



Course Information

FAR 103
Introduction to Fine Arts: Music
Summer 2017 (May 21-July 21, 2018)
3 Credits

Instructor Information

Professor Amy Guevara

Contact Information

Email Address: amy.guevara@doane.edu

Communicating with the Instructor

I am available via email for questions, concerns, and comments. The course will contain resources where we will communicate in regards to the content and assignments, but if you have a question requiring a direct answer, email is the most efficient way to contact me. I will usually respond to email from 8 AM to 5 PM on weekdays, and please allow 24 hours for me to respond.

If you have a question about the technology being used in the course, please contact the Doane College Help Desk for assistance (contact information is listed below).

Course Catalog Description

This course provides an introduction to the art of music as an expression of the cultures of civilizations, both East and West through selected examples of music literature.

Course Overview

Your typical week includes readings from the textbook, *The Enjoyment of Music*, 12th edition, (Forney, Dell'antonio, and Machlis), listening to music from different genres and time periods beginning with the Middle Ages, and writing Listening Reflections on the works using material learned in the class, as well as your personal reaction to the music.

Course Textbook and Materials

Required

Required Materials

Forney, Kristine & Machlis, Joseph. *The Enjoyment of Music: An Introduction to Perceptive Listening, Shorter*, shorter 12th Edition.

BE SURE TO PURCHASE THE SHORTER 12th EDITION.

The Enjoyment of Music is available in a variety of formats: loose-leaf, paperback, downloadable e-book, online-only e-book, etc. Regardless of which format you purchase, you will need a StudySpace PLUS account to access the online song excerpts that you are required to listen to. A StudySpace PLUS registration card should come bundled with the physical copy of the book listed above. If the format you purchased did NOT come with StudySpace PLUS, you may purchase access separately here: <http://books.wwnorton.com/books/detail.aspx?ID=23014> (ISBN: 601000000093415). If you prefer a CD, you can purchase audio CDs of the excerpts (ISBN 978-0-393-11837-7) here: <http://books.wwnorton.com/books/detail.aspx?id=21630>

Alternatively, if you would like an iPhone/iPad version of the book, one is available through Inkling (a free app in the App Store) and comes with all of the audio excerpts embedded in the text. **You do not need StudySpace PLUS if you purchase the iPad version.**

<https://www.inkling.com/store/book/the-enjoyment-of-music-kristine-forney-11th/>

NOTE: It's my opinion that the iPad version is the easiest to use because all of the musical examples and listening guides are embedded in the text.

Learning Goal/Objectives

By the end of this course students will:

1. **Become familiar with the basic elements of music (rhythm, melody, harmony, etc.).**
2. **Develop an awareness of how these elements are used in a variety of mediums (solo, choir, orchestra, etc.).**
3. **Develop an awareness of how these elements are used in a variety of historical periods and styles of music (Baroque, impressionism, Classical, etc.).**
4. **Develop listening techniques and music vocabulary so as to appreciate, understand, and describe the fundamental features of a musical composition.**

Outcomes Foundational Areas of Knowledge: This course meets the outcomes under the area of Human Creativity.

Human Creativity: Students will understand the complex layers of the creative process, its reflection of human society and its power to impact. Students will work to:

1. Interpret artistic and/or aesthetic expression
2. Use their insights to articulate the role of creativity in the examination of the human condition

The outcomes will be explored through reading about and listening to music as a significant form of creative human expression. Students will be assessed on both their acquired knowledge of music within a historical context, and their ability to perceive the elements of music (melody, harmony, rhythm, texture and form), as manipulated by composers and musicians, to create meaningful works of art analogous with human feeling.

Organization: The primary activity of this course will be to listen to as much music as possible. Of course, listening to music is enhanced by knowing what to listen for. Our textbook *The Enjoyment of Music* is an “introduction to perceptive listening.” The book contains multiple listening activities to help students develop their ability to perceive, understand and appreciate the music and music making.

The four main course activities will include:

- A. Reading assigned chapters in the textbook.
- B. Listening to and/or viewing a variety of musical performances.
- C. Reflecting (through written reflections) on compositions from the assigned listening using music terminology. Journal entries regarding questions from material learned each week.
- D. Assessments (examination of material covered in the chapters and a final listening exam)

A. Readings

Our textbook *The Enjoyment of Music* (referred to as *EoM*) will serve as the guide for our online class. Not only are the musical examples selected by the authors excellent, but the book and the materials have been thoughtfully adapted for use in online class offerings. The first section provides an overview of the materials of music. We will spend the first two weeks of class familiarizing ourselves with these fundamental musical concepts. Following this two week introduction *EoM* presents the development of music chronologically, through each of the main historical style periods. The rise of music as an art form parallels social, cultural and technical developments. Each part of the book begins with a “Prelude”—a brief overview of the forces of history that provided the conditions for the musical development that followed. Our online class is offered in a nine week time frame, making coverage of all aspects of the material in *EoM* impossible. Therefore some chapters have been omitted from the assignment list.

