

Cover Sheet: Request 10769

MUL 2010 Experiencing Music

Info

Process	Course New/Close/Modify Ugrad Gen Ed
Status	Pending
Submitter	dos Santos, Silvio sjdossantos@ufl.edu
Created	2/10/2016 11:31:45 PM
Updated	3/9/2016 8:16:35 AM
Description	MUL 2010 is designed to examine how we experience music and how it teaches us about ourselves and our world. Exploring several approaches and perspectives for understanding music, this course illuminates how music both shapes and is shaped by social, political, national, and cultural forces. Examples of music from around the world demonstrate a wide range of musical experiences within different historical, geographical, and contemporary cultural settings. There are no pre-requisites for this course.

Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Music 011303000	Orr, Kevin R		2/11/2016
Deleted MUL 2010 Experiencing Music new syllabus.pdf					2/10/2016
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		2/11/2016
No document changes					
General Education Committee	Pending	PV - General Education Committee (GEC)			2/11/2016
No document changes					
Office of the Registrar					
No document changes					
Catalog					
No document changes					
College Notified					
No document changes					

Course|Gen_Ed|Recertification for request 10769

Info

Request: MUL 2010 Experiencing Music

Submitter: dos Santos, Silvio sjdossantos@ufl.edu

Created: 3/9/2016 8:19:01 AM

Form version: 2

Responses

Your Name

Response:
Silvio J dos Santos

Your Role in the Course

Indicate your role in the course (e.g., coordinator, instructor).

Response:
Coordinator

Course Prefix and Number

Enter the course prefix, course number, and lab code (if appropriate).

Response:
MUL20

Course Title

Enter the title of the course as it appears in the Academic Catalog.

Response:
Introduction to Music Literature (will change according to the present request)

Credit Hours

Select the number of credits awarded to the student upon successful completion.

Response:
3

Current GE Classification(s)

Indicate all of the currently-approved general education designations for this course.

Response:
H

WR Designation

What is the maximum WR designation ("words") for which this course is approved?

Response:

None

Course Delivery Method

Response:

Traditional

- *Traditional (i.e., more than 50% of scheduled class times requires face-to-face meetings on the main campus)*
- *Blended online or hybrid (i.e., 51%-99% of scheduled class time is online with the remaining class time requiring face-to-face meetings on the main campus)*
- *Fully online (100% of scheduled class time is online, although orientation, exams, or labs may require a campus presence)*
- *Other non-traditional delivery (e.g., off main campus, online with meetings off main campus, or self-paced instruction)*

How often is the course offered?

Describe the frequency at which the course is offered (e.g., every semester, once per year, every other year, less than once every two years)

Response:

every semester

Course Enrollment

Describe the typical enrollment per section. Provide a range if there is a large variation between sections.

Response:

350-500

Number of Sections

How many sections of the course are offered in a typical semester?

Response:

3-5

Maximum Number of Students per Instructor

Indicate the maximum number of students per instructor in any section.

Response:

300

How does the course meet program area objectives?

Describe how the course content meets the applicable general education program area objectives.

Response:

This course satisfies humanities (H) and international (N) requirements for general education:

"Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives." Courses with the International designation "provide instruction in the values, attitudes, and norms that constitute the contemporary cultures of countries outside the United States. These courses lead students to understand how geographic location and socioeconomic factors affect these cultures and the lives of citizens in other countries. Through analysis and evaluation of the students' own cultural norms and values in relation to those held by the citizens of other countries, they will develop a cross-cultural understanding of the rest of the contemporary world." A minimum grade of C is required for general education credit.

