

# MUSIC APPRECIATION

SPRING, 2018 • MUMH2040.001 • 5857 • MWF 9AM-9.50 • MUS301

## INSTRUCTOR

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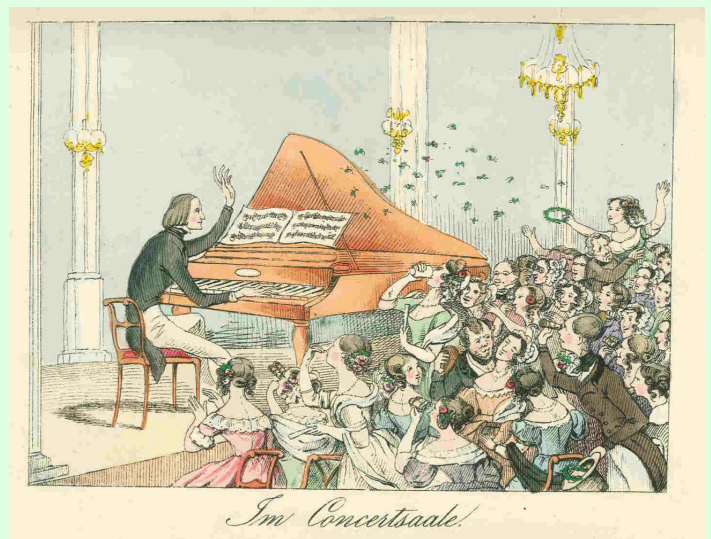
## Learning Objectives

### UNT CORE OBJECTIVES

- Critical Thinking
- Communication
- Social Responsibility
- Teamwork

### COURSE OBJECTIVES

- Students will investigate the construction of the Western art music canon and, subsequently, the creation of art music “masterpieces.”
- Students will rethink the power of a chronological, canon-oriented, musical experience by listening to music in a way that focuses on musical aesthetics across time, space, and genre.
- Working as a team, students will explore an aesthetic-based concept of music; collaborate to identify a new music element; construct a group essay to explore and justify this element; and curate a playlist that accompanies this new element.



# THE HOW: MATERIALS, ASSIGNMENTS

## READING

- Ben Ratliff, *Every Song Ever: Twenty Ways to Listen in an Age of Musical Plenty*
- Lots of stuff on the internet

## ASSIGNMENTS

- In-Class Activities **100 points**
- Group Activities **200 points**
- Course Overview Quiz **25 points**
- Bi-Weekly Quizzes **100 points**
- Padlet Explorations **200 points**
- Album Review **100 points**
- Music & Media Reports **100 points**
- Final Group Essay & Playlist **175 points**

## HOW DO I TURN THINGS IN?

All assignments completed outside of class are due at **11.59pm on Sundays**. Sundays are considered the **end** of the Module Week.

Make sure you follow the guidelines on how to upload your assignment properly to Canvas.

Check **Syllabus Appendix I: Assignment Packet** and the Course Overview Module for more information on assignments.

## TECHNOLOGY

iClicker REEF  
Google Classroom  
Canvas  
Padlet

## GRADING

### 1000-point scale

- 900-999 A - Awesome!
- 800-899 B - Right on!
- 700-799 C - Passing
- 600-699 D - Barely
- 0-599 F - Come on, now.



MUMH2040.001  
 Spring, 2018  
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 Syllabus Appendix I: Assignment Packet

Assignment	Point Breakdown	Total Points for Category
<b>In-Class Activities</b>		<b>300 (30%)</b>
Individual Participation Activities Reef Polling	100	
Group Activities 12-13 opportunities to earn full points 10x20 points each  Problem-Based Learning Exercises Final Group Essay Planning Sessions	200	
<b>Quizzes</b>		<b>125 (12.5%)</b>
Course Overview Quiz	25	
Bi-Weekly Quizzes 8 opportunities to earn full points 5x20points each	100	
<b>Padlet Explorations</b>		<b>200 (20%)</b>
14 opportunities to earn full points 10x20 points each		
<b>Writing Assignments</b>		<b>200 (20%)</b>
Album Review (Essay)	100	
Music & Media Report 1	50	
Music & Media Report 2	50	
<b>Final Group Essay</b>		<b>175 (17.5%)</b>
Group Assessment	25	
Final Essay	100	
Playlist	50	

#### Grade Equivalence

The grade of "A" will be assigned for excellent academic work. A grade of "B" will be assigned for good work. A grade of "C" will be assigned for fair work. A grade of "D" will be assigned for work that minimally passes. A grade of "F" will be assigned for failing work. (<http://registrar.unt.edu/grades/understand-your-grade-report>) Grades will be calculated according to the following scale:

900-1000 A      800-899 B      700-799 C      600-699 D      0-599 F

**MUMH2040.001**  
**In-Class Activities**  
**Assignment Guidelines**

**Individual Activities**

During each class session, students will produce a variety of responses: short writing assignments, responses to multiple choice questions, and discussion questions. These submissions will be completed via iClicker Reef. Each class will total around 5 points. The total number of points that you can earn during the semester is capped at 100. Since you will have the opportunity to answer more questions than are required to reach 100, you can still build 100 points even if you miss a couple of classes or answer some questions incorrectly. Further, because you will be given more than 100 points worth of polling questions throughout the semester, you may not make up missed questions, regardless whether you have forgotten to bring a response device, you are late to class, or you miss class. Again, **there is no makeup for missed questions**. (If you have extenuating circumstances, please notify me so that we may work together to ensure your success in learning the material.)

**Please Note:** If you abuse your iClicker Reef privilege by responding in disrespectful or inappropriate ways, your polling ability will be suspended for the remainder of the semester, meaning you forfeit all remaining in-class participation points. If you respond with a one-word answer to a short-discussion question, you will not receive any credit for your response.