B. Listening

Knowledge of music through “perceptive listening” is the main feature of this online class.

The *Enjoyment of Music* is designed to provide students with guided listening opportunities.

All required listening is drawn from *EoM*. Some are part of “Playlists” to help students develop an informed perception of music. During the first two weeks all listening is drawn from the playlists, and is used to illustrate some musical concept (melody, rhythm, harmony, texture, form, expression, etc.)

Starting in the third week students are assigned specific pieces from *EoM*. The authors have included 65 listening guides and consider these guides as one of the most important features of the book. For our online course we have selected works as our primary listening assignments. These required pieces reflect a wide variety of styles and genres drawn from the 1,000 year history of Western music. Students will have the opportunity to select four additional pieces from remaining listening guides in *EoM*.

C. Reflections on compositions from the assigned listening.

During the week you are to pick one of the musical compositions to which you are listening and write a reflection on the piece. This assignment serves two purposes; 1) to ensure that you are listening and 2) to help me to assess your work and ultimately to encourage you to develop a deeper appreciation of music. There are ten assigned reflections due throughout the course. Six reflections are to be drawn from the required listening and four others you may select from the unassigned listening guides in the book. These assignments will not be shared with the class. I will look at these and provide you with feedback. **THESE MUST BE WRITTEN WITH PROPER PUNCTUATION, CORRECT SPELLING, CAPITALIZATION AND ORGANIZED ACCORDING TO THE RUBRIC POSTED ON BLACKBOARD.** I reserve the right to assign a failing grade to an assignment that is deemed unreadable due to these basic skills.

Journals

Each week I will post a journal question to which you will respond. The questions will derive from the material learned that week. Eight journal assignments will be assessed and factored into the final grade. We will communicate via the journal assignments with questions or comments you may have regarding the content of the course week by week. **THESE MUST BE WRITTEN WITH PROPER PUNCTUATION, CORRECT SPELLING, CAPITALIZATION, AND ORGANIZED ACCORDING TO THE RUBRIC POSTED ON BLACKBOARD.** I reserve the right to assign a failing grade to an assignment that is deemed unreadable due to these basic skills.

D. Exams

There will be four main assessments of your progress in this course. Three of the exams will be multiple choice tests drawn from the readings. The final exam will be a comprehensive multiple choice exam drawing questions from the text regarding the musical examples studied over the course. Each exam will be administered through Blackboard and will be timed. There will also be a window of time in which you may take the exam.

E. Course Schedule

The course work is laid out over the course of eight weeks with the last week to take the final exam and turn in last assignments. Journal assignments will begin immediately in the first week. Starting in the third week, the first of the ten listening reflections is due. There are four exams including a final. This means that there are, roughly, three assignments due every week. It is in your best interest not to fall behind.

Course Requirements

Online Course

This is an online course and therefore there will not be any face-to-face class sessions. All assignments and course interactions will utilize internet technologies.

Computer Requirements

This course requires that you have access to a computer that can access the internet. You will need to have access to, and be able to use, the following software packages:

- A web browser (Safari, Chrome or Mozilla Firefox)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Office/ Word

You are responsible for having a reliable computer and internet connection throughout the course.

Email and Internet

You must have an active Doane College e-mail account and access to the Internet. *All instructor correspondence will be sent to your **Doane University e-mail account**.* Please plan on checking your DU email account regularly for course related messages.

This course uses Blackboard for the facilitation of communications between faculty and students, submission of assignments, and posting of grades. The Blackboard Course Site can be accessed at <http://bb2.doane.edu>

Campus Network or Blackboard Outage

When access to Blackboard is not available for an extended period of time (greater than one entire evening - 6pm till 11pm) you can reasonably expect that the due date for assignments will be changed to the next day (assignment still due by midnight).

Attendance/Participation

Preparation for class means reading the assigned readings & reviewing all information required for that week. *Attendance* in an online course means logging into the Blackboard and on a regular basis and *participating* in the all of activities that are posted in the course.

Studying and Preparation Time

The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. You can expect to spend at least 10-15 hours per week on this class, in an eight week period.

Late or Missed Assignments

I will NOT accept late assignments. This course moves quickly and you must be in an environment in which you can turn your work in on time. Do not wait until the end of the course to turn in Listening Reflections and Journals- they will NOT be accepted past their due date. Exams will NOT be re-set. If you have internet that cuts out, make arrangements to take the exams in a location with extremely reliable internet.

