

HUMN 3220 – Political & Social History of Music
Spring 2017 | Online | Section V1D / 21D / P1D

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**FAIRLEIGH
DICKINSON**
UNIVERSITY

FDU-Vancouver

COURSE DESCRIPTION

An introduction to music appreciation and history that emphasizes the political, cultural, and social influences on music from antiquity to the 20th century. Contents include sacred and secular, vocal and instrumental, and folk and art music from across the Western world, including modern popular song. No previous musical experience necessary. All course materials, including textbooks, are included.

PRE-REQUISITE

ENWR/ENGL 1102 – English Composition II

COURSE OBJECTIVES

Students will become familiar with musical works and introductory musical concepts in the context of their political, social, and cultural position in their historical moment. Students will learn to critically examine musical works using both historical knowledge and aurally recognized musical traits. After completing the course, students will be adept at approaching music as a historical artifact influenced by and influencing various socio-political positions within culture. Through a series of essays and formal assignments, students will also improve their ability to persuasively and correctly communicate while also demonstrating the ability to compare the rationales behind different musical works from different historical periods as well as their social, political, and cultural contexts. At the end of the semester, student should be able to demonstrate their ability to

- Understand and explain musical concepts in historical context
- Interpret, explain, and critique musical texts from different historical periods
- Situate musical works in their social, political, and cultural context
- Understand and explain introductory musical concepts related to rhythm, melody, and harmony
- Identify musical works studied during the semester
- Articulate and justify a description of a musical work in context

COURSE FORMAT

The graded essays *must* be submitted through SafeAssign in WebCampus by midnight of the due date, as per the class schedule. Late assignments *will not be accepted* unless the instructor has been notified *before* the deadline, in which case a late penalty of up to a third of a letter grade per day will be applied, unless an extension is given. Papers more than a week late cannot be accepted, and all assignments must be completed in order to pass the course. Extensions will be granted in cases of illness or according to unique circumstances. You are expected to completely read the assigned materials, and you are strongly encouraged to read ahead on the major texts, which will require greater reading time.

This class is conducted entirely online. This means that your progress is *self-paced* within each week—work hard to stay up to date in the coursework, and be sure to complete all of the readings. You will encounter textual, interactive, and video materials in this course.

REQUIRED TEXTS

Online Coursepack (contents include articles and book chapters from FDU's Online Library)

Stove, R.J. *Guides to the Major Disciplines: Student's Guide to Music History*. Wilmington, DE: ISI Books, 2008. ISBN: 978-1933859415.

ASSIGNMENT GUIDELINES

1. All essays should follow the MLA style manual. All formal essays must be double-spaced and typed in the format we outline in class and as per the template on the course website. If you do not have access to a computer or typewriter and are unable to use the equipment on campus, please contact the instructor to make alternate arrangements.
2. All essays *must* be submitted through SafeAssign in WebCampus by midnight on the due date. Any essay submitted through any other process (email or print) will be deemed late and will receive a late penalty until it is submitted through SafeAssign.
3. Students will best serve their interests by regular attendance, participation, & completion of work.

ATTENDANCE POLICY

Students are expected to attend all classes, both because of the pace and amount of material in the course, and also because of the classroom interaction and activities which are vital to the structure of the course. In the case of absence, you are responsible for the material covered and to turn in any required assignments on time.

Makeup quizzes/exams will only be given for valid reasons (illness, emergency, etc.) and with proper documentation. Unexcused absences may result in a loss of grades and may contravene the terms of visas for international students.

As an online class, student participation is *self-paced* within each week, but projects and participation must be completed by the end of the week. Students are free to work ahead at any point in the course.

GRADING SYSTEM

Grade	Percentage	GPA
A	93 – 100	4.00
A-	90 – 92.9	3.67
B+	87 – 89.9	3.33
B	83 – 86.9	3.00
B-	80 – 82.9	2.67
C+	77 – 79.9	2.33
C	73 – 76.9	2.00
C-	70 – 72.9	1.67
D	60 – 69.9	1.00
F	0 – 59.9	0.00
Incomplete (I) can be awarded in special cases. University policy must be followed.		