**Academic Integrity:** The misuse of iClicker Reef will be considered a violation of proper student conduct and will be treated as cheating. For this class, iClicker Reef is to be used as a learning tool by you in the classroom. Misuse would include submitting answers for a friend who is not in attendance in class, submitting answers when you are absent, having someone else submit answers for you when you are absent, or any other use of iClicker Reef by which you are not submitting your own work in class.

**Group Activities**

Nearly every Wednesday or Friday meeting will include a problem-based learning activity. Four of these activities will be graded. **You will complete these tasks with your core group and submit your work via Canvas, Google Classroom, or in hard copy.** These discussion days will incorporate different kinds of activities, depending on that week's topic. Some possibilities:

- Groups react to source material, decide on a "stance," and prepare talking points to discuss and debate
- Groups are assigned a "stance" based on the assigned source material and must find evidence to support and defend this assigned position
- Groups complete a prepared assignment and then discuss and debate
- Groups search out popular media and music, apply concepts, and generate analyses to discuss and debate
- Groups work on final group essay and playlist

## MUMH2040.001

### Course Overview Quiz

Due: End of Week 1 (Sunday @ 11.59pm)

### Bi-Weekly Quizzes

Due: Weeks 2, 4, 6, 8, 10, 12, 14, 16 (Sundays @ 11.59pm)

### Assignment Guidelines

#### Course Overview Quiz

At the end of Week 1, you will complete a short, 25-question quiz over the **Course Overview Module**. Any informational item or document contained therein is fair game for the quiz, so make sure you take a look at everything in that module. There will be 25 multiple choice and true/false questions. Each question is worth one point. You will have two attempts to complete the quiz.

#### Bi-Weekly Quizzes

Every two weeks you will take a short quiz over two weeks' worth of course material.

- Quiz 1: Week 2 Quiz covers materials from Weeks 1 and 2
- Quiz 2: Week 4 Quiz covers material from Weeks 3 and 4
- Quiz 3: Week 6 Quiz covers material from Weeks 5 and 6
- Quiz 4: Week 8 Quiz covers material from Weeks 7 and 8
- Quiz 5: Week 10 Quiz covers material from Weeks 9 and 10
- Quiz 6: Week 12 Quiz covers material from Weeks 11 and 12
- Quiz 7: Week 14 Quiz covers material from Weeks 13 and 14
- Quiz 8: Week 16 Quiz covers material from Weeks 15 and 16

Quizzes will be short-answer, short-essay, multiple-choice, and true/false. Quizzes will be timed at 30-45 minutes, and any material discussed in class, assigned readings, and online modules is fair game. Quizzes can be cumulative. Each quiz is worth 20 points and there are 8 opportunities to complete the required 5, allowing you to miss 3 quizzes without penalty. Only the 5 best quiz scores will count in your final grade.

Bi-Weekly Quizzes will open on the Friday before the Sunday due date.

## MUMH2040.001

### Padlet Explorations

#### Assignment Guidelines

Due: End of Weeks 2-15 (Sundays @ 11.59pm)

#### General Information

Over the course of the semester, you will complete regular “Padlet Explorations,” which ask you to engage with the course content on your own terms. These assignments qualify as one of your main out-of-class, “blended” exercises, as they ask to you interact with readings and ideas that we might not discuss during our class meetings. Padlet is a fun, innovative, and easy-to-read platform that allows you to integrate text, videos, images, and music. To get started, go to [padlet.com](https://padlet.com) and create a free account. You are required to submit 10 Padlet Explorations over the course of the semester. There are 14 opportunities to complete the required 10, allowing you to miss 4 submissions without penalty. Only the 10 best scores will count in your final grade.

Here’s a link to Padlet Support if you need help getting started: <https://padlet.com/support>.

Here’s a link to sample Padlets: <https://padlet.com/about/gallery>.

- Do not sign up for a paid subscription! Use the free version. Do not “upgrade” your Padlet to a subscription version, please just use the free version.

#### Formatting & Submission Guidelines

You will need to create a new Padlet for each exploration. You can format and structure your Padlet any way you like. To submit your Padlet for grading, following the directions below. Please note, you will need to submit your weekly Padlet in **two places** or you won’t receive credit: to the assignment submission for grading and to your group “Padlet Discussion Board” in Canvas; you should create a unique “thread” for each Padlet Exploration in your group discussion board.

To submit for grading:

- Click on the “share” icon in the top right-hand corner
- Check your privacy settings. Make sure your Padlet is set to “Secret.” That way, anyone with the link can access.
- Click on the “Share/Export/Embed” tab in the right-hand corner
- Click on “Copy link to this padlet” and copy the code
- In the assignment submission, paste your URL code.

After you’ve submitted your assignment for grading, please also embed your Padlet into your group Discussion Board in Canvas, so that you can view and comment on your other group members’ work. You’ll receive **1 point extra credit each week** for commenting on at least one of your group member’s Padlets.

Here are more details on how to share your Padlet: [https://padlet.com/support/gettingstarted\\_share](https://padlet.com/support/gettingstarted_share).

#### Required Content:

Each weekly Padlet Exploration should contain the following:

- **Title/Subtitle:** Your title should encapsulate your main focus for that Padlet and be related to that week’s tasks.
- **Question Responses:** You should include a pointed response to each question asked for that week’s Padlet. Try to group together questions that overlap, and make new text boxes for more distinct questions. Your responses should be around 100-150 words for each question.
- **Quotes:** Each prompt below will ask you to engage with a concept or reading assignment. If there is an associated reading assignment, your Padlet should incorporate at minimum two substantial quotes that relate to your interpretation and understanding of the prompt; these quotes should also bring together the content on your Padlet. If there is no reading associated with that week’s Padlet exploration, seek out quotations from others that that help illuminate your ideas. Please caption and credit all quotes with the author’s last name, title of reading, and page number when appropriate. Quote your favorite artist, quote a music critic, quote your wise best friend...the options are limitless! Include a unique text box for each quote.

