

**MUSI 1300-003 Music Appreciation**  
Fall 2020

**Instructor:** Dr. Carol Jessup

**Office Number:** FA326

**Music Office Telephone Number:** 817.272.3471

**Email Address:** [jessup@uta.edu](mailto:jessup@uta.edu)

**Faculty Profile:** <https://www.uta.edu/profiles/carol-jessup>

**Office Hours:** Email and by appointment

**Section Information:** MUSI 1300-003

**Time and Place of Class Meetings: Online Asynchronous:** with some meetings via “Teams” during the scheduled class time, TTh 8:00 am through the semester. Meeting days in “Teams” are September 22, October 20, and November 24.

**Description of Course Content:** This course satisfies the University of Texas at Arlington core curriculum requirement in Creative Arts. Open to all students as fine arts elective, designed to develop intelligent listening and enjoyment of music. Provides an opportunity to increase the student's cultural experience and vocabulary. Classical, rock, and pop music are included in the course.

**Textbooks and Other Course Materials:** *Music: An Appreciation* (Brief Edition) by Roger Kamien, 7<sup>th</sup> edition. CDs from 10<sup>th</sup> edition (both optional)

**Descriptions of major assignments and examinations:** Major assignments will include classnotes and four unit exams. An excused absence is required to makeup an exam. A makeup exam is to be taken before the next scheduled exam. Example: Exam III must be made up before the day of Exam IV.

**Signature Assignment Paper:** This project takes the form of a paper prepared by a team of students. It is based on the analyzing, comparing, and contrasting elements of music and the music industry. The assignment will focus on the analysis of historical, musical, and social elements. The paper will also allow students to develop team-working skills.

**General Learning Objectives:**

**Critical Thinking Skills:** to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.

**Communication Skills:** to include effective development, interpretation and expression of ideas through written, oral and visual communication

**Teamwork:** to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

**Social Responsibility:** to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

**Student Learning Outcomes:** Students will learn to use critical thinking skills to identify various styles of art music; will learn how music is used as a tool of communication; will learn how music utilizes teamwork; and will learn the social responsibility of exploring music in society.

**Learning Outcomes In Relation To Learning Objectives**

**Objective: Critical Thinking Skills**

**Outcome**                      Students will gain familiarity with basic musical elements such as

pitch, texture, rhythm, beat, meter, etc. They will be able to define and aurally identify these elements.

Through the aural analysis of the different elements of music and their interaction, students will be able to recognize and differentiate musical forms such as concerto, fugue, sonata, symphony, etc.

Through the aural analysis of the different elements of music and their interaction, students will be able to recognize and differentiate musical styles such as baroque, classical, romantic, etc.

Through the aural analysis of the different elements of music and their interaction, students will be able to identify the role that music plays in society.

**Learning Venue** Class Presentations  
Listening Assignments  
Signature Paper

**Assessment Method** Exams  
Signature Paper

**Objective: Communication Skills**

**Outcome** Students will develop a vocabulary and the ability to communicate about and differentiate the characteristics, components, influences, and historical trends of Western Art Music and Rock/Pop Music. Through a research paper, students will develop communication and research skills in relation to music, as well as team-work participation.

**Learning Venue** Class Presentations  
Listening Assignments  
Signature Paper

**Assessment Method** Exams  
Signature Paper

**Objective: Team Work**

**Outcome** Students will develop communication and research skills related to different musical time periods in Western Art Music and Rock/Pop Music.

**Learning Venue** Class Presentations  
Listening Assignments  
Signature Paper

**Assessment Method** Signature Paper

**Objective: Social Responsibility**

**Outcome** Students will study the impact of society in music and the impact of music in society. Students will study social topics that correspond with changes in musical styles such as baroque, classical, romantic, and 20<sup>th</sup> Century.

**Learning Venue** Class Presentations  
Listening Assignments

## Signature Paper

<b>Assessment Method</b>	Exams Signature Paper
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**Attendance: Online:** At The University of Texas at Arlington, taking attendance is not required. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance.

**Grading:** Grading will be based on total accumulation of points. 90-100% = A; 80-89% = B; 70-79% = C, 60-69% = D; 0-59% = F.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance.** Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Title IX:** *The University of Texas at Arlington does not discriminate on the basis of race, color, national origin, religion, age, gender, sexual orientation, disabilities, genetic information, and/or veteran status in its educational programs or activities it operates. For more information, visit [uta.edu/eos](http://uta.edu/eos). For information regarding Title IX, visit [www.uta.edu/titleIX](http://www.uta.edu/titleIX).*

**Academic Integrity:** Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, suspected violations of university's standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student's suspension or expulsion from the University.

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and

information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.