In the event that you miss or fail an exam you have the opportunity to raise your grade by writing additional reflections on the music in the course textbook. For each additional reflection you can receive up to 3 points.

A second option would be to attend a live concert and write a reflection about it. To receive credit you must provide two things: a program of the concert and a reflection. You can receive up to four extra points.

Rewrites

In order for you to understand completely the idea behind the Listening Reflections, you may turn a draft in early for review, with the final copy turned in by the deadline stated. I will provide feedback on the assignment.

Submitting Assignments

All assignments, unless otherwise announced by the instructor, **MUST** be submitted via Blackboard. Each assignment will have a designated place to submit the assignment. All assignments **MUST** be written with proper punctuation, capitalization, and correct spelling and grammar. Your grade will reflect the time and effort with which you have completed the assignment.

Drop and Add dates

If you feel it is necessary to withdraw from the course, please contact your advisor for full details on the types of withdrawals that are available and their procedures.

Subject to change notice

All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.

Academic Integrity

All work submitted for this course must be entirely your own and done specifically for this course. Cheating includes such practices as copying answers from another student, providing answers, plagiarism, submitting work done for another course, or taking a picture of the exam questions. Cutting and pasting information from the internet into your work, is cheating. All work submitted will be sent through the Safe Assignment system which runs a scan throughout the internet. In the past, students who simply cut and paste their written reflections were caught by Safe Assignment. As well, often I will simply add the work submitted into a Google search. This too, will catch plagiarism. In the amount of time takes students to find the material, cut and paste it into a document, the paper could have been written. Simply put: **DO THE WORK.**

Academic Integrity Policy

In order for Doane College to provide, clarify, and preserve an atmosphere in which individuals can strive for academic excellence, the following policy is stated to deter acts of academic dishonesty. Academic dishonesty, the act of knowingly and willingly attempting or assisting others to gain academic success by dishonest means, is manifested in various measures. Gehring, et al, (1986) suggests that four categories of academic dishonesty exist:

Cheating

Fabrication

Facilitating academic dishonesty

Plagiarism

The college has chosen to identify those same categories and to apply them in a manner that is appropriate for the Doane setting. Provided with each category is the respective gathering definition and list of isolated, but not inclusive, examples of infractions. It must be noted that the essential, qualifying characteristic that must be implied with each is that the instructor must consider the alleged offense to be dishonest.

¹ Gehring, D, Nuss, E. M., & Pavela, G. (1986). Issues and perspectives on academic integrity. Columbus, OH: National Association of Student Personnel Administrators (NASPA).

Course Grading

Grades and Grading Scale

Assignment of letter grades is based on a percentage of points earned. The letter grade will correspond with the following percentages achieved. All course requirements must be completed before a grade is assigned.

There are 400 points possible. Final grades will be determined as follows:

| Grade | Points | Grade (cont.) | Points |
|-------|---------|---------------|-----------|
| A+ | 400-391 | C | 330-321 |
| A | 390-381 | C- | 320-311 |
| A- | 380-371 | D | 310-300 |
| B+ | 370-361 | F | below 300 |
| B | 360-351 | | |
| B- | 350-341 | | |
| C+ | 340-331 | | |

Summary of Assignments

| Assignment | Points | Due Date |
|-----------------------------------|----------|------------------------------------|
| Journal #1 | 10 | By 11:59 PM on Sunday, May 27 |
| Exam #1/Journal #2 | 60/10 | By 11:59 p.m. on Sunday, June 3 |
| Listening Reflection #1/Journal#3 | 10/10 | By 11:59 PM on June 10 |
| Listening Reflection #2/Journal#4 | 10/10 | By 11:59 PM on June 17 |
| Listening Reflection #3/Journal#5 | 10/10 | By 11:59 PM on June 24 |
| Exam #2 | 30 | By 11:59 p.m. on Sunday, June 24 |
| Listening Reflection #4/Journal#6 | 10/10 | By 11:59 PM on Tuesday, July 1 |
| Listening Reflection #5/Journal#7 | 10/10 | By 11:59 PM on July 8 |
| Listening Reflection #6/Journal#8 | 10 | By 11:59 PM on July 15 |
| Exam #3 | 30 | By 11:59 p.m. on Sunday, July 15 |
| Final Exam | 60 | By 11:59 p.m. on Saturday, July 21 |
| Student Selected Reflections (4) | 80 total | By 11:59 PM on Saturday, July 21 |

See the requirements for the specific Assignments on Blackboard.