- Images: You should have at least two images that express your interpretation of the prompt. If you take them yourself, all the better. Please caption and credit images that are not your own.
- Media (Videos + Musical Examples): You should have at least two musical examples that engage with your interpretation and reaction to the prompt. You can embed Spotify tracks very easily into Padlet, as well as YouTube videos.
- This page contains “how tos” for posting to Padlet: <http://jn.padlet.com/category/6-posting>.

### Padlet Exploration Prompts:

#### Padlet Exploration 1:

- Due Date: Week 2
- Prompt: How do you define music? How do you interact with music on a regular basis? What’s “your” music? What’s your favorite genre and why? What does music mean to you? Take images or videos of your musical encounters (stores, walking across campus, clubs, cars with friends, etc.).
- Associated Reading: None.

#### Padlet Exploration 2:

- Due Date: Week 3
- Prompt: Based on this week’s reading and discussion, how would you define the Western Art (“Classical”) Music canon in your own words? To achieve this task, I’m asking you to complete two short scavenger hunts and consider the following questions:
  - o Listen to the area Classical radio station when you’re out and about: <http://www.wrr101.com/> . What kind of music does the station play? What are the composers you hear? How would you describe your experience? Document your responses and your experiences.
  - o Find one example of the Western Art Music Canon represented on UNT’s campus, which is one of the oldest and largest music schools in America. Take a picture or video. Do you see a program posted for an upcoming concert with canonic composers? Students carrying around instruments at the core of some of the most important canonic genres? Do you hear someone practicing what sounds like canonic music?
  - o Associated Reading: “If History is Written by the Victors”

#### Padlet Exploration 3:

- Due Date: Week 4
- Prompt: Now that we’ve defined the canon, it’s time to start problematizing it. For this week, I’d like you to visit the website of at least two different American Symphony Orchestras. Look at their repertoire, and what they’re playing for this upcoming 2017-2018 season. Take a listen to some of the pieces. You can find a listing here: [https://en.wikipedia.org/wiki/List\\_of\\_symphony\\_orchestras\\_in\\_the\\_United\\_States](https://en.wikipedia.org/wiki/List_of_symphony_orchestras_in_the_United_States) . What kinds of music is missing? How does the group “innovate” musically? By performing popular music? By performing a few pieces outside of the canon? What kind of music would you like to see performed? Do you see yourself in the music that is being performed? Why or why not?
- Associated Readings: “[Six Easy Ways to Immediately Address Racial and Gender Diversity in Your Music History Classroom](#)” , “[Literary Canons Exclude Works](#)” , “[A New Canon: In Pop Music, Women Belong at the Center of the Story](#)”

#### Padlet Exploration 4:

- Due Date: Week 5
- Prompt: Attend and/or live-stream an art/classical music concert. UNT has tons of offerings, and you can find all upcoming concerts at UNT here: <http://calendar.music.unt.edu/> . The livestream is available here: <https://recording.music.unt.edu/live>.

Try to find a larger ensemble as opposed to an intimate recital, so you can try out your newly acquired genre-identifying and serious listening skills. **Jazz concerts and master classes** WILL NOT COUNT! Go to or watch a concert of “classical music” like we’ve been discussing in class. For your “media,” you can include excerpts of the pieces, but your images should be a selfie of you at the concert and images of the hall/space/etc.

For your Padlet, I'd like you to answer the following questions:

- o What did you find successful or unsuccessful about the concert? What pieces stood out to you the most? Why? Try to describe how they made you feel, while also engaging with a few musical elements you've been learning.
- o I would like also like you to reflect on the relevance of the Western Art Music canon in today's world. Can you connect with this kind of concert experience? Why or why not? Why does this music matter (or not) to you? Can you see traces of the music you love in this music? Why or why not?
- Associated Reading: None.

Padlet Exploration 5:

- Due Date: Week 6
- Prompt: Define and evaluate the concept of **repetition** (Ratliff, Ch. 1) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? **Examine** at least one musical example **in** Ratliff's playlist in detail – how does it exemplify this musical concept? **Find** at least one musical example **outside** of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 1

Padlet Exploration 6:

- Due Date: Week 7
- Prompt: Define and evaluate the concept of **transmission** (Ratliff, Ch. 4) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 4

Padlet Exploration 7:

- Due Date: Week 8
- Prompt: Define and evaluate the concept of **a single note** (Ratliff, Ch. 6) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 6

Padlet Exploration 8:

- Due Date: Week 9
- Prompt: Give a preview of your Music & Media Report 2. Which genre do you listen to least and why? Did you change your mind about this genre after exploring and listening in greater depth?
- Associated Reading: None

Padlet Exploration 9:

- Due Date: Week 10
- Prompt: Define and evaluate the concept of **loudness** (Ratliff, Ch. 15) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 15

Padlet Exploration 10:

- Due Date: Week 11
- Prompt: Define and evaluate the concept of **closeness** (Ratliff, Ch. 14) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why



not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?

- Associated Reading: Ratliff, Ch. 14

Padlet Exploration 11:

- Due Date: Week 12
- Prompt: Give a preview of your album review. Include a little context, various musical examples, and your take.
- Associated Readings: The popular academic articles you cite (former review) and Ratliffian elements that you included in your essay.

