ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 11/12/2011

1. ACADEMIC UNIT: Music

2. COURSE PROPOSED: MUS 294 Arts, Music, and Learning 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Sandra Stauffer Phone: 480-461-7869
   Mail Code: E-Mail: s.stauffer@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry–L
   - Mathematical Studies–MA CS
   - Humanities, Fine Arts and Design–HU
   - Social and Behavioral Sciences–SB
   - Natural Sciences–SQ SG

   Awareness Areas
   - Global Awareness–G
   - Historical Awareness–H
   - Cultural Diversity in the United States–C

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   MUS 294 Special Topics: Arts, Music, and Learning invites students to examine the core structural elements of visual art and music in the context of contemporary experience, including topics such as art and visual culture, art and politics, music and art in historical and cultural contexts, and music and social commentary. The course also includes an examination of how learning occurs in the arts.

   CROSS-LISTED COURSES: ☐ No ☐ Yes; Please identify courses: __________________________

   Is this a multisection course?: ☐ No ☐ Yes; Is it governed by a common syllabus? _________

Chair/Director (Print or Type) ____________________________ Chair/Director (Signature) ____________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>ASU - [HU] CRITERIA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HUMANITIES, FINE ARTS AND DESIGN [HU]</strong> courses must meet <em>either</em> 1, 2, or 3 <em>and</em> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</td>
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<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☐</td>
<td>☒</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>☒</td>
<td>☐</td>
<td>course syllabus; attached documents</td>
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<tr>
<td>☐</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<tr>
<td>☐</td>
<td>☐</td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<tr>
<td>☐</td>
<td>☐</td>
<td>course syllabus; attached documents</td>
</tr>
<tr>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed.*

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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</thead>
<tbody>
<tr>
<td>MUS</td>
<td>294</td>
<td>Arts, Music, and Learning</td>
<td>HU</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>This course focuses on visual art and music in human experience, on the the core structural and formal elements of visual art and music, and on the arts and learning.</td>
<td>See especially yellow-highlighted items in course objectives and course outline</td>
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<td></td>
<td>After an introduction to perspectives on learning in and through the arts, students engage in visual art and music to study elements of the arts forms, then apply that information to view or listen to new works. For example:</td>
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<td></td>
<td>In Week 4, students focus on elements of visual art by viewing various historical and cultural examples representing diverse artist and art forms. Then, they analyze two very different art works using the concepts acquired. Artists represented include John Trumbell, Joan Miro, and Rafeal Zamarripa.</td>
<td>See attached pdf of PowerPoint slides entitled Week 4</td>
</tr>
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<td></td>
<td>Similarly, in Week 7, students focus on elements of music by listening to various historical and cultural examples representing diverse artists and musical genres. Then, they analyze two musical works using the concepts acquired. Musicians represented include Ludwig von Beethoven, Philip Glass, Miles Davis and the Beatles.</td>
<td>See attached pdf of PowerPoint slides entitled Week 7 and attached file entitled Week 7 Homework.</td>
</tr>
</tbody>
</table>
Students focus on the arts in human experience by examining art as visual culture, social and political nature of music, and the historical contexts of both visual art and music. For example:

In Week 5, students read diverse perspectives about visual culture and the usefulness of interpreting art through the visual culture lens. Then, they write discussion board posts in which they interpret their own cultural experiences through a visual culture lens.

In Week 10, students examine various social and cultural purposes of music and the multiple ways in which people use music in human experience. Then, they analyze and interpret video and audio examples representing diverse traditions.

| 4c | Students focus on the arts in human experience by examining art as visual culture, social and political nature of music, and the historical contexts of both visual art and music. For example: In Week 5, students read diverse perspectives about visual culture and the usefulness of interpreting art through the visual culture lens. Then, they write discussion board posts in which they interpret their own cultural experiences through a visual culture lens. In Week 10, students examine various social and cultural purposes of music and the multiple ways in which people use music in human experience. Then, they analyze and interpret video and audio examples representing diverse traditions. | See especially blue-highlighted items in course objectives and course outline | See attached Week 7 materials | See attached Week 10 materials |
Arts, Music, and Learning
Syllabus

COURSE INFORMATION
Course Title: MUS 194 Arts, Music, and Learning
Instructors: TBA
Credit Hours: 3

INSTRUCTOR INFORMATION: Marjorie Schiller
PHONE: TBA
E-MAIL: TBA

COURSE MATERIALS
- Norton’s Online Listening Lab- online, interactive music database, W.W.Norton Publishers. (Required) Available via paid subscription. The site is a companion to The Enjoyment of Music textbook listed in the recommending readings.
- Readings and videos from various websites, as indicated. (Required)

Supplemental Materials:
- MyMusicLab- online, interactive music database, Pearson Publishing. Available via paid subscription. (Recommended). The site is a companion to the Listen to This textbook listed in the recommended readings.