The objectives set forth by the Humanities and International designations will be accomplished through the new textbook for the course, *Music: A Social Experience* by Steven Cornelius/Mary Natvig, which presents music as a global art form tied to shared social experiences in diverse cultural contexts. Most importantly, this book seamlessly integrates in each chapter a critical approach to understanding the musical experience, investigating a particular topic within the musical culture of different countries. Week 7, "Music and Spirituality," for example, examines topics such as Tibetan Buddhist chant, music from the Christian Church, the song "Amazing Grace," and music from the Mevlevi Sufi Order. Every chapter uses examples from Western art music, popular music, and world music. The overall design of the course is as follows:

Four major units—comprising 3-4 chapters each—examine the experience of music within diverse socio-cultural contexts;

- Music Fundamentals Starting with recent news about music related to important socio-cultural and political issues, this unit discusses how music is experienced individually and culturally and explains classifications such as "world," "popular," or "art" music (Chapter 1: Musical Foundations); introduces students to an essential musical vocabulary (Chapter 2: Listening to Music); and demonstrates how to actively listen to pieces (Chapter 3: Three Listening Examples).
- Musical Identities explores how music expresses individual and collective identities, as well as how music influences expectations of identity, focusing on the relationships between music and ethnicity (Chapter 4), gender/sexuality (Chapter 5), and spirituality (Chapter 6).
- Musical Intersections focuses on music's relationship to social and political realms, including politics, ideology, and national identity (Chapter 7); war/conflict (Chapter 8); and love in its many forms (e.g. unrequited love, obsessive love, betrayal, and fidelity) (Chapter 9).
- Musical Narratives addresses the social experience of music through theater, film, dance, and the concert hall (Chapters 10, 11, 12, and 13, respectively); the history

of these genres, as well as the social and cultural aspects of them, are discussed and analyzed. The end of the course re-examines the role of music in major events, as conveyed in major newspapers or news organizations, using approaches discussed throughout the course.

Course Activities

Describe (or list) the course activities that assess the general education student learning outcomes.

Response:

A variety of activities, assignments, and assessments will measure the Student Learning Outcomes as follows:

- SLO 1 - Content: "Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area." Mastery of content will be measured primarily through chapter quizzes and exams: Students will use proper terminologies to describe musical styles and works, and explain their functions in society and culture. Multiple-choice quizzes will be used to assess and reinforce terminology. The exams include short answer and essay questions in which students synthesize the material in the context of a major unit, incorporating the concepts and terms presented in the chapters.
- SLO 2 - Communication: "Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area." Communication is primarily assessed through students' original posts and responses on the discussion boards, as well as writing projects to topics connected to major issues discussed in class and their experience with live music. The writing assignments will be assessed for content, grammar, style, and use of proper terminologies for discussing music within diverse cultural and historical contexts.
- SLO 3- Critical Thinking: "Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area." Through guided topics, students will analyze and interpret music's role in global and intercultural realms. Discussion prompts in Canvas are open-ended, designed to have students present their interpretation of the topic as well as interact with and respond to the discussion board posts.

Differences Between Sections

Describe any differences in course content, textbook, delivery method, assignments, assessments, etc. between semesters and between sections in any given semester.

Response:

Both the live and online versions will deliver the same content through the same textbook. The assessment methods will also be similar. The only difference will be the report on the attendance of a live concert, which may be replaced by an evaluation of a video performance with the instructor's permission.

To the Members of the General Education Committee

From Silvio dos Santos

March 9, 2016

Thank you for all your suggestions for improving the syllabus for MUL 2010 during the last GenEd Committee meeting. I have addressed your comments as follows:

Textbook

Clarifies the textbook requirements and provides a rationale for the need to purchase both the book and CD set.

General Education Objective and SLOs

Provides a breakdown of the General Education objectives for the Humanities (H) and International (N); and describes the Student Learning Objectives according to the requested designations, as well as the assessment methods.

Assessment

Edited out the inconsistencies from the previous versions of the syllabus

Schedule of Topics

Provides a weekly overview of the lectures, illustrating the topics that satisfy the Humanities and International designations for the course, and provides a list of required readings and listening. It also reminds students of the assessments.

MUL 2010 Experiencing Music

Rationale for new name and content

In order to accommodate the recent curricular changes imposed by the State of Florida and the new requirements for general education courses, the School of Music is requesting to change the name of MUL 2010 from “Introduction to Music Literature” to “Experiencing Music.” This change reflects the newly updated content for the course (see attached syllabus), which brings it in line with the goals and objectives of the Humanities (H) and International (N) designations of a general education course. We are also requesting the elimination of the Writing (W) designation.

