COURSE OBJECTIVES AND OUTCOMES

Following a successful completion of this course, students will:

- be able to listen critically and actively to a wide variety of musical styles
- be able to engage critically and reflectively in scholarly discourse on a wide variety of musical styles and genres ("classical," popular, world, etc.).
- have an understanding of basic musical elements and historical/sociological contexts to allow for critical analyses of different musical styles.
- be able to critically read and evaluate primary and secondary sources for pertinence and quality
- be able to effectively utilize library resources (catalog, media and print databases, and other online sources) for the completion of both writing assignments and oral presentations.
- be able to present their findings in both written and oral form.
- know how to research, develop, and write a culminating research paper, demonstrating critical thinking skills in the synthesis of course materials.

COURSE ORGANIZATION

This course will be divided into four general topics:

1. An exploration of basic elements common to all musics (lecture/discussion).
2. An examination of a selected masterwork as a reflection of historical/political events, aesthetic priorities, scientific/technological discoveries, and religious/philosophical thinking (lecture/discussion).
3. Analysis of contemporary popular music styles (presentations)
4. An exploration of the intersection of music and the disciplines of psychology, anthropology, mathematics, philosophy, biology and sociology (readings and guided research resulting in a term paper)

COURSE REQUIREMENTS

1. Text Reading Assignments - See course outline.
2. Online Quizzes – See course outline for due dates. Online Quizzes are due the Friday of the week assigned (see: http://wwnorton.com/college/music/musicthenandnow/)
3. Concert Attendance Report - See course outline. Specific guidelines for this assignment will be provided. See course outline for due dates.
4. CD Review - You will be required to write a brief review using the format provided. You will review a recorded song of your own choosing. Guidelines for this assignment will be supplied. See course outline for due dates.
5. Critical Reading Responses - You will be asked write 9 critical responses (approx. 500 words each) to articles throughout the course. New articles will be posted by class time Monday, and responses will be due the following Wednesday. Articles 2, 3, and 4 will be selected by students with peer-review of responses (approx. 250 words) due Fridays. The readings will reflect the subject matter of topics 2, 3, and 4 of the course as outlined above.
6. Oral presentation - Oral presentations will occur during the final section of the course and relate to the subject matter of Section III – popular music. You will be grouped into random research teams and will be tasked with agreeing upon either an individual artist/group, or a musical genre to present. Guidelines for this assignment will be supplied.
7. Final Research Paper – The topics of your term papers will be drawn from the subjects indicated in 4th section of the course indicated above. See "Term Paper Process" handout for specific guidelines.
WORK LOAD EXPECTATIONS

Per University requirements for credit hours, students should expect to spend an average of 6 hours per week in out-of-classroom work. Some weeks may require less work, and depending on testing or assignments due, some weeks may require more. Please carefully consult the course schedule in order to apportion your time appropriately.

GRADING

<table>
<thead>
<tr>
<th>Grade Weighting</th>
<th>Grade Cutoffs</th>
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</thead>
<tbody>
<tr>
<td>Online &amp; In-class Quizzes</td>
<td>5% of final grade</td>
</tr>
<tr>
<td>Concert Report &amp; CD Review</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Critical Responses</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Oral presentation</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Final Research Paper</td>
<td>20% of final grade</td>
</tr>
<tr>
<td>In-class Participation</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Info Literacy Modules</td>
<td>5% of final grade</td>
</tr>
<tr>
<td>Research Assignments (drafts, biblios.)</td>
<td>10% of final grade</td>
</tr>
<tr>
<td>Midterm / Final</td>
<td>20% of final grade (10% each)</td>
</tr>
</tbody>
</table>

TEXTS AND MATERIALS

Text: Thomas Forrest Kelly, Music Then and Now, ebook (Norton & Norton Publ.)
The ebook text will be accessible through MYLMU Connect (or directly at http://wwnorton.com/college/music/musicthenandnow/)
Additional course materials will be posted at MYLMU Connect. Students are responsible for materials and information posted on MYLMU Connect.

ATTENDANCE POLICY

Three unexcused absences are allowed. Absences do not excuse assignments on due dates. For each absence beyond the limit your final grade may be lowered by one-half letter grade (i.e. A to A-). Two tardies are equivalent to one absence. You are responsible for signing the attendance sheet at the beginning of each class.

EMAIL COMMUNICATION

At times I will communicate with the entire class using campus email systems, so it is essential that you regularly check your lion.lmu.edu email address or forward your lion account email to your preferred email address.