Weekly Course Schedule

| Week | Topics/Lessons | Activities | Assignments |
|-------------------------|---------------------------|--|--|
| Week 1 May 21-27 | Materials of Music | Read: Prelude 1, Chapters 1-12 Listen to: Beethoven, Ode to Joy, (PL Chp.1) Bernstein, Tonight, (PL Chp.1) Haydn, Surprise Symphony, (PL Chp.3) Handel, Hallelujah Chorus (PL Chp.5) Tchaikovsky, March (PL Chp.6) | Watch Lecture Video Journal Question #1 due 11:59 PM Sunday, May 27. Introductory Video due 11:59 PM, May 27. Question: How do the components of music come together to form a cohesive form? Use a sentence or two regarding each component discussed in text: melody, rhythm and meter, harmony, organization of music, musical texture, and musical form. |
| Week 2 May 28-June 3 | Materials of Music | Read: Chapters 7-12 Listen to: Beethoven, Fur Elise (PL Chp.7) Rossini, William Tell Overt. (PL Chp.7) Bizet, Toreador, Carmen (PL Chp.8) Gota, Ghana, West Africa (PL Chp.9) Britten, The Young Person's Guide (PL Chp.11) In a Mountain Path (PL Chp.12) Avaz of Bayate Esfahan (PL Chp. 12) <u>Exam #1 on Materials of Music, Chapters 1-12</u> | Watch Lecture Video Journal Question #2 due 11:59 PM Sunday, June 3 Question: How do the topics discussed in the reading tie into the listening examples? There are six chapters and seven listening assignments; write a sentence or two using one listening assignment for one chapter, making sure you use all six chapters at the end of the paper. Combine the final two listening examples in one chapter. Exam on Materials of Music Timed test on Blackboard Must be completed by 11:59 PM Sunday, June 3 |

| Week | Topics/Lessons | Activities | Assignments |
|-------------------------------|-------------------------------|--|--|
| Week 3 June 4- June 10 | Medieval and Renaissance | <p>Read: Prelude 2, Chapters 13,15,16,18,19</p> <p>Listen to: Hildegard of <i>Bigen, Alleluia, o virga mediatrix</i>, LG2 Machaut, <i>Ma fin est mon commencement</i>, LG4 Arcadelt, <i>Il bianco e dolce cigno</i>, LG5 Palestrina, <i>Pope Marcellus Mass</i>, LG8</p> | <p>Watch Lecture Video Journal Question #3 due 11:59 PM, Sunday, June 10 Question: How does the Ars nova differ from the sixteenth-century madrigal?</p> <p>First Listening Reflection Due 11:59, Sunday, June 10 (see Listening Reflection Rubric)</p> |
| Week 4 June 11- June 17 | The Baroque Era | <p>Read: Prelude 3, Chapters 21,22,23,24,26,27</p> <p>Listen to: Purcell, <i>Dido and Aeneas</i>, LG11 Bach, <i>Cantata No.140 "Wachet auf"</i> LG12 Handel, <i>Messiah</i>, No.18 & No.44, LG13 Vivaldi, <i>Spring</i>, from <i>The Four Seasons</i>, LG16</p> | <p>Watch Lecture Video Journal Question #4 due 11:59 PM Sunday, June 17</p> <p>Question: How is the Hallelujah Chorus shaped differently than the Opening and Lament from Dido and Aeneas? What is the texture of each?</p> <p>Second Listening Reflection Due 11:59 PM Sunday, June 17</p> |
| Week 5 June 18- June 24 | Eighteenth-Century Classicism | <p>Read: Prelude 4, Chapters 28,29,30,33,34</p> <p>Listen to: Haydn, <i>Symphony No.100 in G Major (Military) II</i> LG19 Mozart, <i>Eine kleine Nachtmusick K.525 I and III</i> LG20 Beethoven, <i>Symphony No. 5 in C Minor, Op.67</i> LG23</p> <p><u>Exam #2 on Parts 2,3, and 4.</u></p> | <p>Watch Lecture Video Journal Question #5 due 11:59 PM Sunday, June 24 Question: How might musical structures from the Classical era be compared to a play, novel, movie or video game? Third Listening Reflection Due 11:59 PM Sunday, June 24 Exam on Parts 2, 3, and 4 Timed test on Blackboard Must be completed by 11:59 PM Sunday, June 24</p> |