The objectives set forth by the Humanities and International designations will be accomplished through the new textbook for the course, *Music: A Social Experience* by Steven Cornelius/Mary Natvig, which presents music as a global art form tied to shared social experiences in diverse cultural contexts. Most importantly, this book seamlessly integrates in each chapter a critical approach to understanding the musical experience, investigating a particular topic within the musical culture of different countries. Week 7, “Music and Spirituality,” for example, examines topics such as Tibetan Buddhist chant, music from the Christian Church, the song “Amazing Grace,” and music from the Mevlevi Sufi Order. Every chapter uses examples from Western art music, popular music, and world music. The overall design of the course is as follows:

Four major units—comprising 3-4 chapters each—examine the experience of music within diverse socio-cultural contexts;

- **Music Fundamentals** Starting with recent news about music related to important socio-cultural and political issues, this unit discusses how music is experienced individually and culturally and explains classifications such as “world,” “popular,” or “art” music (Chapter 1: *Musical Foundations*); introduces students to an essential musical vocabulary (Chapter 2: *Listening to Music*); and demonstrates how to actively listen to pieces (Chapter 3: *Three Listening Examples*).
- **Musical Identities** explores how music expresses individual and collective identities, as well as how music influences expectations of identity, focusing on the relationships between music and ethnicity (Chapter 4), gender/sexuality (Chapter 5), and spirituality (Chapter 6).
- **Musical Intersections** focuses on music’s relationship to social and political realms, including politics, ideology, and national identity (Chapter 7); war/conflict (Chapter 8); and love in its many forms (e.g. unrequited love, obsessive love, betrayal, and fidelity) (Chapter 9).
- **Musical Narratives** addresses the social experience of music through theater, film, dance, and the concert hall (Chapters 10, 11, 12, and 13, respectively); the history of these genres, as well as the social and cultural aspects of them, are discussed and analyzed. The end of the course re-examines the role of music in major events, as conveyed in major newspapers or news organizations, using approaches discussed throughout the course.

A variety of activities, assignments, and assessments will measure the Student Learning Outcomes as follows:

General Education Objectives for Humanities (H) and International (N):

- (H) To introduce key themes, principles and terms in the discipline of music
- (H+N) To present the historical and cultural contexts of musical styles and genres from around the world, from the Medieval to the present times
- (H + N) To explore ways of listening to and thinking about music from a variety of time periods and cultures
- (H) To present interdisciplinary perspectives for the interpretation of musical experiences
- (N) To identify, describe, and explain values, attitudes and norms as reflected in music and promote cultural and historical understanding through musical knowledge
- (H + N) To promote intercultural communication through writing about music and society in a variety of national and regional contexts

General Education Student Learning Outcomes and Assessment:

- (H) Content: Students will be able to identify, describe and interpret musical works from around the world within their cultural and historical contexts, while using discipline-specific terminologies. Mastery of content will be measured primarily through exams and chapter quizzes.
- (N) Content: Students will be able to identify music from different cultures and societies, from the past and present and discuss how social structure and status of different groups inform the musical experience. Students will be assessed on use of proper terminologies to describe musical styles and works, and explain their functions in society and culture through the exams and quizzes, as well as the writing assignments.
- (H + N) Critical Thinking: Through a variety of musical experiences, students will analyze and evaluate their own cultural norms and values in relation to those of other cultures and diverse groups in the United States and abroad. Topics include Music and Ethnicity in the contemporary United States, West Africa, and Europe; Music and Gender, particularly the role of women in musical arts in the United States, Bali, and Romania; Music and Spirituality in Tibet, the United States and Europe, from the Medieval to the present, among others.
- (H) Critical Thinking: Students will be equipped with skills for listening and understanding music from a variety of traditions, including classical, popular, and world music and be able to make connections between musical experience and life experience.
- (H and N) Communication: Students will communicate knowledge about music within cultural settings from around the world and express thoughts and reasoning about live musical experiences in writing, according to the best academic standards. These communications will be evaluated through exam essay responses, discussion boards on Canvas, live performance response papers, and two writing assignments.