GRADING POLICIES

1. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. All other assignments are due at *the start of class* on the due date. Late assignments will be penalized by one third of a grade per day (ie: B to B-), unless the instructor has been suitably notified prior to the due date or in the case of extenuating circumstances. Extensions may be granted based on illness or according to unique circumstance, but the instructor must be

consulted in advance.

2. In order to pass the course, you must hand in all essays and complete the final exam. This includes all drafts and revisions. This means that you might have “A”s on all the papers you have handed in and still fail the course because you have not handed in all major assignments.
3. All students must consult and abide by the University’s policy on attendance: <<http://fduinfo.com/studentlife/handbook/>>. Click on the Metropolitan Campus logo then on Academic Regulations. Meaningful class participation is considered an important component of your grade for this course.
4. A grading rubric will be provided for essay assignments.

ASSIGNMENTS

Essay #1	(3-4 pages)	Week 6	15%
Mid-term Examination		Week 7	15%
Listening & Definition Quizzes	10 online	(Each Unit)	10%
Essay #2: Research Essay	(5-7 pages)	Week 15	20%
Discussion Board	(2 per week)	Weekly	10%
Final Examination		(Week 16)	<u>30%</u>
TOTAL			100%

Essays: Each essay will respond to a musical work in its social, political, or cultural content in history. The musical concepts covered in the course should be used as part of the analysis of the primary work. The second essay should also draw on secondary critical resources from the library or FDU’s online library beyond those in the coursepack. Specific essay topics and prompts will be given at the start of the course to help students focus their reading and listening work.

Listening & Definition Quizzes: For each one- or two-week Unit in the course, we will have an online quiz to confirm your understanding of the key points in the readings and aural identification of excerpts from the assigned listening materials. You may retake the quizzes up to five times, but each quiz *must* be completed and submitted *by midnight* of the day on which we complete the Unit (Sunday). No grades will be accepted after this point, and make-up quizzes for late or missed work *are not possible*. The quizzes include aural identification of listening examples from the assigned listening work and multiple-choice questions about key concepts, definitions, and the contents of the readings.

Mid-term Examination: The Mid-term examination will test your recall and comprehension of the reading materials from the first 7 weeks of the course as well as aural identification of excerpts from the assigned listening materials. You will have a combination of multiple choice and short answer questions.

Discussion Board: Each week you should post one comment and respond to another student’s comment. Full mark will be given based on completion.

Final Examination: The Final Examination will test your recall and comprehension of the *complete* reading materials as well as aural identification of excerpts from the assigned listening materials across the course as a whole, although it will emphasize Weeks 7 through 14. The exam will be in three sections, all completed in WebCampus: (1) aural identification of excerpts from listening examples, (2) definitions or descriptions of key critical concepts from the course, and (3) a short essay responding to and identifying *one* of three offered lengthier listening examples in its social, political, and cultural context. The best preparation is to complete the course readings and listening assignments in full. The exam will have timed sections and will be completed inside WebCampus during the examination period. Aural identification and definitional questions will be drawn entirely from those already used during the course and will be

presented in the same format.

CLASSROOM AND EMAIL ETIQUETTE

Classroom etiquette is to be upheld at all times throughout the duration of this course. This means you should be on time and turn off your mobile phones or place them on silent. Respect your fellow students while they are speaking or asking questions, and be attentive during class time. With regard email, take as much care as you do with written assignments. Be sure to write clearly and to proofread your messages. Avoid abbreviations and other texting shortcuts. Never send an email in anger. When you compose an email to your instructor, ask yourself these questions:

- is the answer in my textbook?
- is this question a result of not paying attention in class? If so, have I endeavored to discuss this with a classmate first?
- have I checked the course website for the detailed schedule?
- have I re-read my composition for error-free writing?
- did I address my instructor appropriately?
- did I sign my composition?
- did I include any attachments (where applicable)?

WITHDRAWALS

In the event you choose to withdraw from our course, the burden of following through with the withdrawal process is your responsibility. You may or may not be dropped for excessive absences. However, failure to attend does not guarantee being dropped. Please understand that if you do not officially withdraw **before the end of 8 April**, you will be assigned a grade based upon what you have earned. Please refer to the College Catalogue for more detail. If you believe you must withdraw for any reason, consult me first.

