

**MUSI 1300-004 Music Appreciation
Honors Class - Spring 2021**

Instructor: Dr. Carol Jessup

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Office Hours: Email and by appointment

Section Information: MUSI 1300-004

Time and Place of Class Meetings: Online 1 – Asynchronous

If the university moves all courses online during the semester due to the Pandemic, this class will remain the same as initiated at the beginning of the semester. The best way to communicate with me is by email.

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, 7th edition. CDs from 10th edition (both optional)

Descriptions of major assignments and examinations: Major assignments will include class notes 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 20th Century.

Learning Venue Class Presentations
Listening Assignments
Signature Paper

Assessment Method Exams
Signature Paper

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 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. For information regarding Title IX, visit 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, or view the information at 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