Padlet Exploration 12:

- Due Date: Week 13
- Prompt: Define and evaluate the concept of **linking** (Ratliff, Ch. 18) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 18

Padlet Exploration 13:

- Due Date: Week 14
- Prompt: Define and evaluate the concept of **the perfect moment** (Ratliff, Ch. 20) as an important musical element across all kinds of music. Do you agree with Ratliff's arguments regarding this musical element? Why or why not? Examine at least one musical example in Ratliff's playlist in detail – how does it exemplify this musical concept? Find at least one musical example outside of Ratliff's playlist and justify its inclusion – how does it exemplify this musical concept?
- Associated Reading: Ratliff, Ch. 20

Padlet Exploration 14:

- Due Date: Week 15
- Prompt: Give a review of Ratliff's book. What did you think? What were your favorite aspects? What did you find problematic? How has it changed how you listen to music?
- Associated Reading: Ratliff, Chs. 1-20

## Grading

There are 14 opportunities to earn full points for this assignment, and only the 10 best submissions will count in your final grade. Each Padlet exploration is worth 20 points. Your Padlet submission will be graded based on the criteria outlined below.

Criteria	Advanced	Proficient	Developing	Beginning
Content & Creativity	Posting provides insight, understanding, and reflective thought about the topic building a focused argument around the assigned prompt.  AND  Incorporates specific references to assigned reading from the week as appropriate, by including detailed paraphrasing and quotations.	Posting provides moderate insight, understanding, and reflective thought about the topic by building a relatively focused argument around the assigned prompt.  AND  Incorporates specific references to assigned reading from the week as appropriate, by including detailed paraphrasing and quotations.	Posting provides minimal insight, understanding, and reflective thought about the topic by building a relatively focused argument around the assigned prompt.  OR  Fails to incorporate specific references to assigned reading from the week as appropriate, by including detailed paraphrasing and quotations.	Posting provides no evidence of insight, understanding, and reflective thought about the topic  AND  Fails to incorporate specific references to assigned reading from the week as appropriate, by including detailed paraphrasing and quotations.
Points	10	8	7	5
Writing Style/Voice	Posting reflects the author's unique personality through expressive and carefully selected word choices that bring the topic to life succinctly and with flare  AND  Posting is free of grammatical, spelling, and punctuation errors. The style of writing facilitates communication.	Posting reflect a bit of the author's unique personality through word choices that attempt to bring the topic to life succinctly  AND  Posting is relatively free of grammatical, spelling, and punctuation errors. The style of writing generally facilitates communication.	Posting reflects almost no personality and little attempt is made to use effective word choices that bring the topic to life  OR  Posting includes some grammatical, spelling, and punctuation errors that distract the reader.	Posting does not reflect the author's personality and word choice does not bring the topic to life.  OR  Posting includes numerous grammatical, spelling, and punctuation errors. The style of writing does not facilitate effective communication.
Points	5	4	3	1
Images & Media	Posting is greatly enhanced using video, audio, images, and/or other add-ons.  4-5 pieces of media enhancement	Posting is somewhat enhanced using video, audio, images, and/or other add-ons.  2-3 pieces of media enhancement	Posting is minimally enhanced using video, audio, images, and/or other add-ons.  1-2 pieces of media enhancement	Posting is not enhanced using video, audio, images, and/or other add-ons.  0 pieces of media enhancement
Points	5	4	3	1

## MUMH2040.001

### Album Review

#### Assignment Guidelines

Due: End of Week 12 (Sunday @ 11.59pm)

#### General Information

Building on your music analysis skills, you will review a record of your choice. Please choose a **new** album that inspires you (January 1, 2017 – Today!), in order to express yourself as a critic. You can have an overwhelmingly positive reaction to a record, a negative one, or, more likely, a combination of positive and negative feelings about a record. Given that there is a story behind every album, it is up to you to research the group, label, and/or producer's history in the music world. You should also be aware of the perceptions of this artist in the popular realm and how this album makes (or disappoints) expectations. The album should have been **released in the last year** (re-issues are allowed, but not recommended) – the fresher, the better. The record can represent any genre of music. Using the website <http://www.allmusic.com/>, you can explore these possibilities, listen to sound clips and find out what albums in a particular genre have been released in the last year. The site requires that you register, but the process is very fast.

Here is a great link to a "How To" site for record reviews:

- <https://jericsmith.com/2011/05/11/how-to-write-a-record-review>

Some examples of great reviews:

- Ian Cohen's review of GZA's Liquid Swords: Chess Box Deluxe Edition: <http://pitchfork.com/reviews/albums/16857-liquid-swords-chess-box-deluxe-edition/> and of D.I.I.V.'s Oshin: <http://pitchfork.com/reviews/albums/16749-oshin/>
- Mark Anthony Neal on Cee-Lo Green: <http://www.popmatters.com/pm/review/ceelo-soulmachine>
- If you would like to see some of writer Douglas Wolk's unparalleled work as a blogger (with a focus on music) please visit his website: <http://www.lacunae.com/>

#### Formatting and Submission Guidelines

Your essay should be 3-4 pages, doubled-spaced, and typed in 12-point Times, Arial, or Cambria font with 1" margins on each side of the page. Feel free to write in more informal, "fun" language of a critic – with no fluff! Include media and images to enhance your arguments. (It's okay if your media pushes you over the page limit a bit, especially if you decide to incorporate throughout your review, as opposed to including only at the end.) Under no circumstances will emailed submissions be accepted. Please submit directly to Canvas. Please cite all source material appropriately (MLA, Chicago, APA – your style choice!) and carefully proof-read your work.