Recommended Reading:
- King, Ross. Art; Over 2,500 Works from Cave to Contemporary, Dorling Kindersley Publishers; 2008
- Bond, Mark Evan. Listen to This, 2nd Edition, Pearson Publishing; 2010

TECHNOLOGY REQUIREMENTS
- Reliable, stable internet access.
- Updated MAC or PC Computer, capable of running latest versions of Microsoft PowerPoint, internet video and audio files.
- Software: Microsoft PowerPoint; Adobe Reader (Free); GarageBand (Free-MAC); Soundation (Free-PC)
- Online accounts: Pandora Radio (Free); Evernote (Free); Blogger (Free)
- An active learning management system account for online components (Blackboard, WebCT, Moodle, Desire2Learn, etc.)
- An active official university email account

COURSE DESCRIPTION
Arts, Music, and Learning offers students an integrated introduction to and examination of the core structural and formal elements of visual art and music in the context of contemporary experiences and learning process. Topics in visual art include visual art vocabulary, visual culture, art and history, and art and politics. Topics in music include elements of music, historical overview of music genres and composers, introduction to physiology and psychology of music, and music and social meaning. The course includes an examination of learning styles relevant to arts experiences, including multiple intelligences and perspectives on learning and the brain with an emphasis on the arts.
COURSE OBJECTIVES

1. Explain theories of learning in the arts, including: multiple intelligences; the Visual, Aural, Read/Write, or Kinesthetic (VARK) learning styles; and theory related to the brain and learning.
2. Describe elements of design in visual art including: line, shape, color and texture.
3. Analyze the effects of visual culture by responding to the emotional/political aspects of at least one work of art.
4. Describe the effects of visual art and culture on learning using at least four works of art from various cultures.
5. Describe elements of music including: rhythm, melody, harmony, timbre, and dynamics.
6. Describe at least four musical artists/composers, styles or traditions from various cultures.
7. Analyze the effects of music on the human experience by responding to the emotional, social, and/or political aspects of at least two musical works from various cultures.
8. Analyze the physiological effects of music by examining at least two recent research studies on music and the human brain.
9. Evaluate a learning experience that involves creating art or observing and discussing visual art.
10. Evaluate a learning experience that involves creating or listening to music.
11. Describe ways in which visual art and music influence learning.
12. Evaluate the potential impact of the arts and arts integration in education and the community.

COURSE OUTLINE (for details see pages 7-13)

I. Creativity and Learning in the Arts
   a. VARK learning styles
   b. Multiple intelligences
   c. Learning and the brain
   d. The benefits of learning through the arts

II. Visual Arts
   a. Structural elements: line, color, shape, texture, etc
   b. Forms: drawing, painting, sculpture, printmaking, mixed media
   c. Study of representative works: western and non-western
   d. Evaluation of a learning experience involving visual art

III. Art and Visual Culture
   a. Definition of key concepts
   b. Visual culture and learning
   c. Study of representative works: advertising, branding, media

IV. Art as means to explore other disciplines
   a. History
   b. Politics

V. Music
   a. Structural elements: rhythm, melody, harmony, timbre, etc.
   b. Western art music: composers, genres, eras
   c. Non-western art music traditions
   d. Representative works: western and non-western
   e. Evaluation of a learning experience involving music
VI. Music and the Human Experience
   a. Physiological effects of music
   b. Emotional effects of music
   c. Music, the brain, and learning

VII. Music and Social Meaning
   a. Politics
   b. Spirituality

CLASS POLICIES:

Participation
Regular homework assignments and group discussions will be completed each week. Regular participation in class is required to earn full credit for the course. Participation is measured by completion of in-class homework assignments and group discussions, during the scheduled course period.

Special Needs
Students with special needs or considerations should notify the instructor as soon as possible, preferably at the beginning of the semester. In order to accommodate specific needs, a student should have documentation on file in the Office of Disability Resources and Services. Special arrangements can be made for seating, hearing devices, testing times, and other concerns. Students are invited and encouraged to speak with the instructor concerning special needs and to contact the Office of Disability Resources and Services on campus.