### **Course Schedule.**

*“As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. –Dr. Carol Jessup.”*

#### **Week 1**

##### *Part 1: Elements*

- Chapter 1: Sound: Pitch, Dynamics and Tone Color
- Chapter 2: Performing Media: Voices and Instruments

#### **Weeks 2 and 3**

- Chapter 3: Rhythm
- Chapter 4: Music Notation
- Chapter 5: Melody
- Chapter 6: Harmony
- Chapter 7: Key
- Chapter 8: Musical Texture
- Chapter 9: Musical Form
- Chapter 10: Musical Style

## **Exam I**

### **Week 4 and 5**

#### *Part II: The Middle Ages and Renaissance*

- Chapter 1: Music in the Middle Ages (450-1450)
- Chapter 2: Music in the Renaissance (1450-1600)

## **Exam II**

### **Week 6**

#### *Part III: The Baroque Period*

- Chapter 1: Baroque Music (1600-1750)
- Chapter 2: Music in Baroque Society
- Chapter 3: The Concerto Grosso and Ritornello Form

### **Week 7**

- Chapter 4: The Fugue
- Chapter 5: The Elements of Opera
- Chapter 6: Opera in the Baroque
- Chapter 7: Claudio Monteverdi
- Chapter 8: Henry Purcell
- Chapter 9: The Baroque Sonata
- Chapter 10: Antonio Vivaldi
- Chapter 11: Johann Sebastian Bach
- Chapter 12: The Baroque Suite
- Chapter 13: The Chorale and Church Cantata

### **Week 8**

- Chapter 14: The Oratorio
- Chapter 15: George Frederic Handel

#### *Part IV: The Classical Period*

- Chapter 1: The Classical Style (1750-1820)
- Chapter 2: Composer, Patron and Public in the Classical Period
- Chapter 3: Sonata Form

### **Week 9**

- Chapter 4: Theme and Variations
- Chapter 5: Minuet and Trio
- Chapter 6: Rondo
- Chapter 7: The Classical Symphony
- Chapter 8: The Classical Concerto
- Chapter 9: Classical Chamber Music
- Chapter 10: Joseph Haydn
- Chapter 11: Wolfgang Amadeus Mozart
- Chapter 12: Ludwig van Beethoven

## **Exam III**

### **Week 10**

#### *Part V: The Romantic Period*

- Chapter 1: Romanticism in Music (1820-1900)
- Chapter 2: Romantic Composers and Their Public
- Chapter 3: The Art Song
- Chapter 4: Franz Schubert

### **Week 11**

- Chapter 5: Robert Schumann
- Chapter 6: Clara Wieck Schumann
- Chapter 7: Frederic Chopin
- Chapter 8: Franz Liszt
- Chapter 9: Felix Mendelssohn
- Chapter 10: Program Music
- Chapter 11: Hector Berlioz
- Chapter 12: Nationalism in Nineteenth Century Music

### Week 12

- Chapter 13: Antonin Dvorak
- Chapter 14: Peter Ilyich Tchaikovsky
- Chapter 15: Johannes Brahms
- Chapter 16: Giuseppe Verdi
- Chapter 17: Giacomo Puccini
- Chapter 18: Richard Wagner
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### **Signature Assignment Paper**

### Week 13

#### *Part VI: The Twentieth Century and Beyond*

- Chapter 1: Musical Styles: 1900-1945
- Chapter 2: Music and Musicians in Society
- Chapter 3: Impressionism and Symbolism
- Chapter 4: Claude Debussy
- Chapter 5: Neoclassicism
- Chapter 6: Igor Stravinsky

### Week 14

- Chapter 7: Expressionism
- Chapter 8: Arnold Schoenberg
- Chapter 9: Alban Berg
- Chapter 10: Anton Webern
- Chapter 11: Bela Bartok
- Chapter 12: Charles Ives
- Chapter 13: George Gershwin

### Week 15

- Chapter 14: William Grant Still
- Chapter 15: Aaron Copland
- Chapter 16: Alberto Ginastera
- Chapter 17: Musical Styles Since 1945
- Chapter 19: Jazz
- Chapter 21: Rock

### **Exam IV**

## **APPENDIX**

### **Music Appreciation MUSI 1300**

#### **Signature Assignment Paper**

##### **Western Art Music and Rock/Pop Music**

This project takes the form of a paper prepared by a team of students. It is based on analyzing, comparing, and contrasting elements of music and the music industry. The assignment will focus on the analysis of historical, musical, and social elements. The paper will also allow students to develop team-working skills.

##### **Sections of the Paper Title**

This must include the title of the project and names of the team members

##### **Abstract / Introduction**

In this section students should briefly describe the music, genre, and composers, the methods used to analyze them, the main findings of the analysis, and potential links found between the elements.

##### **Analysis**

It will consist of three sections

##### **Historical/Contextual Elements:**

Teams will provide relevant information of the historical/contextual elements. These include but are not limited to: characteristics of the musical elements, historical period, information about composers, and performing artists.

**Musical Analysis:** Students will analyze the musical selections focusing on the following elements: instrumentation, genre and style, and possible influences.