#### Required Content

- **Introduction:** This section has an exciting opening hook and clearly sets up the import and relevance of record and focus for review. (1 paragraph)
- **Frame/Context for Record:** This section discusses the artist and their known body of work. This section must include an outside source (cited correctly): **a previous review of the artist's pre-existing work. Please do not include a review of the record you're reviewing, but a review over one of their earlier records.** This review should help you reflect on the artist's relevance in today's musical world, while also providing a comparative frame for their new record. (2-3 paragraphs)
- **Personal Spin on the Record:** This is **your** take on the record. You should try to reflect back on the meanings and goals of the record, and what you find successful (or unsuccessful). What do you like about the record? What tracks stand out to you? How do these tracks support your take on the record? You should have a detailed discussion of at least two tracks, where you describe their sound and how they support your take on the record. Your discussion of each "track" should contain 2-3 specific, appropriate music elements. Incorporate elements that Ratliff discusses throughout his book, referencing his book, *Every Song Ever*, at least twice specifically in your review. (2-3 paragraphs)

- **Final Thoughts:** This section discusses the meaning/power of the album in today’s cultural context by comparing it to other poets/ musicians and considers where you see that artist “going.” How does this record “stack up”? (2-3 paragraphs)
- **Media:** You **must** include at least 4-5 pieces of media to enhance your review. This media could be album artwork, images of the artist, links to songs/music videos that resonate with your review, etc. Please carefully caption all artwork. You can include the media throughout your review, or just include it all at the end. The media will not count towards your page length. If media cause your essay to extend over 4 pages, don’t worry.

### Grading

Your Album Review will be graded based on the criteria outlined below.

Criteria	Advanced	Proficient	Developing	Beginning
<b>I. Introduction</b> (1 paragraph)	Has an exciting opening hook, clearly sets up the import and relevance of record and focus for review.	Has an okay opening hook, sets up the import and relevance of record and focus for review.	Unexciting/no opening hook, a bit general, doesn’t clearly outline the import and relevance of record and focus for review.	Overly vague and does little to address meaning or import of record in any real way.
<b>Points</b>	10	9	7	4
<b>II. Frames record by putting it in context.</b> What’s the artist’s history and cultural relevance? How does the record fit into the artist’s known history and body of work? (Incorporate one previous review of the artist’s pre-existing work to make your point!) (2-3 paragraphs)	Excellent discussion of artist and their known body of work.  AND  Incorporates <u>ONE PREVIOUS REVIEW</u> of the artist’s pre-existing work. (2-3 Paraphrases, textual references, clear and nuanced engagement with source.)	Good discussion of artist and their known body of work.  AND  Incorporates <u>ONE PREVIOUS REVIEW</u> of the artist’s pre-existing work. (1-2 Paraphrases, textual references, clear engagement with source.)	Okay discussion of artist and their known body of work.  AND  References <u>ONE PREVIOUS REVIEW</u> of the artist.  (Source is mentioned in passing and/or not well-integrated into the argument at hand. OR Source is not valid.)	Minimal discussion of artist and their known body of work  OR  References no previous review.
<b>Points</b>	25	21	18	13
<b>III. Personal spin on the record</b> What do you like about the record? What tracks stand out to you? How do these tracks support your take on the record? (2-3 paragraphs)	Excellent analysis of personal spin on what the artist has accomplished with the album in question.  AND  Includes powerful and nuanced discussion of tracks that stand out and enhance the review. (Discussion of tracks includes at least two specific and appropriate “Ratliffian” elements and references.)	Good analysis of personal spin on what the artist has accomplished with the album in question.  AND  Includes good discussion of tracks that stand out and enhance the review. (Discussion of tracks includes at least one specific and appropriate “Ratliffian” elements and references.)	Okay analysis of personal spin on what the artist has accomplished with the album in question  OR  only includes general discussion of only one track and no “Ratliffian” elements and references.	Minimal personal spin on what the artist has accomplished  AND  does not include detailed discussions of at least one track and no “Ratliffian” elements and references.
<b>Points</b>	25	21	18	13
<b>IV. Final Thoughts</b> Discusses the meaning of the album in today’s cultural context by	Thoughtful, detailed, and powerful response to the “meaning” of the album in/as today’s culture by comparing it	Good response to the “meaning” of the album in/as today’s culture by comparing it	Somewhat general discussion to the “meaning” of the album in/as today’s culture by comparing their output	Overly vague and does little to address meaning in any real way

comparing it to other poets/musicians <b>and</b> considers where you see that artist “going.”  (2-3 paragraphs)	to other poets/musicians  AND  Reflects on where the artist might go next or how music in general may change as a result of the artist’s success or failure	to other poets/musicians  AND  Reflects on where the artist might go next, or how music in general may change as a result of the artist’s success or failure	to other poets/musicians  OR  Reflects generally on where the artist might go next, or how music in general may change as a result of the artists’ success and failure	OR  no discussion of the artist’s comparative frame.
<b>Points</b>	25	21	18	13
<b>V. Images &amp; Media</b> Options to include: YouTube links of song analyzed, images of the artist, other work of artist that support your conclusions, album artwork, bio shots	Incorporates 4-5 pieces fun/relevant media links and images to enhance review.	Incorporates 2-3 pieces fun/relevant media links and images to enhance review.	Incorporates 1-2 pieces fun/relevant media links and images to enhance review.	Incorporates no fun/relevant media links and images to enhance review
<b>Points</b>	5	4	3	0
<b>VI. Mechanics</b>	1-2 minor incidents (isolated spelling, grammar, syntax)	3-4 incidents, pervasive punctuation issues or 1-2 syntax issues	Frequent spelling issues, multiple syntax problems, unclear organization	Numerous syntax issues, poor organization
<b>Points</b>	10	8	7	4

**Automatic Deductions:**

Your review must focus on a record released on and after January 1, 2017. The fresher the better. If you focus on a record released **before** 1.1.17, an automatic 25-point deduction applies.