Withdrawal
There are two types of course withdrawal: student-initiated and instructor-initiated. Students may initiate a withdrawal at any time during the sanctioned college withdrawal period via the Registrar’s Office. Automatic withdrawals may be initiated by the instructor after three (3) unexcused absences, after the first week of class, and/or, for failure to complete any three (3) homework modules after the first week.

Copyright
With few exceptions, every form of tangible expression (i.e. books, art, music, written texts, etc.) is subject to legal protection via U.S. Copyright Law. Copyright infringement is expressly prohibited. This includes homework, tests, presentations, and musical or art works made by your classroom peers and instructors. Students are prohibited from copying or recording any of these materials without permission. Violations may result in disciplinary action up to and including suspension or expulsion.

Misconduct
An atmosphere of reciprocal respect and courtesy is critical for student success. This class will operate on the following principle: Students may use any solution to learn and solve problems, as long as they do not disturb others in the class. Engaging in behavior that distracts or disturbs other students or the instructor may result in loss of credit or removal from the class. Dishonesty, cheating, and plagiarism are considered forms of academic misconduct and will not be tolerated. Assignments found in violation of the above policy will be assigned a grade of zero. Any reoccurrence of misconduct will result in an automatic F and withdrawal from the course.
**HOMEWORK OVERVIEW (for details see pages 7-13)**

Each week, homework will, typically, include:

- Assigned Readings and Videos from Required Text and/or online resources
- Written Homework Assignments (Study Guides/Reflections)
- Discussion Board Posts
- There will also be critical listening assignments for the music sections and several, major projects including group and individual PowerPoint assignments and a group blogging assignment.

**HOMEWORK**

- Credit is given for assignments that are turned in complete and on time.
- All assignments are due at the beginning of class, unless otherwise noted.
- Late assignments will only be accepted in cases of emergency
- In the case of university-wide or system-wide computer/access outages, homework due dates will be adjusted by the instructor.

**GRADING**

- Students are graded primarily on the degree to which they meet learning outcomes, not how much time and effort is put.
- Grades are calculated based on point totals. Final grade point totals will be based on participation in discussions, homework assignments, and a final project.
- Points for assignments will be posted within 7 working days of original assignment or exam date.
- Students are responsible for tracking their grades and course progress throughout the semester.

**Grade Matrix:**

- A= 90-100%
- B= 80-89.99%
- C= 70-79.99%
- D= 60-69.99%
- F= Below 60%

**Assignment Points:**

- Study Guide Homework Assignments—37 questions @15pts ea=555 points
- Discussion Boards—11 Discussion Board Posts @ 20 pts ea=220 points
- Group and Individual PowerPoint Assignments—100 points
- Group Blogging Assignment—125 points

**TOTAL COURSE VALUE: 900 POINTS**

**Grading Criteria:**

All projects/assignments will be graded based on the following:

- Thorough analysis of the question or problem posed
- Quality and accuracy of content with appropriate references
- Proofreading and spellchecking

**Strategies for Success:**

- Attend each class session and arriving on time
- Arrive prepared with textbook, paper and pencil and account log in information
- Complete all required reading and assignments prior to class
- Turn cell phones, pagers and other personal electronic devices off during class
### Sample Grading Rubric:

**Written Assignment Rubric** - out of 15 points

<table>
<thead>
<tr>
<th></th>
<th>No Submission</th>
<th>Developing</th>
<th>Meets Expectations</th>
<th>Exceeds Expectations</th>
<th>Exceptional</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content &amp; Ideas</td>
<td>(0 points) Assignment was not submitted.</td>
<td>(2 points)</td>
<td>(3 points)</td>
<td>(4 points)</td>
<td>(5 points)</td>
</tr>
<tr>
<td></td>
<td>Assignment vaguely discusses the topic making it weak.</td>
<td>• The assignment sufficiently discusses the topic making it general.</td>
<td>• The assignment clearly discusses the topic making it interesting and informative.</td>
<td>• The assignment thoroughly discusses the topic making it truly memorable.</td>
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<td></td>
<td>• Main idea is missing or too general and needs more details supported by</td>
<td>• Main idea is clear but needs more details supported by information/examples relevant to the topic.</td>
<td>• Main idea is strong and is supported by detailed information/examples relevant to</td>
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<tr>
<td></td>
<td>information/examples relevant to the topic.</td>
<td></td>
<td>the topic.</td>
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<tr>
<td>Organization</td>
<td>(0 points) Assignment was not submitted.</td>
<td>(2 points)</td>
<td>(3 points)</td>
<td>(4 points)</td>
<td>(5 points)</td>
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<tr>
<td></td>
<td>Assignment has many errors in punctuation, grammar, or spelling causing</td>
<td>Most of the components are completed making it a general and limiting read.</td>
<td>The components are completed making it an interesting and focused read.</td>
<td>All of the components are thoroughly completed making it a rich and easy read.</td>
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<td>confusion.</td>
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<td>Conventions</td>
<td>(0 points) Assignment was not submitted.</td>
<td>(2 points)</td>
<td>(3 points)</td>
<td>(4 points)</td>
<td>(5 points)</td>
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<tr>
<td></td>
<td>Assignment has many errors in punctuation, grammar, or spelling</td>
<td>The assignment has several errors in punctuation, grammar, or spelling.</td>
<td>The assignment has some minor errors in punctuation, grammar, or spelling.</td>
<td>The assignment has few or no errors in punctuation, grammar, or spelling.</td>
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</table>
### Discussion Post Rubric - out of 20 points