MUL 2010 Experiencing Music (section XXXX)

Time: MWF, period 3 (9:35-10:25am)

Location: MUB 101

Summer 2016

Instructor

XXXX XXX

Email: XXXX@XXX.XXX

Phone

Office Hours

Teaching Assistants

1. XXXX XXX

Email

Office Hours:

2. XXXX XXX

Email

Office Hours

Course Description

MUL 2010 is designed to examine how we experience music and how it teaches us about ourselves and our world. Exploring several approaches and perspectives for understanding music, this course illuminates how music both shapes and is shaped by social, political, national, and cultural forces. Examples of music from around the world demonstrate a wide range of musical experiences within different historical, geographical, and contemporary cultural settings. There are no pre-requisites for this course.

Required Textbook

Cornelius, Steven, and Mary Natvig. *Music: A Social Experience* & accompanying 4-CD set. Pearson, 2012. Print and E-text versions are available. ISBN: 9780205900978. The textbook will be available at the UF-bookstore: ufl.bkstr.com

The textbook and CD set provide critical background information and materials discussed in the lectures. Students are required to complete the assigned reading and listening materials in advance to the dates for which they are assigned.

Online Access

Canvas (E-learning) (<https://lss.at.ufl.edu/>) is an important online component of the course. The most current information about the course requirements and listening lists will be posted here, including copies of the syllabus, course schedule, details about writing assignments, and other resources. Grades will be available periodically throughout the semester.

General Education and Student Learning Outcomes

This course satisfies humanities (H) and international (N) requirements for general education:

“Humanities courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases, and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.”

Courses with the International designation “provide instruction in the values, attitudes, and norms that constitute the contemporary cultures of countries outside the United States. These courses lead students to

understand how geographic location and socioeconomic factors affect these cultures and the lives of citizens in other countries. Through analysis and evaluation of the students' own cultural norms and values in relation to those held by the citizens of other countries, they will develop a cross-cultural understanding of the rest of the contemporary world." A minimum grade of C is required for general education credit.

General education Student Learning Outcomes (SLOs) describe the knowledge, skills, and attitudes that students are expected to acquire while completing a general education course at the University of Florida. These outcomes fall into three areas: content, communication, and critical thinking.

- Content: "Students demonstrate competence in the terminology, concepts, methodologies and theories used within the subject area."
- Communication: "Students clearly and effectively communicate knowledge, ideas, and reasoning in written or oral forms appropriate to the subject area."
- Critical Thinking: "Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the subject area."

General Education Objectives for Humanities (H) and International (N):

- (H) To introduce key themes, principles and terms in the discipline of music
- (H+N) To present the historical and cultural contexts of musical styles and genres from around the world, from the Medieval to the present times
- (H + N) To explore ways of listening to and thinking about music from a variety of time periods and cultures
- (H) To present interdisciplinary perspectives for the interpretation of musical experiences
- (N) To identify, describe, and explain values, attitudes and norms as reflected in music and promote cultural and historical understanding through musical knowledge
- (H + N) To promote intercultural communication through writing about music and society in a variety of national and regional contexts

General Education Student Learning Outcomes and Assessment:

- (H) Content: Students will be able to identify, describe and interpret musical works from around the world within their cultural and historical contexts, while using discipline-specific terminologies. Mastery of content will be measured primarily through exams and chapter quizzes.
- (N) Content: Students will be able to identify music from different cultures and societies, from the past and present and discuss how social structure and status of different groups inform the musical experience. Students will be assessed on use of proper terminologies to describe musical styles and works, and explain their functions in society and culture through the exams and quizzes, as well as the writing assignments.
- (H + N) Critical Thinking: Through a variety of musical experiences, students will analyze and evaluate their own cultural norms and values in relation to those of other cultures and diverse groups in the United States and abroad. Topics include Music and Ethnicity in the contemporary United States, West Africa, and Europe; Music and Gender, particularly the role of women in musical arts in the United States, Bali, and Romania; Music and Spirituality in Tibet, the United States and Europe, from the Medieval to the present, among others.
- (H) Critical Thinking: Students will be equipped with skills for listening and understanding music from a variety of traditions, including classical, popular, and world music and be able to make connections between musical experience and life experience.