**FAQs:**

*How do I insert the images into my paper? (TurnItIn won't allow me to upload an additional pdf for jpeg.)*

Supplemental images and media links need to be incorporated directly into your paper. Please just add them in the body or conclusion of your paper as you reference particular details or aspects (See Figure 1, See Music Video “xyz.com,” etc.). You cannot email these images separately. Turnitin won't allow you to attach additional pdfs, etc.

*How should I cite my source material?*

You must cite additional outside sources that you use to provide “background” information on your artist of choice. Please reference the author’s name in parentheses after quotes or paraphrasing, or simply include the Author’s name and the title of the review in the body of your paper. Please include a more formal citation (whatever your style preference—Chicago, MLA, or APA) at your paper’s conclusion. For Ratliff, please just include an easy parenthetical citation like: (Ratliff, 130).

**Remember:** you must cite every single source! Use quotations when using words that are not your own. TurnItIn doesn’t play. This program will note every quote, sentence, or word choice that is similar to another source. Make sure your citations are clear.

*I want to use a random blog for my “previous” album source. Is that acceptable?*

Please use a source that is written by a reliable, professional source. You can use any number of online newspapers or magazines, many of whom have music critics on their staff. If a reputable critic has a blog, please make that clear in your bibliography. Possible sources:

- Rolling Stone
- Pitchfork
- Allmusic
- NPR
- New York Times
- LA Times
- The Guardian
- BBC

## MUMH2040.001

### Music & Media Reports

#### Assignment Guidelines

Due: End of Weeks 2 and 9 (Sundays @ 11.59pm)

#### General Information

Throughout this course, we are focusing on interrogating the concept of a “musical masterpiece,” and also questioning how we can “appreciate” music of all kinds. This assignment asks you to expand on these concepts, considering music as both an aesthetic object *and* a work of social and civic power. This assignment also asks you to reflect on your own musical tastes, and why certain musical genres resonate more with you than others

For this assignment, you will seek out music and media from the last five years and reflect on the music’s meaning to its intended audience and to you. In addition, you must locate at least three *reputable* pop-academic sources (online article/reaction, review of artist, news story related to the song, etc.) that help you understand more fully the music at hand. At least one of these should contain information from the perspective of the performers, reflecting on their own artistic motivations. Some pop academic articles might come from sources comparable to:

- *Rolling Stone*
- *Pitchfork*
- *Allmusic*
- *NPR*
- *New York Times*
- *LA Times*
- *The Guardian*
- *BBC*

You will complete two reports over the course of the semester; each asks you to engage with **two unique musical genres**. Your own musical “taste” or “preference” will help guide your musical choices. ***For your second report, you must choose a song/issue that is outside of your immediate cultural perspective.***

- **Report 1:** Please find a song/issue from a **genre** of music that you are most likely to listen to regularly. (In other words, you have this genre pre-programmed in your favorite radio stations and a Spotify playlist dedicated to it.)
- **Report 2:** Please find a song/issue from a **genre** of music that you are least likely to listen to regularly. (In other words, when this genre comes on if you’re in a store...you leave.)

Relying on the worksheet below, please reflect on how and why the song was written (or the motivations of musical event), what it means from the cultural perspective of the singer (or musicians), how it engages with civic/community issues, and what it means to the cultural perspectives of the target audience. You should also reflect on the artist’s own personal reactions and attitudes, and question how you can understand the meaning of the song by moving past your own cultural biases. Finally, you should consider how and why the music is socially relevant in today’s broader world, how it has influenced your own understanding of the civic/community issue at hand, and how you can engage with this music in new ways.

#### Formatting and Submission Guidelines

**Please type directly into this provided worksheet attached.** Please type your response below “Student Response.” You should download the worksheet, and then save and upload the worksheet as a new document. Please don’t copy and paste into the Canvas submission box, but add as an attachment. Your media report should be the only content you upload; please do not include these directions.

### Required Content

Please provide a detailed response to each question below. You must respond to each criterion, and your response should range from 150-250 words. Please write in a structured, narrative style (i.e.: no bullet points!). \*

**Please Note: If a song/issue is chosen outside of the five-year time-frame, an automatic 5-point deduction applies.**

Genre of Song:

Artist and Song (Performers and Musical Work):

YouTube Link of Song:

Links to Three Popular Academic Articles:

Assessment Criteria
<p>Acknowledges Perspectives: Why and how is this musical song (and genre) “inside” or “outside” of your own immediate cultural milieu? Please outline specific musical elements to enhance your argument. Reference your academic sources as needed. (150-250 words)</p> <p><b>Student Response:</b></p>
<p>Apply Perspectives: How can you understand the cultural perspective from which this song was written (or this work staged)? What does it mean to the performers? What does it mean to its intended audience? How do the lyrics and sound of the music communicate how you understand this perspective? If there is a music video, how does the video communicate perspectives and issues at hand? Reference your academic sources as needed. (150-250 words)</p> <p><b>Student Response:</b></p>
<p>Acknowledge Civic Responsibility: How does this song intersect with civic, public life and the affairs of regional, national, and/or global communities? (Civic life = public life of citizens.) Reference your academic sources as needed. (150-250 words)</p> <p><b>Student Response:</b></p>
<p>Apply Civic Responsibility: How does this song influence your understanding of the community, civic issues at hand? What are the purposes and benefits of this kind of musical engagement? Why and how does it matter? Reference your academic sources as needed. (150-250 words)</p> <p><b>Student Response:</b></p>
<p>Personal Development: Report 1: Your Mama is <i>least likely</i> to listen to the genre you’re <i>most likely</i> to listen to (i.e. the genre you’ve selected for this report); how do you convince her of the cultural value and import of this genre?</p> <p>Report 2: Your new roommate has invited to you to a concert that features a genre that doesn’t resonate with you (i.e. the genre you’ve selected for this report); how do you find a way to “connect” to this music? How do you compromise? (You do have to live with this person, after all.)</p> <p>Some questions to consider: How do you feel when you listen to the genre? Like an outsider? Like an insider? An empathizer and/or sympathizer? How do your own cultural biases and perspectives allow you to understand certain aspects, but not others? (150-250 words)</p> <p><b>Student Response:</b></p>
<p>10 Points Per Category 50 Total Possible Points</p>

## Grading

The worksheet will be graded in conjunction with rubric below.