<table>
<thead>
<tr>
<th>No Submission</th>
<th>Developing Meets Expectations</th>
<th>Exceeds Expectations</th>
<th>Exceptional</th>
</tr>
</thead>
</table>
| Initial Post & Response Post | (0 points) No initial post. | (11 points) Initial post submitted to the class discussion.  
  • The discussion vaguely addresses the question(s); resulting in an undeveloped post.  
  • Main idea is general and needs more details supported by information and examples relevant to the question(s)/topic.  
  No response post OR the response post is general and does not address the topic. | (14 points) Initial post submitted to the class discussion.  
  • The post sufficiently discusses the question(s)/topic, making it general.  
  • Main idea is clear but needs more details supported by information and examples relevant to the question(s).  
  No response post OR The response post is general or needs more creativity and depth to add substantive meaning to the discussion. | (16 points) Initial post submitted to the class discussion.  
  • The post clearly discusses the question(s)/topic, making it interesting and informative.  
  • Main idea is strong and is supported by detailed information and examples relevant to the question(s).  
  The response post is relevant, creative and interesting; going beyond the predictable. OR the initial post is Exceptional, but the response most is missing. | (20 points) Initial post submitted to the class discussion.  
  • The post thoroughly discusses the question(s)/topic, making it outstanding.  
  • Main idea stands out and is supported by rich, detailed information and gives examples relevant to the question(s). Post references/cites the readings directly.  
  Post develops a strong analysis and goes beyond simply stating a personal opinion.  
  The response post is relevant and thought provoking and reflects a high-level of engagement with and mastery of the subject matter. |

### FINAL NOTES
This syllabus is intended as a general guide for the course. The instructor reserves the right to make revisions to the syllabus throughout the semester. Requirements, class presentations, assignments and dates may change to fit the particular needs of the class. Students will be notified by the instructor of any changes in advance. **It is the student’s responsibility to read and understand the material contained in this course syllabus and to be aware of any changes to policies, schedules and due dates.** If you have any questions about the syllabus, please contact the instructor directly.
COURSE SCHEDULE (subject to change according to class needs)

Course Introduction
1. Assignment: Create an online portfolio of materials to be used in your final presentation. Portfolio includes file folders and sub-folders for each class topic.
2. Discussion: Post a short bio to the first discussion board.

Week 1: VARK (Visual, Auditory, Reading/Writing, Kinesthetic) Learning Styles
2. Assignment: Watch Video and complete Study Guide Questions
3. Discussion: Complete Discussion Board Post & Response
4. Optional Reading:
   http://learningstyles.org/

Week 2: Multiple Intelligences
1. Assignment: Read Powerpoint slides on Mulitple Intelligences.
2. Watch video from edutopia.org http://www.edutopia.org/multiple-intelligences-immersion-enota-video
3. Complete Learning Styles quiz on Edutopia
5. Complete Study Guide Questions
6. Discussion: Complete Discussion Board Post & Response
7. Optional Reading:
   http://www.infed.org/thinkers/gardner.htm