- (H and N) Communication: Students will communicate knowledge about music within cultural settings from around the world and express thoughts and reasoning about live musical experiences in writing, according to the best academic standards. These communications will be evaluated through exam essay responses, discussion boards on Canvas, live performance response papers, and two writing assignments.

Assessment:

Exams

There will be two exams based on class lectures, assigned readings, and listening examples.

Performance attendance and report

One of the most important aspects of music is the experience of live performances. Documented attendance to one live music performance during the semester will count for 10% of your grade. To earn this credit, you must write a short critical report (ca. 300 words) using some of the perspectives discussed in class. The reports must be uploaded to Canvas no later than a week after the performance date. A list of approved performances will be posted on Canvas, including many free performances at the School of Music. Students with a verifiable inability to attend a live performance will have the option to write a report on a pre-recorded video performance approved by the instructor. Individual work is expected and reports will be submitted through Turnitin.

Writing Assignments

All writing must follow the rules of standard English, and will be evaluated with respect to proper spelling, grammar, punctuation, word usage, clarity, coherence, and organization. Writing is an important form of communication, especially in academia, so all written work should be at the highest level. The writing assignments for the course is as follows:

For the **Writing Assignment 1** students will select a piece of music and discuss their own cultural experience of it. A short essay (300-400 words) will describe and summarize the work's key features and create a narrative exploring its meaning.

The **Writing Assignment 2** will focus on a musical work or event containing cross-disciplinary or intercultural content. A longer essay (500-750 words) will expand on the ideas presented in class while providing a critical analysis of the work as part of an interconnected world.

Full instructions on both papers will be provided in the initial weeks of the course and on Canvas, including a rubric for grading the writing assignments.

All students are encouraged to use the services provided by the UF Writing Studio (<http://writing.ufl.edu>). The Writing Studio contains valuable resources, such as writing assistance and citation guides, and many helpful videos on subjects such as time management, note taking, citation/plagiarism, study tips, and more. The course site includes links to common mechanical errors and several online resources.

Evaluation

The grades for this course will be broken down as follows:

15% = Fifteen (unannounced) weekly quizzes (1% each)

5% = Writing Assignment 1, written according to guidelines presented during the course

10% = Writing Assignment 2, written according to guidelines presented during the course

10% = Concert attendance and critical report

30% = Exam I

30% = Exam II

Final grades will be calculated according to the scale below. You are responsible for keeping track of your progress throughout the semester – the Gradebook in Canvas will show your up-to-date grade. If you are doing poorly near the withdrawal deadline, feel free to discuss your progress with the instructor and the best course of action.

Grading scale*

A	95-100	Goes above and beyond all requirements and expectations
A-	91-94	Exceeds all requirements and expectations
B+	88-90	Nearly exceeds all requirements and expectations.
B	84-87	Meets all the requirements and expectations
B-	81-83	Nearly meets all the requirements and expectations
C+	78-80	Meets most of the requirements and expectations.
C	74-77	Nearly meets most of the requirements and expectations
C-	71-73	Meets very few of the requirements and expectations
D+	68-70	Meets nearly none of the requirements and expectations
D	64-67	Meets virtually none of the requirements and expectations
D-	61-63	Does not meet requirements and expectations
E	60 or below	Failure

* Please keep in mind that C- is not a passing grade. Information on the conversion of grades to the University of Florida's grade point averages can be found at <<http://www.isis.ufl.edu/minusgrades.html>>.

NOTE: Specific grade questions and concerns will only be discussed with the student. Due to the 1974 Family Educational Rights and Privacy Act, the instructor cannot and will not discuss your progress or grades with your parents. For more information on FERPA, please visit <http://www.registrar.ufl.edu/ferpa.html>. Any correspondence received from your parents/guardians will be responded to with a link to the FERPA information site and nothing more.

Attendance

Consistent and punctual attendance is expected for every class meeting, and student participation is integral to the effectiveness of the course. **Attendance will be taken via short quizzes on randomly chosen days within each week.** Missed work, quizzes, or exams as a result of unexcused absences or tardiness **will** reduce your grade. Excused absences will require proper documentation. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification to instructor, 4) a religious holiday observance with a two-week prior notification to instructor, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to absence. You are fully responsible for all assigned work regardless of attendance or punctuality. Excused absences are consistent with the university policies in the undergraduate catalog and require proper documentation.