	<b>Advanced</b>	<b>Proficient</b>	<b>Developing</b>	<b>Beginning</b>
<b>Acknowledge Perspectives</b>	Demonstrates exceptional ability to articulate insights into diverse cultural/ intercultural perspectives including one's own cultural rules and biases in relationship to musical genre at hand	Demonstrates advanced recognition and articulation of diverse cultural/intercultural perspectives including one's own cultural rules and biases in relationship to musical genre at hand	Demonstrates adequate understanding of diverse cultural/ international perspectives including one's own cultural rules and biases in relationship to musical genre at hand	Demonstrates minimal understanding of and insights into diverse cultural perspectives including one's own cultural rules and biases in relationship to musical genre at hand
<b>Points</b>	10	8	7	5
<b>Apply Perspectives</b>	Demonstrates exceptional ability to assume a perspective other than one's own and express empathy for diverse perspectives	Demonstrates advanced ability to assume a perspective other than one's own and express empathy for diverse perspectives	Demonstrates adequate ability to assume a perspective other than one's own and express empathy for diverse perspectives	Demonstrates minimal ability to assume a perspective other than one's own and expresses limited empathy for diverse perspectives
<b>Points</b>	10	8	7	5
<b>Acknowledge Civic Responsibility</b>	A complex and fully developed combination of knowledge, skills, values, and motivation as they relate to the community/civic issue that song/genre explores, advocates, or critiques	An advanced and well developed combination of knowledge, skills, values, and motivation as they relate to the community/civic issue that song/genre explores, advocates, or critiques	An adequate and acceptably developed combination of knowledge, skills, values, and motivation as they relate to the community/civic issue that song/genre explores, advocates, or critiques	A surface understanding of knowledge, skills, values, and motivation involved in civic responsibility and difficulty relating to the community/civic issue that song/genre explores, advocates, or critiques
<b>Points</b>	10	8	7	5
<b>Apply Civic Responsibility</b>	Demonstrates community/civic engagement through reflection on community based action that the song/genre explores, advocates, or critiques	Demonstrates civic engagement through reflection on community based action that the song/genre explores, advocates, or critiques	Demonstrates civic engagement through reflection on community based action that the song/genre explores, advocates, or critiques	Demonstrates civic engagement through reflection on community based action that the song/genre explores, advocates, or critiques
<b>Points</b>	10	8	7	5
<b>Personal Development</b>	Articulates insights about personal attitudes, behaviors or beliefs seeking complexity and understanding and recognizing cultural biases, resulting in a shift in self-description.	Recognizes new perspectives about own personal attitudes, behaviors or beliefs (e.g. not looking for sameness; comfortable with the complexities that new perspectives offer.)	Identifies own personal attitudes, behaviors or beliefs (e.g. with a strong preference for those rules shared with own cultural group and seeks the same in others.)	Shows minimal awareness of own personal attitudes, behaviors or beliefs (even those shared with own cultural group(s))(e.g. uncomfortable with identifying possible cultural differences with others.)
<b>Points</b>	10	8	7	5



## MUMH2040.001

### Final Group Essay and Playlist

#### Assignment Guidelines

Due: End of Week 15 (Thursday @ 11.59pm)

#### General Information

For your final essay, you and your group will identify a new kind of musical element in the vein of Ratliff. You will brainstorm with your group during class sessions, construct a rough outline, and compose an essay together. Finally, you will curate a playlist that exemplifies your musical element. To show your work, you will upload most tasks to your Canvas group.

#### Formatting and Submission Guidelines

Your essay should be 6-8 pages, doubled-spaced, and typed in 12-point Times, Arial, or Cambria font with 1" margins on each side of the page. Under no circumstances will emailed submissions be accepted. Please submit directly to Canvas. Please cite all source material appropriately (MLA, Chicago, APA – your style choice!) and carefully proof-read your work.

You should submit your playlist on the final page of your paper. Your playlist doesn't count toward your page limit. Please curate your playlist on Spotify or YouTube and include the link at the outset of your playlist. You should then list the Artist, Song/Album, Year for each selection on your playlist. See Ratliff's chapter playlists for formatting guidelines.

#### Required Content

- Introductory Matter: This section gives a broad overview to your element. You should include personal anecdotes (like Ratliff) along with several philosophical/aesthetic questions. Why you chose your element, and why this element matters should be apparent. (1-2 pages)
- Element as Applied to Diverse Musical Examples: This section discusses the element as applied to several unique musical examples. How does your element manifest in music? Why does it matter? What additional questions do these musical examples raise? How do these elements influence you and your group personally? How does this element ask you to listen in a new way? Why and how? (3-4 pages)
- Final Thoughts: This section should wrap up your big questions and leave your reader with a few more "big questions" and musical ideas to consider. Your ending should be pointed and powerful. (1-2 pages)
- Playlist: You **must** include at least 5-10 songs/albums that exemplify your element. This playlist should be curated via Spotify. The final page of your paper should include the Artist, Song/Album Title, Year along with a link to your Spotify playlist. Each example you include should have been referenced explicitly in your essay. You should have AT LEAST **five unique genres** represented and **one** MUST be classical/art music. If you don't know how to create and share Spotify playlists, here's a tutorial: <https://news.spotify.com/us/2009/03/13/spotify-feature-creating-and-sharing-playlists/>.