Week 3: The Brain, Learning and Emotion
1. Assignment: Read The Brain, Learning and Emotion Powerpoint slides.
2. Assignment: Read about Emotion and Learning http://findarticles.com/p/articles/mi_m4467/is_11_54/ai_67590800/?tag=mantle_skin:content
5. Read about the emotional components of learning: What you Should Know About Your Brain, by Judy Willis.
6. Complete Study Guide Questions
7. Discussion: Complete Discussion Board Post & Response
8. Optional Reading:
   http://hopes.stanford.edu/sites/hopes/files/brain.swf
**Week 4: Art Basics**
1. Assignment: Read *The Art Basics* Powerpoint slides.
4. Homework: Working in groups of two, Complete Study Guide Questions
5. Discussion: Complete Discussion Board Post & Response
6. Optional Reading:
   - [http://www.artlex.com/](http://www.artlex.com/)
   - [www.evitatezeno.com/](http://www.evitatezeno.com/)
   - [www.nga.gov/feature/rothko/rothkosplash.shtm](http://www.nga.gov/feature/rothko/rothkosplash.shtm)
   - [http://www.pietmondrian.org/](http://www.pietmondrian.org/)
   - [www.andrewwyyeth.com/](http://www.andrewwyyeth.com/)
   - [www.faithringgold.com/ringgold/bio.htm](http://www.faithringgold.com/ringgold/bio.htm)
   - [www.diegorivera.com/](http://www.diegorivera.com/)
   - [http://joanmiro.com/](http://joanmiro.com/)

**Week 5: Visual Culture**
2. Assignment: Reading on Visual Culture by Michelle Marder Kamhi at [http://www.aristos.org/aris-04/rescuing.htm](http://www.aristos.org/aris-04/rescuing.htm)
3. Homework: Complete Study Guide Questions
4. Discussion: Complete Discussion Board Post & Response
5. Optional Reading:
   - [http://www.google.com/images?rlz=1T4ADFA_enUS340US340&q=visual+culture+images&um=1&ie=UTF-8&source=univ&ei=1wQVTf-DQZG4sOQBY5j1Cg&sa=X&oi=image_result_group&ct=title&resnum=1&ved=0CCkQsAQwAA&biw=1276&bih=599](http://www.google.com/images?rlz=1T4ADFA_enUS340US340&q=visual+culture+images&um=1&ie=UTF-8&source=univ&ei=1wQVTf-DQZG4sOQBY5j1Cg&sa=X&oi=image_result_group&ct=title&resnum=1&ved=0CCkQsAQwAA&biw=1276&bih=599)
   - [http://home.comcast.net/~jay.paul/mirzoeff.htm](http://home.comcast.net/~jay.paul/mirzoeff.htm)

**Week 6: Art and History**
2. Assignment: Visit website and complete analysis of paintings: [http://www.metmuseum.org/explore/gw/el_gw.htm](http://www.metmuseum.org/explore/gw/el_gw.htm)
3. Assignment: Complete Study Guide Questions
4. Discussion: Complete Discussion Board Post & Response
5. Optional Reading:
   - [http://xroads.virginia.edu/~cap/gw/gwmoral.html](http://xroads.virginia.edu/~cap/gw/gwmoral.html)
   - [http://www.google.com/images?hl=en&sugexp=ldymls&xhr=t&q=george+washington+painting&cp=21&wrapid=tjzp1294959262097011&um=1&ie=UTF-8&source=univ&ei=q4vTYykK6qsAO8w5jBQ&sa=X&oi=image_result_group&ct=title&e&resnum=1&si=2&ved=0CC4QsAQwAA&biw=1276&bih=599](http://www.google.com/images?hl=en&sugexp=ldymls&xhr=t&q=george+washington+painting&cp=21&wrapid=tjzp1294959262097011&um=1&ie=UTF-8&source=univ&ei=q4vTYykK6qsAO8w5jBQ&sa=X&oi=image_result_group&ct=title&e&resnum=1&si=2&ved=0CC4QsAQwAA&biw=1276&bih=599)
Week 7: Elements of Music

1. Assignment: Reading Word Document and Powerpoint on the *Elements of Music*


3. Assignment: Go to [http://cnx.org/content/m11646/latest/](http://cnx.org/content/m11646/latest/) for a detailed overview of the fundamentals of music.