SPECIAL ACCOMMODATIONS

Students with special needs who require reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Support Services (DSS) Office. Any student who currently has a documented disability (ADHD, Autism Spectrum Disorder, Learning, Physical, or Psychiatric) needing academic accommodations should contact the DSS Office (Daum Hall 2nd floor, 310-338-4216) as early in the semester as possible. All discussions will remain confidential. Please visit www.lmu.edu/dss for additional information.

ACADEMIC HONESTY

Academic dishonesty will be treated as an extremely serious matter, with serious consequences that can range from receiving no credit for assignments/tests to expulsion. It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is your responsibility to make sure that your work meets the standard of academic honesty set forth in the "LMU Honor Code and Process" which appears in the LMU Bulletin 2010-2011 (see http://www.lmu.edu/about/services/registrar/Bulletin/Bulletins_in_PDF_Format.htm.) Suggestions for preventing plagiarism can be found on the MYLMU Connect site for this course.

A+ = 97  B+ = 87  C+ = 77  D+ = 67  
A = 93  B = 83  C = 73  D = 63  
A- = 90  B- = 80  C- = 70  D- = 60
TENTATIVE NATURE OF THE SYLLABUS

If necessary, this syllabus and its contents are subject to revision; students are responsible for any changes or modifications distributed in class or posted on LMU’s course management system MYLMU Connect.

SECTION I
The Elements of music

Week 1
(8/26 - 8/30)
WHY DO WE LISTEN?
Reading: Kelly 3-17 / Appendix
Writing Guidelines

Week 2
(9/4-6)
RHYTHM & MELODY
Music Activity Quizzes:
Rhythm & Meter/Scales & Keys
Article 1 Critical Response (9/4)
Info Literacy Module 1 (9/6)
Topic Category Chosen (9/6)

Week 3
(9/9-13)
HARMONY & COLOR
Music Activity Quiz:
Melody & Harmony/Instr. & Timbre
Article 2 Critical Response (groups)

Week 4
(9/16-9/20)
TEXTURE & FORM
Music Activity Quiz:
Musical Texture/Tempo & Dynamics
Response Reading 3
Quiz 1 (9/20)
Info Literacy Module 2 due
Article 3 Critical Response (groups)

SECTION II
Beethoven: The Myth, the Man, and His Music

Week 5
(9/23-27)
INTRO TO CLASSICAL STYLE
Reading: Kelly 168-175
Article 4 Critical Response (groups)

Week 6
(9/30-10/4)
CLASSICAL FORMS & GENRES
Reading: Kelly 218-223
Response Reading 5
Term Paper Proposal due (9/30)
Info Literacy Module 3 due (10/4)
Article 5 Critical Response

Week 7
(10/7-9)
BEETHOVEN AND HIS TIMES
Reading: Kelly 208-218
Midterm (10/9)

Week 8
(10/14-18)
SYMPHONY No. 5, I & II
Reading: Kelly 224-228
Article 6 Critical Response
Annotated Biblio due (10/18)

Week 9
(10/21-25)
SYMPHONY No. 5, III & IV
Reading: Kelly 229-231
Online Listening Quizzes
Response Reading 7
Article 7 Critical Response
Research Paper outline due (10/25)

Week 10
(10/28-11/1)
BEETHOVEN’S LEGACY
Reading: Reading: Kelly 231-232
Response Reading 8
Article 8 Critical Response
Info Literacy Module 4 due (11/1)

SECTION III
Music of Our Times

Week 11
(11/4-8)
THE BIRTH OF “POP”
Response Article 9
Article 9 Critical Response
CD Review due (11/8)

Week 12
(11/11-15)
HOW IT WORKS
Response Article 10
Research Paper draft 1 due (11/15)
Quiz 2 (11/11)

Week 13
(11/11-22)
ORAL PRESENTATIONS

Week 14
(11/25)
Final Paper due (11/25)

Week 15
(12/2-6)
ORAL PRESENTATIONS

Week 16
Concert Atten. Report due (12/2)

Finals Week
Final Exam (12/9 @ 11 am)
Reserve Reading List


Term Paper Process & Assignments

General Guidelines

In your term paper this semester you will present multiple aspects of your chosen topic. You will explain, compare and contrast them, and then draw conclusions from what you find in your research (an “analytical paper”). The topics—which you will narrow from broad categories provided—may explore a wide variety of subjects relating to the intersection of music and another discipline. This paper should be 10-12 pages, adhere to Chicago Manual of Style guidelines (available online through the library) for bibliography and footnote format, and should include a minimum of ten sources in your bibliography, equally divided between articles, and books.

Your term paper will be assembled piece by piece in a series of four separate steps, each with its own assignments, which should be completed before the next step is attempted.