STUDENTS WITH DISABILITIES

Fairleigh Dickinson University makes support services available to students with documented disabilities. Students with documented physical, learning, or psychological disabilities may request reasonable modifications, accommodations, auxiliary aids or services which will allow them to participate fully in programs and activities. Students with documented disabilities may request support services by contacting the campus ADA/504 coordinator. The ADA/504 coordinator for the Florham Campus is Darshan Shah, 1 (973) 443-8079. The ADA/504 coordinator for the Metropolitan Campus is the Associate Campus Provost, S. Craig Mourton, 1 (201) 692-2477.

ACADEMIC INTEGRITY

I prosecute all violations of academic integrity, including plagiarism, in accord with University policy and regardless of personal circumstances. Using secondary sources is a benefit to academic writing and will help you in this course, but please ensure you cite appropriately. If you are in doubt, consult the instructor. If you are still uncertain if your citations are adequate, please discuss this with me before I mark your paper. Intellectual honesty is accepted as the cornerstone of the development and acquisition of knowledge. Since knowledge is cumulative, further advances are predicated on the contributions of others. To claim contributions and ideas of another as one's own is to deprive oneself of the opportunity to participate in the scholarly process. Therefore, students enrolled at FDU are expected to maintain the highest standards of academic honesty. Academic dishonesty includes

- cheating (giving and/or receiving unauthorized assistance in any exercise or examination)
- plagiarism (representing the ideas or words of others as one's own)
- falsification (inventing or falsifying information, citation or data in any exercise)

- multiple submission (submitting substantial portions of any academic exercise more than once for credit without the prior approval of the instructor)
- complicity (facilitating any of the above actions or performing work that another student presents as his/hers)
- interference (hampering another student from performing his/her assignments).

According to the FDU student handbook, students who engage in acts of academic dishonesty may, at the discretion of the instructor, be failed for the course, receive a reduced grade in the course, receive no credit for the assignment, and/or be recommended to the Dean for academic probation. Other penalties can include permanent expulsion from the University with an indication of academic dishonesty on a student's transcripts.

IMPORTANT DATES

Classes Begin, 8:00 a.m. (Monday)	January 23
Last Day for New Registrations and Final Drop/Add Changes	February 6
Spring Recess	March 13–18
Midterm Progress Reporting Closes	March 25
Last Day for Student Withdrawal from Classes	April 7
Priority Registration for Fall Semester 2016	April 10-21
Last Day of Classes, Fall Semester	May 6
Final Examinations	May 8–13
Semester Ends, 11:00 p.m.	May 13
University Commencement	May 16

COURSE SCHEDULE (subject to change)

January

23 Week 1 Introduction: Music Appreciation

30 Week 2 Learning to Listen: Recognizing Rhythm

February

6 Week 3 Learning to Listen: Recognizing Melody

13 Week 4 Plainsong to Organum to Counterpoint: Gregory, Hildegard, & the Notre Dame School

20 Week 5 Learning to Listen: Recognizing Harmony

27 Week 6 Late Renaissance in the Church & Chamber: Gabrieli, Monteverdi, & Co.
Essay #1: DUE

March

6 Week 7 The English Renaissance & Baroque: Political Faith in Byrd & Purcell
Midterm Exam

13 Week 8 **Spring Recess**

20 Week 9 Baroque Political Patronage: Bach & Händel

27 Week 10 The Classical Period North & South: Gluck, the Bachs, & Mozart

April		
3	Week 11	Romanticism & Empire: Beethoven & Schubert
10	Week 12	High Romanticism & Revolution: Weber & Rossini to Wagner & Verdi
17	Week 13	Romantics to Moderns: Brahms & Bruckner to Sibelius & Stravinsky
24	Week 14	Interbellum Modernism: Serialism, Folk Nationalism, Blues, & Birth of Jazz
May		
1	Week 15	Sounds of the Cold War: Minimalism, Pop, & Rock Across Borders Essay #2: DUE Review
6-7		Reading Period
8-13		Final Examination Period