Make-ups for exams and other missed assignments are given only for excused absences. Failure to appear for an exam without prior arrangement will result in an E for that exam. Make up exams will only be administered under unusual and **documented** circumstances consistent with the University. See <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> of Florida's Attendance policy.

Late Policy

Assignments are due by the assigned time/date. You must submit an electronic copy to the Canvas course website. Late work will receive a 10% deduction of its grade per day it is late, unless the lateness is a result of an excused documented circumstance.

Conduct

Disrespectful behavior by any student to a fellow classmate, teaching assistants, or the instructor is unacceptable under any circumstances. Such behaviors include, but are not limited to, arriving late/leaving early, sleeping in class, text messaging, doing non-course related reading/homework, and discrimination of any type. **Laptops, cell phones, and iPods are to be silenced and put away for the duration of class. Unauthorized recording of the lectures is not permitted.** In any such case, the instructor may ask the student(s) to leave the classroom. Your discussions and views will be heard and respected if delivered in a respectful manner.

Academic Honesty

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. PLAGIARISM OR CHEATING **WILL** RESULT IN A FAILING GRADE FOR THE PLAGIARIZED ASSIGNMENT, AND POSSIBLY THE COURSE. If you are uncertain about these guidelines, please see me. **Ignorance to UF regulations is no excuse.**

UF students are bound by The Honor Pledge, which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Accommodations

Students requesting classroom accommodations must first register with the Disability Resource Center (0001 Reid Hall; 352.392.8565; www.dso.ufl.edu/drc) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively.

Additional Resources

The following resources are available on campus for students having personal problems that affect academic performance or difficulty defining career and academic goals:

- University Counseling Center for personal and career counseling; 301 Peabody Hall, 392-1575.
- Student Mental Health for personal counseling; Student Mental Health Care Center, 392-1171.
- Center for Sexual Assault/Abuse Recovery Services, Student Health Care Center, 392-1161.
- Career Resource Center, career development assistance and counseling; Reitz Union, 392-1601.

Online Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or

three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

Critical Dates [specific dates will be posted according to the class schedule and term]:

Week 7: Exam I

Week 10: Writing Assignment 1 due

Week 14: Writing Assignment 2 due

Week of Finals: Exam II

COURSE SCHEDULE

Remember: Reading the assigned chapters of the textbook and listening to the music examples before the first lecture of the week is required. Weekly quizzes, given on random days of the week, will assess the General Education SLOs for content and check attendance.

Unit I. Music Fundamentals

Week 1. Starting the discussion: Music in Recent News

Goals: To introduce the major topics and issues related to music and society, and how to experience of music through active listening that explores topics suggested in musical works (links posted on Canvas).

Lectures will introduce issues such as:

1. Music, Terrorism, and International Politics

Read: Protests at the Metropolitan Opera after the Production of John Adams's *Death of Klinghoffer*, *NYT* October 21, 2014

Watch: <http://nyti.ms/1yfMZSN>

2. Music, Patriotism, Censorship, and the First Amendment

Read: Report on Dixie Chicks on President Bush and the Iraqi War (2003) on CNN

Watch: Interview with Diana Sawyer, <https://www.youtube.com/watch?v=C8X9-SD0HTA>

3. Music and the US Legal System

Read: Music as Evidence of Crime on the *New York Times* and *Slate*

Watch: PBS Newshour story, <https://www.youtube.com/watch?v=0S180wKjBjY>

Week 2. What is music? How do we experience it?

Lectures will introduce music as a social and cultural object of study and introduce various ways of understanding music. Students will learn proper terminologies and classification of music from the classical and popular traditions, as well as world music.

Read: "Experiencing music" (chapter 1)

Week 3. How does music communicate meaning?

Lectures will help students develop active listening, with particular attention to the elements of music, and explore the relationships between musical sound and musical meaning. Examples of music from the United States, India and Europe examine the construction of meaning through harmony and rhythm.