## Grading

Your Final Essay and Playlist will be graded based on the criteria outlined below.

Criteria	Advanced	Proficient	Developing	Beginning
<b>I. Introduction</b> (2 pages)	Exceptional introduction to a creative, interesting, and insightful new musical element.  AND  Includes personal engagement and a larger ideological frame that justifies the import of the element.	Advanced introduction to a creative, interesting, and insightful new musical element.  AND  Includes personal engagement and a larger ideological frame that justifies the import of the element.	Adequate introduction to a somewhat overly general new musical element.  OR  Includes overly general personal engagement and a poorly constructed ideological frame that justifies the import of the element.	Minimal introduction to an uncreative new musical element.  AND  Includes no personal engagement and no larger ideological frame that justifies the import of the element.
<b>Points</b>	25	21	18	12
<b>II. Element as applied to diverse musical examples.</b> (4 pages)	Exceptional ability to apply musical element to a variety of diverse musical examples.  AND  Application is completely successful. Ideas make sense and are cohesive and creative	Advanced ability to apply musical element to a variety of diverse musical examples.  AND  Application makes sense most of the time Ideas are largely cohesive and creative.	Adequate ability to apply musical element, and musical examples aren't particularly diverse  AND  Application makes sense only for a few musical examples. Ideas are not particularly cohesive or creative.	Minimal ability to apply musical element, and musical elements aren't particularly diverse  AND  Application is rarely successful to musical examples. Ideas are rarely cohesive or creative.
<b>Points</b>	40	33	29	23
<b>IV. Final Thoughts</b> (2 pages)	Exceptional conclusion that leaves the reader engaged and interested in the big ideas related to the musical element.	Advanced conclusion that leaves the reader generally engaged and interested in the big ideas related to the musical element	Adequate conclusion that leaves the reader minimally engaged. Very little engagement with big ideas related to the musical element.	Minimal conclusion that doesn't engage the reader. No engagement with big ideas related to the musical element.
<b>Points</b>	25	21	18	12
<b>V. Mechanics</b>	1-2 minor incidents (isolated spelling, grammar, syntax)	3-4 incidents, pervasive punctuation issues or 1-2 syntax issues	Frequent spelling issues, multiple syntax problems, unclear organization	Numerous syntax issues, poor organization
<b>Points</b>	10	8	7	4
<b>VI. Playlist</b> (Include as an appendix – doesn't count towards page limit!)	Playlist is exceptional. It is convincing and each track relates to the musical element in compelling ways. At least five genres are represented.	Playlist is advanced and largely successful. The majority of tracks relate to the musical element in compelling ways. At least four genres are represented.	Playlist is adequate and sometimes successful. Some tracks relate to the musical element in compelling ways and others do not. At least three genres are represented.	Playlist is minimally successful. Many tracks don't relate to the musical element in compelling ways. Only one-two genres are represented
<b>Points</b>	50	45	40	30

April Prince  
MUMH2040.001  
MUMH1610.003  
MUMH3000.001  
Spring, 2018  
Syllabus Appendix II: Policies

2017-2018 Semester Academic Schedule (with Add/Drop Dates)  
<http://catalog.unt.edu/content.php?catoid=17&navoid=1737>

Academic Calendar at a Glance, 2017-2018  
<https://www.unt.edu/catalogs/2017-18/calendar>

Final Exam Schedule  
<http://registrar.unt.edu/exams/final-exam-schedule/spring>

### Academic Integrity

All work completed for this class is expected to be the student's own, and academic dishonesty (including, but not limited to, plagiarism on papers or cheating in general) will be punished. Students caught cheating or plagiarizing will receive a "0" for that particular assignment. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

The university's policy and procedures regarding academic integrity can be found here:  
<http://facultysuccess.unt.edu/academic-integrity>

### Conduct

Student behavior that interferes with an instructor's ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. (*Also see below, UNT Care Team*)

For more information, please see the Student Code of Conduct, which can be found here:  
<https://deanofstudents.unt.edu/conduct>

### Access to Information—Eagle Connect

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **ODA Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation.

For additional information see the Office of Disability Accommodation website here, [disability.unt.edu](http://disability.unt.edu). You may also contact them by phone: (940) 565-4323.

### **Financial Aid and Satisfactory Academic Progress**

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so. See additional information at the following link: <http://financialaid.unt.edu/sap>

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent.

You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates at the following link: <http://ferpa.unt.edu/>

### **Responding to Students in Distress**

Please visit the CARE Team website to tips to recognize students in distress and what you need to do in cases of extreme behavior or references to suicide. You can find more information at the following link: <http://studentaffairs.unt.edu/care>

### **Student Perceptions of Teaching (SPOT)**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available to provide you with an opportunity to evaluate how this course is taught. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).

### **Turnitin Statement and Students' Rights**

Students might be asked to submit some work for this class to Turnitin, a web-based plagiarism detection service.

### **Grade of I (Incomplete)**

University policy specifies that the grade of I-incomplete is “a non-punitive grade given only during the last one-fourth of a semester and only if a student is (1) passing the course; (2) has justifiable reason why the work cannot be completed on schedule; and (3) arranges with the instructor to finish the course at a later date by completing specific requirements that the instructor must list on the grade sheet. All work in the course must be completed within the specified time (not to exceed one year after taking the course).”

**Modifications**

Circumstances are apt to change during the semester and the instructor reserves the right to alter or modify this course syllabus. Any and all modifications to the syllabus will be submitted to you in writing and discussed in class.