understand opera in the Classical period. Complete your initial post for Discussion 4 no later than 11:59pm on March 13.</td>
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<tr>
<td>11</td>
<td></td>
<td>Complete the reading for Unit 4, pages 21-47 and listen to all embedded audio, and learn about opera and ballet from the Romantic and Contemporary periods. Respond to the discussion posts of at least two classmates no later than 11:59pm on March 27. Complete the Unit 4 quiz by 11:59pm on March 27.</td>
</tr>
<tr>
<td>Week 12</td>
<td>Reading</td>
<td>Read the Introduction of Concert Music on CourseDen and the read Unit 5, pp. 1-14 and listen to all embedded audio to learn about Concert music from the Baroque era.</td>
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<tr>
<td>Week 13</td>
<td>Reading and Discussion</td>
<td>Read pp, 15-36 in Unit 5 and listen to all embedded audio to learn about Concert Music of the Classical era. Complete your initial post for Discussion 5 no later than 11:59 pm on April 10.</td>
</tr>
<tr>
<td>Week 14</td>
<td>Reading and Project</td>
<td>Read pp, 37-51 in Unit 5 and listen to all embedded audio to learn about Concert Music of the Romantic era. Post your Elements Project in the CourseDen drop box no later than 11:59 pm on April 17.</td>
</tr>
<tr>
<td>Week 15</td>
<td>Reading, Discussion, and Quiz</td>
<td>Read pp, 57-69 in Unit 5 and listen to all embedded audio to learn about Concert Music of the Contemporary era. Respond the posts of at least two classmates for Discussion 5 no later than 11:59 pm on April 24. Complete Quiz 5 no later than 11:59 pm on April 24.</td>
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<tr>
<td>Week 16</td>
<td>Final Exam</td>
<td>Complete the final exam no later than 11:59 pm on April 27.</td>
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*Course Policies and Resources*

**Late work Policy**

Assignments must be turned in on time. Work that is submitted after that time, but within 24 hours will be deducted 10% of the final grade. Each 24 hours after the due date that passes before work is submitted will drop the grade by a further 10%. Work more than 10 days overdue will not be accepted. If extreme circumstances prevent you from submitted an assignment on time, contact the instructor as soon as possible to make alternate arrangements for turning in your work.

**Make-Up Exam Policy**

Make-up exams will not be offered except under extreme, documented circumstances. If you are unable to attend an exam, you must contact me by the end of that day to make alternate arrangements. If I do not hear from you by 11:59pm on the day of the exam, you will not be allowed to make it up. You will only be allowed one make-up exam during the course of the term, and only if you provide sufficient documentation to warrant to make-up.

*Institutional Policies*

**Online Courses**

UWG takes students’ privacy concerns seriously: technology-enhanced and partially and fully online courses use sites and entities beyond UWG and students have the right to know the privacy policies of these entities. For more information on privacy and accessibility for the most commonly used sites, as well as technology requirements visit the UWG Online (https://uwgonline.westga.edu/) site.

Students enrolled in online courses can find answers to many of their questions in the Online/Off-Campus Student Guide (http://uwgonline.westga.edu/online-student-guide.php).

If a student is experiencing distress and needs help, please see the resources available at the UWG Cares (http://www.westga.edu/UWGCares/) site. Online counseling (https://www.westga.edu/student-services/counseling/index.php) is also available for online students.

**Academic Support**
Accessibility Services: Students with a documented disability may work with UWG Accessibility Services to receive essential services specific to their disability. All entitlements to accommodations are based on documentation and USG Board of Regents standards. If a student needs course adaptations or accommodations because of a disability or chronic illness, or if he/she needs to make special arrangements in case the building must be evacuated, the student should notify his/her instructor in writing and provide a copy of his/her Student Accommodations Report (SAR), which is available only from Accessibility Services. Faculty cannot offer accommodations without timely receipt of the SAR; further, no retroactive accommodations will be given. For more information, please contact Accessibility Services (https://www.westga.edu/student-services/counseling/accessibility-services.php).

Center for Academic Success: The Center for Academic Success (http://www.westga.edu/cas/) provides services, programs, and opportunities to help all undergraduate students succeed academically. For more information, contact them: 678-839-6280 or cas@westga.edu.

University Writing Center: The University Writing Center (https://www.westga.edu/writing/) assists students with all areas of the writing process. For more information, contact them: 678-839-6513 or writing@westga.edu.

Honor Code

At the University of West Georgia, we believe that academic and personal integrity are based upon honesty, trust, fairness, respect, and responsibility. Students at West Georgia assume responsibility for upholding the honor code. West Georgia students pledge to refrain from engaging in acts that do not maintain academic and personal integrity. These include, but are not limited to, plagiarism, cheating, fabrication, aid of academic dishonesty, lying, bribery or threats, and stealing.

The University of West Georgia maintains and monitors a confidential Academic Dishonesty Tracking System. This database collects and reports patterns of repeated student violations across all the Colleges, the Ingram Library, and the School of Nursing. Each incidence of academic dishonesty is subject to review and consideration by the instructor, and is subject to a range of academic penalties including, but not limited to, failing the assignment and/or failing the course. Student conduct sanctions range from verbal warning to suspension or expulsion depending on the magnitude of the offense and/or number of offenses. The incident becomes part of the student’s conduct record at UWG.

Additionally, the student is responsible for safeguarding his/her computer account. The student’s account and network connection are for his/her individual use. A computer account is to be used only by the person to whom it has been issued. The student is responsible for all actions originating through his/her account or network connection. Students must not impersonate others or misrepresent or conceal their identities in electronic messages and actions. For more information on the University of West Georgia Honor Code, please see the Student Handbook (https://www.westga.edu/administration/vpsa/handbook-code-of-conduct.php).

UWG Email Policy

University of West Georgia students are provided a MyUWG e-mail account. The University considers this account to be an official means of communication between the University and the student. The purpose of the official use of the student e-mail account is to provide an effective means of communicating important university related information to UWG students in a timely manner. It is the student’s responsibility to check his or her email.

Credit Hour Policy

The University of West Georgia grants one semester hour of credit for work equivalent to a minimum of one hour (50 minutes) of in-class or other direct faculty instruction AND two hours of student work outside of class per week for approximately fifteen weeks. For each course, the course syllabus will document the amount of in-class (or other direct faculty instruction) and out-of-class work required to earn the credit hour(s) assigned to the course. Out-of-class work will include all forms of credit-bearing activity, including but not limited to assignments, readings, observations, and musical practice. Where available, the university grants academic credit for students who verify via competency-based testing, that they have accomplished the learning outcomes associated with a course that would normally meet the requirements outlined above (e.g. AP credit, CLEP, and departmental exams).

HB 280 (Campus Carry)

UWG follows University System of Georgia (USG) guidance: http://www.usq.edu/hb280/additional_information# (http://www.usq.edu/hb280/additional_information)
You may also visit our website for help with USG Guidance: https://www.westga.edu/police/campus-carry.php

Mental Health Support

If you or another student find that you are experiencing a mental health issue, free confidential services are available on campus in the Counseling Center. Students who have experienced sexual or domestic violence may receive confidential medical and advocacy services with the Patient Advocates in Health Services. To report a concern anonymously, please go to UWGcares.

Additional Items