STEP 1 – Choosing a Topic Category (Weeks 1-2)

The first step in beginning your research paper will be to choose a broad category from which you will narrow your topic. The five categories are as follows:

1. Music and Psychology (e.g., music and emotions; perception and cognition; musical ability)
2. Music and Mathematics (e.g., mathematical foundations of music, acoustics of instruments, room/architectural acoustics)
3. Music and Anthropology (e.g., origins of music; music as a universal cultural phenomenon; world music)
4. Music and Biology (e.g., neurological perception of music; the evolution of music)
5. Music and Philosophy (e.g., aesthetics, authenticity)
6. Music & Sociology (e.g., music as a social phenomenon; music and politics; popular music and society)

Each of these broad categories is discussed in books on reserve for this course, and are available for 3-day checkout (see reserve list).

At this stage, you do not need to do a thorough reading of these sources. You aim is to just get enough of a sense of the topic so that you have some idea of the range of each, the amount of material available for research, and which topic might interest you the most.

After you have done a bit of research, you can signup for one of these categories by going to MYLMU Connect and clicking on “Research Groups” by Friday, Sept. 9. Only three students will be able to sign up for any of these topics (first come, first serve).

Assignments: Online Information Literacy Module 1 (due 9/6)
Category Topic Chosen (due 9/6)
STEP 2 – Narrowing Your Topic / Paper Proposal (Weeks 3-6)

This step is probably the most important of the entire process. Finding a topic that is both appealing to you, and neither too narrow or too broad is the key to enjoying the process, as well as to the production of a successful paper. Each group of students that have chosen a particular category will now work together as a research team to narrow down their broad category to more specific topics. This team effort is meant to encourage dialogue and aid in the narrowing process.

For a period of three weeks (weeks 3-5) each student will research and find articles relating to a specific topic within the general category they have chosen. By each Monday of these three weeks, all three members of the research team will post separate articles on MYLMU Connect (please upload with a title indicating the source, e.g. author/journal or book title/date). By Wednesday of the same week each team member will post a critical response to each of their partner’s article (min. 250 words), and by Friday, each team member will respond to both of their partner’s responses to the article they initially posted (min. 250 words).

The culmination of the investigation and dialogue with your research partners should result in a well-formed paper proposal that you will submit. Research partners should not submit proposals dealing with similar aspects of the broad categories they are investigating. Your formal paper proposal should outline the topic, present a brief overview of various perspectives gleaned from your research, and briefly discuss the methodology you will employ (how you will organize and approach the topic). Your paper proposal should be no longer than a single paragraph, and should include a bibliography of at least five items formatted according to Chicago Manual of Style guidelines (available MYLMU Connect link and Hannon Library online).

Assignments:  Online Information Literacy Module 2 (due 9/20)

Article 2 (uploaded 9/9; critical response 9/11, final response 9/13)
Article 3 (uploaded 9/16; critical response 9/18, final response 9/20)
Article 4 (uploaded 9/23; critical response 9/25, final response 9/27)

Paper Proposal (due 9/30)
FYS 1000 (42) – Music as Mirror
Fall 2013

Term Paper Process & Assignments

STEP 3 – Doing the Research / Annotated Bibliography & Outline (Weeks 6-9)

Now that you have chosen an appropriate and well-defined topic, you will begin to gather more detailed information and form an idea about how your paper might be organized. It is essential that before you begin this refining process, that you complete Information Literacy Module 3. This tutorial will guide you through the process of finding and evaluating possible sources of information. You will be instructed in the full use of the library’s online LINUS catalog, proper and effective ways to narrow your search, and the use of available databases. You will save quite a bit of time by beginning with this tutorial.

The second (and concurrent) assignment for step 3 is the assembly of an annotated bibliography that will continue the process of gathering and reading material for your paper. Your annotated bibliography should be typed and should include a minimum of 10 items. You may use the 5 items you cited for your paper proposal (do not cite your text). All items should be specific to your topic.

Five items will be annotated, that is, the citation should be followed by a brief descriptive and evaluative paragraph. The purpose of the annotation is to inform the reader of the relevance, accuracy, and quality of the sources cited. The annotation should follow the citation it describes as in the example below).

Schmoe, Joe. This is my Book and it is Good. Chicago: University of Chicago Press, 1965.

The primary value of this 4,762-page treatise is its bibliography, which fills 4,746 of the book’s pages. The bibliography is sorted by geographical region, which is appropriate for the national issues embraced by this topic. In the 16 pages of main body of this book, the author examines this subject from several contrasting perspectives, . . . . . [etc., etc., etc.]

A correctly formatted bibliography is essential in conveying information to the reader. The items in your bibliography should be formatted according to the Chicago Manual of Style. Further instructions for formatting can be found in A Manual for Writers of Term Papers, Theses, and Dissertations by Kate Turabian.