Read: "Listening to music" (chapter 2)

Required Listening: Gershwin's "Summertime," Tyagaraja's *Manasu Visaya*, The McCoys' "Hang on Sloopy", Palestrina's Kyrie, and "Amazing Grace" and "His First Hunt," a native American song from Canada.

Week 4. How can musical elements convey social meaning?

Lectures will summarize how the ideas introduced in the previous chapters can be applied to examples from three different musical traditions as experienced today: Examples include music from Germany, Japan, and the United States.

Read: "Three listening examples" (chapter 3)

Required Listening: Gershwin's "Summertime," "Nesaza Shirabe" (traditional Japanese shakuhachi), "Amazing Grace," J. S. Bach's Bouree (BWV 996), Arlen and Harburg's "Over the Rainbow,"

Unit II. Musical Identities

Week 5. Music as expression of ethnicity and culture

Lectures will demonstrate the ways in which music reflects ethnic identity and values and the ways in which music crosses cultural and social boundaries in the contemporary world. Musical examples from the African Diaspora in the United States, West Africa, and Europe illustrate musical expression of ethnicity in a select times and places.

Read: “Music and Ethnicity” (chapter 4)

Required Listening: “Kelefabá” and Kuruntu Kelafá” performed by Foday Musa Suso, B. B. King’s “Sweet Little Angel,” Duke Ellington’s “Caravan,” Ravel’s “Habanera,” William Grant Still’s “Afro-American” Symphony, Bartok’s “Allegro Barbaro,” and “Peretz-Tants” performed by The Klezmatiks

Week 6. Can music be masculine or feminine? Can it express gender identity?

Lectures will help students understand the relationships between gender, music, and culture. Guided listening examples from contemporary American popular music, Balinese Gamelan, as well as nineteenth-century opera illustrate how important trends, composers, and compositions reflect cultural understanding about genre.

Read: “Music and Gender” (chapter 5)

Required Listening: “Respect” as recorded by Aretha Franklin. Women’s gamelan *Mekar Sari*, a Romanian lament for a dead brother “Ma Guarita,” “Habanera” from Bizet’s *Carmen*, an excerpt Wagner’s *Siegfried*, and Mozart’s “Non so piu cosa son” from *The Marriage of Figaro*

Week 7. Is there a difference between spiritual music and religious music?

Lectures will examine how music is used to express spirituality, and the musical relationships between the sacred and the secular. Guided listening examples of music from the Christian tradition, from the Middle Ages to the present, Buddhist Chant, Mevlevi Sufi, and Jewish songs exemplify different spiritual traditions in music.

Read: “Music and Spirituality” (chapter 6)

Required Listening: *Yamantaka* (excerpt) from the Gyuto Monks, “Amazing Grace” (three different versions), Kyrie Eleison (two versions), J.S. Bach’s St. Matthew Passion, “Naat-I Sherif,” and “Kol Nidre” (two versions)

**** Exam I ****

Unit III. Musical Intersections

Week 8. What kinds of music might be considered political? How might music move us to embrace or reject political ideas?

Lectures will explore overt and hidden political meanings in music and show how music has been used for political aims. Examples of the French, German, and American national anthems (including the notorious version by Jimmy Hendrix), as well as guided listening of music from the nineteenth-century Europe, and contemporary China and the United States demonstrate how music helps form, reflect, and alter national identity.

Read: “Music and Politics” (chapter 7)

Required Listening: The national anthems of the United States, Germany, and France, Borodin’s *In the Steps of Central Asia*, excerpts from the Beijing Opera, Koutev’s “Dilmano, Dilbero,” Beethoven’s Symphony No. 9 (fourth movement), and “El Himno Zapatista”

Week 9. How does music impact war? How does war impact music?

Lectures will help student understand the ways music supports, protests, mourns, and remembers war.

Guided musical examples illustrate how music reflects human responses to select wars and conflicts from the sixteenth-century France to the Vietnam War.