| Week | Topics/Lessons | Activities | Assignments |
|------------------------------|------------------------------------|---|--|
| Week 6 June 25- July 1 | The Nineteenth Century | Read: Prelude 5, Chapters 36,37,38,39,41,43,45,47,49,51 Listen to: Schubert, <i>Elfking</i> LG26 Chopin, <i>Mazurka in Bb Minor</i> LG29 Berlioz, <i>Symphonie fantastique</i> LG32 Brahms, <i>Symphony No.3</i> LG34 Wagner, <i>Die Walkure, Act III</i> LG36 Debussy, <i>Prelude to "The Afternoon of a Faun"</i> LG40 | Watch Lecture Video Journal Question #6 due 11:59 PM Sunday, July 1 Question: How would you describe the expressive devices (melody and harmony, for example) of the Romantic symphony in comparison with those of the Classical symphony? Fourth Listening Reflection Due 11:59 PM Sunday, July 1 |
| Week 7 July 2- July 8 | Twentieth Century Modernism | Read: Prelude 6, Chapters, 53,56,58,59 Listen to: Stravinsky, <i>The Rite of Spring, Part 1, excerpts</i> LG44 Strayhorn, <i>Take the A Train</i> LG48 Gershwin, <i>Summertime</i> LG50 Copland, <i>Appalachian Spring</i> LG52 | Watch Lecture Video Journal Question #7 due 11:59 PM Sunday, July 8 Question: How does New Orleans jazz differ from big-band jazz? Fifth Listening Reflection Due 11:59 PM Sunday, July 8 |
| Week 8 July 9- July 15 | Postmodernism | Read: Prelude 7, Chapters 62,63,65,67 Listen to: Cage, <i>Sonata V, Sonatas and Interludes</i> LG55 Crumb, <i>Caballito negro</i> LG56 Bernstein, <i>Westside Story</i> LG57 Corigliano, <i>Prelude, from Mr. Tambourine Man</i> LG60 Williams, <i>Imperial March, The Empire Strikes Back</i> LG62 | Watch Lecture Video Journal Question #8 due 11:59 PM Sunday, July 15th Question: What are some of the most significant musical developments of the late twentieth century? Sixth Listening Reflection Due 11:59 PM Sunday, July 15 Timed Exam on Blackboard, Parts 5, 6, 7, and 8. Due 11:59 PM, Sunday, July 15 |

| Week | Topics/Lessons | Activities | Assignments |
|-------------------------------|----------------------------|--|--|
| Week 9 July 16- July 21 | Final Week of Class | <p>Pick four pieces of music from the Listening Guides that were NOT required. Listen and write a reflection.</p> <p>Extra credit 1: You have the opportunity to raise your grade by writing additional reflections with the music in the course textbook. For each additional reflection you can receive up to 3 points.</p> <p>Extra credit 2: You have the opportunity to raise your grade by attending a live concert. To receive credit you must provide two things: a program of the concert and a reflection. You can receive up to 4 extra points.</p> | <p>The final exam will be a comprehensive multiple choice exam drawing questions from the text regarding the musical examples studied over the course.</p> <p>Student Selected Listening Reflections due 11:59 PM Saturday, July 21.</p> <p>Final Exam:</p> <p>Timed test on Blackboard. Must be completed by 11:59 PM Saturday, July 21.</p> |

How to Succeed in this Course

- Check your Doane College email regularly
- Log in to the course web site daily
- Communicate with your instructor
- Create a study schedule so that you don't fall behind on assignments

Student Conduct Statement

Students are required to adhere to the behavior standards listed in **Doane College Policy Manual**

Appropriate classroom behavior is defined by the instructor. This includes the number and length of individual messages online. Course discussion messages should remain focused on the assigned discussion topics. Students must maintain a cordial atmosphere and use tact in expressing differences of opinion. Inappropriate discussion board messages may be deleted if an instructor feels it is necessary. Students will be notified privately that their posting was inappropriate.

Student access to the course Send Email feature may be limited or removed if an instructor feels that students are sending inappropriate electronic messages to other students in the course.

Syllabus Disclaimer

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes face-

to-face, via email or in the course site Announcements. Please remember to check your Doane College email and the course site Announcements often.

Technical Support Contact Information

For technical assistance 24 hours a day, 7 days a week, please contact the Doane College Technology Office Help Desk:

Phone: 402-826-8411
Email: helpdesk@doane.edu
Web: <http://www.doane.edu>

Accessibility Statement

In compliance with the Rehabilitation Act of 1973, Section 504, and the Americans with Disabilities Act of 1990, professional disability specialists and support staff at Doane College facilitate a comprehensive range of academic support services and accommodations for qualified students with disabilities. Doane College staff coordinate transition from high schools and community colleges, in-service training for faculty and staff, resolution of accessibility issues, community outreach, and collaboration between all Doane College regarding disability policies, procedures, and accommodations.