**Social Impact:** Students will discuss their understanding about the role of the music in society.

##### **Conclusions**

Final thoughts where the team will consider the implications of their personal research.

##### **Bibliography**

Students need to indicate their sources (at least 2 sources)

##### **Mechanics of the Project and Deadlines**

###### **1. Forming the groups (deadline: Week 5)**

- The instructor will create the groups but will offer some room for adjustments. Groups of around 2-5 students each will be finalized by the deadline.

###### **2. Organizing the work**

Team work is part of the assessment. Teams are responsible for organizing meetings, division of tasks, and all the work inside the group.

- Teams should adhere to the format guidelines given below.

### 3. Submission (deadline: Week 12)

- A hard copy of the project will be submitted to the professor.
- Despite that the paper is produced as group, the submission will be done individually (each student will submit the WHOLE paper, not only their individual participation).
- Each student will also submit the Team Member Critique Sheet (see assessment rubrics).
- The body of the paper, not including the cue sheet, will be a minimum of 1000 words. The paper will be approximately three pages, double spaced.
- Online sources are allowed but students should consult at least two sources.

#### Format

- Online sources with academically sound sources include The Grove/Oxford Music Online (available at the UTA Databases: <http://www.uta.edu/library/databases/index.php>), the Encyclopædia Britannica (<http://www.britannica.com/>), or Virginia Tech Music Dictionary Online (<http://www.music.vt.edu/musicdictionary/>).
- The paper must follow any recognized writing style such as The Chicago Manual of Style (relevant in the case of quotations, footnotes, endnotes, abbreviations, etc.). In case of doubt, contact the UTA Writing Center (<http://www.uta.edu/owl/>).
- The paper must adhere to the guidelines of the UTA Academic Integrity (<http://www.uta.edu/conduct/academic-integrity/index.php>).
- The paper should not be an exercise in 'copying and pasting'. No more than 10% of properly cited quotations will be allowed in the paper. Beyond this point, there will be an impact in the assessment.
- Font Size: no smaller than 11 point font
- Line Spacing: use double spacing

#### Assessment: Grading

The paper will assess 4 areas (each area 0-5 points) as follows:

	<b>Communication Skills</b>	<b>Critical Thinking Skills</b>	<b>Social Responsibility</b>	<b>Team Work</b>
Excellent	5	5	5	5
Good	4	4	4	4
Competent	3	3	3	3
Marginal	2	2	2	2
Poor	1	1	1	1
Very Poor	0	0	0	0



## TEAM MEMBER CRITIQUE SHEET

Student Name \_\_\_\_\_

Date \_\_\_\_\_

Project Title \_\_\_\_\_

Course \_\_\_\_\_

**INSTRUCTIONS:**  Circle a

rating for each team member (including yourself) and provide a rating justification for each team member.

Team Member's Name and Rating Justification	Contribution Rating Low (0) High (5)	Cooperation Rating Low (0) High (5)	Self-Management Rating Low (0) High (5)
Your Name	12345	12345	12345
Rating Justification			
Team Member Name	12345	12345	12345
Rating Justification			
Team Member Name	12345	12345	12345
Rating Justification			
Team Member Name	12345	12345	12345
Rating Justification			
Team Member Name	12345	12345	12345
Rating			

### GROUP CHARACTERISTIC KEY – Use Key to Help with Team Member Ratings/Justification

RATING	CONTRIBUTION	COOPERATION	SELF MANAGEMENT
<b>1- Does Not Meet Any Expectations</b>  <b>2- Meets Few Expectations</b>  EXHIBITS MIXTURE OF CHARACTERISTICS BETWEEN RATING OF 1 & 3	Made no contributions to the group's work and decisions OR did not lead or take direction within the group	Not respectful of group members, dominates the project, consistently rejects other group member's ideas, fails to acknowledge the group's shared purpose, and causes problematic situations	Was absent or late for meeting, did not present relevant ideas/materials, did not submit work on time, and/or did not stay on task during group meetings or work sessions
<b>3- Meets Expectations</b>	Adequately contributed to the group's work and decisions OR adequately fulfilled the role that the	Respectful of other group members, listens to the ideas of others, acknowledges the group's	Adequately prepared for meetings, presented some relevant ideas/materials, submitted

	student was assigned within the group project	shared purpose, and did not cause problematic situations	the work by the absolute deadline, and generally stayed on task during meetings
<b>4- Exceeds Some Expectations</b>	EXHIBITS MIXTURE OF CHARACTERISTICS BETWEEN RATINGS OF 3 & 5		
<b>5- Exceeds All Expectations</b>	Made contributions that were instrumental to the group's success and planning process OR took the initiative to be a good leader	Respectful of other group members, integrates the ideas of other group members into their own ideas embraces the group's shared purpose, and sought ways to avoid problematic situations	Always well prepared for meetings, presented good ideas and abundant materials, always met all deadlines, and was always take-oriented during meetings