Read: "Music and War" (chapter 8)

Required Listening: Janequin's "La Guerre," Ballad of the Green Berets," John Hewitt's "All quiet along the Potomac tonight," Arapaho and Comanche Ghost Dance Songs, Messiaen's *Quartet for the End of Time*, Britten's *War Requiem*, and Penderecki's *Threnody for the Victims of Hiroshima*

Week 10. How do love songs reflect different social norms across cultures?

Lectures will examine the expression of love in musical settings from various time periods and genres and hear how different aspects of love can be portrayed musically. Examples from France, Germany, Italy, and the United States illustrate how music reflect aspects of love, such as desire, obsession, betrayal, and remorse in various time periods.

Read: "Music and Love" (chapter 9)

Required Listening: Busnoys "Je ne puis vivre ainsy toujours," Schubert's "Gretchen am Spinnrade," Puccini's "Un bel di, vedremo" from *Madama Butterfly*, Hank Williams's "Cold, Cold Heart," Gugliemi's and Piaf's "La vie en rose"

***** Writing Assignment 1 due *****

Unit IV. Musical Narratives**Week 11. What is the appeal in musicals? How do they reflect racial and social issues in contemporary America?**

Lectures will help students understand how social issues are reflected in musical theater. Guided listening examples from musicals of several time periods illustrate the development of musicals in the United States.

Read: "Music and Broadway" (chapter 10)

Required Listening: Excerpts from Sondheim's *Sweeney Todd*, Kern's and Hammerstein's *Show Boat*, and Bernstein's *West Side Story*

Week 12. Music and plot narratives in films

Lectures will explore ways that music communicated cinematic characters, action, mood, and emotion.

Guided listening examples from the early Hollywood films to John Williams's most recent sound tracks, as well as the examples from contemporary Bollywood films illustrate the ways in which music participates in the plot and narratives of films.

Read: "Music and Film" (chapter 11)

Required Listening (video excerpts are widely available on the internet): John Williams soundtrack to *E.T.: The Extra-Terrestrial*, *Metropolis* (1927), Opening scene of *The Day the World Stood Still*, Fire Festival scene from Kurozwa's *The Hidden Fortress*, and excerpts from Bollywood films.

Week 13. Music, dance, and cultural and ethnic representations

Lectures will examine dance genres in different cultures and times and how dance reflects national and regional histories and identities.

Read: "Music and Dance" (chapter 12)

Required Listening: Argentinian Tango, the Brazilian Capoeira, Ghanaian Baamaya, as well as the classical ballet and modern dance, including "Branle des Lavandiers" Tchaikovsky's *The Nutcracker*, and Stravinsky's *Rite of Spring*

Week 14. Why go to a concert, rather than listen to recorded music? What can a musical performance reveal about history, culture, and society?

Lectures will examine concert traditions of different genres and cultures and learn about different performing forces. Guided listening examples of performances by Symphony Orchestras, Chamber ensembles, as well as Indian Carnatic music and Jazz concerts illustrate the concert experience from different musical traditions.

Read: "Music and Concert" (chapter 13)

Required Listening: Copland's "Hoe-Down" from *Rodeo*, Vivaldi's "Spring" from the *Four Seasons*, Mozart's Symphony No. 40, Haydn's String Quartet "The Joke", Paganini's Caprice in A minor, Indian Carnatic Raga "Manasu Visaya", Miles Davis's "So What"

***** Writing Assignment 2 due *****

Week 15. Back to the beginning: Find three controversies involving music in recent news. How would be your position in each one of them?

Lectures will address music in relation to topics discussed during the semester, such as:

1. Music in the US's Foreign Policy toward Cuba

Read: "US agency infiltrated Cuban hip-hop scene to spark youth unrest" in *The Guardian*

Watch: Los Aldeanos, Viva Cuba Libre, <https://www.youtube.com/watch?v=gz3w0DNmtPs>

2. Music and Stereotypes: Black Violin

Read webpages and watch embedded videos: <http://blackviolin.net/bio-2/> and

<http://www.npr.org/2015/09/17/440603268/with-stereotypes-a-duo-raised-on-hip-hop-and-classical-has-it-both-ways>

Exam II will be scheduled according to the schedule of finals set by the Office of the Registrar.