As you continue to read and absorb the sources that you are discovering, consider how each of the books and articles is organized, and begin to devise your own plan. Consider the logical flow of information from one section to the next, as you move towards a conclusion. The outline you create will greatly assist when the actual writing begins. Start with the major sections, and then begin to fill in details. Your submitted outline should be in standard outline form.

Assignments: Online Information Literacy Module 3 (due 10/4)

Annotated Bibliography (due 10/18)
Paper Outline (due 10/25)
STEP 4 – Beginning to Write / Draft & Final Paper (Weeks 9-15)

If the preceding steps have been successful, writing the actual paper is now a matter of fleshing out your outline. Here are some helpful hints to keep in mind as you assemble the final product.

Academic Language - Using the proper language style for your paper is important. Academic language is the specialized style and vocabulary used by scholars to formally communicate with one another. It is precise, concise (stating ideas in as few words as possible), and avoids repetition or restatement of ideas. Academic language can be difficult to master, however it should never be forced. Do not or use vocabulary without a full understanding of its meaning. As you do your research, be aware of how other authors speak, and ask yourself “How would I explain this?”

Editing – This is the key to successful paper. When you begin to write your first draft don’t spend too much time making decisions regarding precise language – just get your thoughts down in a logical and coherent order. Editing is the process of refining language, and should be a constant, continuing process. For the sake of clarity, it would be extremely helpful to have your research partner read your final paper before you submit it.

The following items relate to questions of format.

Figures/Illustrations/Examples – (not required) should be scanned and inserted in the body of the paper at a logical point in the relevant discussion. All extraneous markings should be removed. Each insertion should be labeled, captioned (see below) and referred to in the body of the text (e.g., See Figure 1).

Figure 1 – Example of early 13th c. discant. Viderunt omnes by Perotin.

Footnotes/Bibliography Entries – Footnotes and bibliographic entries should be formatted according to the Chicago Manual of Style. Annotations are not required for the final bibliography. I will not be able to grade your paper if your bibliography or footnotes do not contain the information necessary for me to check your sources. Endnotes are not acceptable.

Assignments:  
Online Information Literacy Module 4 (due 11/1)  
Paper Draft (minimum 3 pages due 11/15)  
Final Paper (due 11/25)
Addendum - Selected Resources in Music

GENERAL BOOKS & DICTIONARIES OF MUSIC

The New Grove Dictionary of Music and Musicians - The New Grove Dictionary of Music and Musicians is universally acknowledged as the unsurpassed authority on all aspects of music. This great work is widely used throughout the academic and professional community. The Dictionary is available both in print (see: Ref. ML100, N48 2001) and online (through the “Oxford Music Online” database).

ONLINE MUSIC BIBLIOGRAPHIC DATABASES

RILM Abstracts of Music Literature - The RILM Abstracts of Music Literature (Répertoire International de Littérature Musicale) database, corresponds to the printed work of the same name (see: ref. ML1 .183), and has over 200,000 items in its electronic database, starting with the RILM printed year of 1969. RILM records cover all aspects of music, and include various other fields as they relate to music. All formats of scholarly works are included - articles, books, bibliographies, catalogs, dissertations, films and videos, conference proceedings and more. Contains no full-text articles, but does provide links to full-text sources.

Music Index - Index to over 690 international music periodicals covering all areas of classical and popular music. Coverage is from 1979-present. Contains no full-text articles.

International Index to Music Periodicals Full Text - Index to over 375 popular and scholarly music periodicals from over 20 countries. Contains full-text articles.

GENERAL & MUTIDISCIPLINARY BIBLIOGRAPHIC DATABASES

JSTOR - Electronic archive of over 700 prominent journals in many subject areas (including 86 in music). Articles date back to volume 1 number 1 for most titles, but coverage ends 3 -5 years before the present date. You can search music-specific topics with advanced search. Contains full-text articles.

ProQuest Research Library - Index to over 4,560 scholarly and popular titles in all subjects; includes over 3,240 titles in full text.

ProQuest Dissertations & Theses – A comprehensive collection of dissertations and theses from around the world spanning 1861 to the present and offering full text for most items after 1971. Dissertations often carry valuable and in-depth information on your topics.

USEFUL PERIODICALS

Psychology Of Music – Includes studies on listening, performing, creating, memorizing, analyzing, describing, learning, and teaching, as well as applied social, developmental, attitudinal, and therapeutic studies.

Music Perception – includes topics such as psychology psychophysics, linguistics, neurology, neurophysiology, artificial intelligence, computer technology, and physical and architectural acoustics as they relate to music.

Musicae Scientiae – Subject matter falls within the domains of psychology, philosophy, aesthetics, music analysis, cognitive science, education, artificial intelligence, and neuropsychology.