5. **Watch videos: How Music Works**. Select one elements of music (Rhythm, Melody, Harmony) and watch the corresponding videos on YouTube:

   - [http://www.youtube.com/v/c_JEkNtYFNC](http://www.youtube.com/v/c_JEkNtYFNC)
   - [http://www.youtube.com/v/qnhmEfwxEM](http://www.youtube.com/v/qnhmEfwxEM)
   - [http://www.youtube.com/v/Nv8a8mdY8iQ](http://www.youtube.com/v/Nv8a8mdY8iQ)
   - [http://www.youtube.com/v/YzRgH-5yK-w](http://www.youtube.com/v/YzRgH-5yK-w)
   - [http://www.youtube.com/v/PnbOWi6f_ID](http://www.youtube.com/v/PnbOWi6f_ID)
   - [http://www.youtube.com/v/4dalL5FpWR8](http://www.youtube.com/v/4dalL5FpWR8)
   - [http://www.youtube.com/v/KrY_3_6fsjM](http://www.youtube.com/v/KrY_3_6fsjM)
   - [http://www.youtube.com/v/k4gp0WKrgqY](http://www.youtube.com/v/k4gp0WKrgqY)
   - [http://www.youtube.com/v/aPmnho7OvT8](http://www.youtube.com/v/aPmnho7OvT8)
   - [http://www.youtube.com/v/hTUXKWnHH-g](http://www.youtube.com/v/hTUXKWnHH-g)
   - [http://www.youtube.com/v/oShLg8JCHc](http://www.youtube.com/v/oShLg8JCHc)
   - [http://www.youtube.com/v/3gTR_Lg59Jc](http://www.youtube.com/v/3gTR_Lg59Jc)

6. Assignment: Complete Study Guide Questions

7. Discussion: Complete Discussion Board Post & Response

8. Optional Reading:
   - [http://cnx.org/content/m34482/latest/](http://cnx.org/content/m34482/latest/)
   - [http://cnx.org/content/m35111/latest/](http://cnx.org/content/m35111/latest/)
   - [http://www.musictheory.net/lessons](http://www.musictheory.net/lessons)
   - [http://www.essentialsofmusic.com/glossary/c.html](http://www.essentialsofmusic.com/glossary/c.html)
   - [http://solomonsmusic.net/forms.htm](http://solomonsmusic.net/forms.htm)
**Week 8: Overview of History of Western Art Music**

1. Assignment: visit: [http://www.ipl.org/div/mushist/](http://www.ipl.org/div/mushist/) to read a guide to "Western Art Music" also known as "Classical Music"


3. Reading/Listening Exercise: Go to the *Enjoyment of Music Online Tutor* ([URL](http://www.wwnorton.com/college/music/enj9/chronological/index.htm)). Click the "Eras" tab on the upper left hand corner of the page. Read each of the six section overviews on the *Middle Ages, Renaissance, Baroque, Classical, Romantic, Twentieth Century*. Be sure to click the "Listening" Button to listen to examples of music from each era. Music will load in the Jukebox on the right hand column of the page.

   a. *(Optional)* Watch videos from Howard Goodall's *Great Dates* on YouTube: [http://www.youtube.com/v/t0BJtSwiLHU?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/t0BJtSwiLHU?fs=1&hl=en_US&rel=0)
   b. [http://www.youtube.com/v/cS3ItdB4BRU?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/cS3ItdB4BRU?fs=1&hl=en_US&rel=0)
   c. [http://www.youtube.com/v/ePWJoXdCOQE?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/ePWJoXdCOQE?fs=1&hl=en_US&rel=0)
   d. [http://www.youtube.com/v/Vlmhm_HnTE8?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/Vlmhm_HnTE8?fs=1&hl=en_US&rel=0)
   f. [http://www.youtube.com/v/f8LiA5HSd2w?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/f8LiA5HSd2w?fs=1&hl=en_US&rel=0)
   g. [http://www.youtube.com/v/bZkrUNFvYg?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/bZkrUNFvYg?fs=1&hl=en_US&rel=0)
   h. [http://www.youtube.com/v/twf8IUvnrnq?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/twf8IUvnrnq?fs=1&hl=en_US&rel=0)
   i. [http://www.youtube.com/v/XOGBA-33u68?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/XOGBA-33u68?fs=1&hl=en_US&rel=0)
   j. [http://www.youtube.com/v/bZkrUNFvYg?fs=1&hl=en_US&rel=0](http://www.youtube.com/v/bZkrUNFvYg?fs=1&hl=en_US&rel=0)

5. Assignment: Working in groups of two, complete Study Guide Questions

6. Discussion: Complete Discussion Board Post & Response

7. *Optional Reading:*

Basic introduction to classical Western instruments and composers
[http://www.slideshare.net/TxMonkey/instruments-of-the-orchestra](http://www.slideshare.net/TxMonkey/instruments-of-the-orchestra)
[http://www.classicalmidiconnection.com/list.html](http://www.classicalmidiconnection.com/list.html)
[http://www.slideshare.net/DrBondurant/1-b-symphony-and-sinfonietta?src=related_normal&rel=2331751](http://www.slideshare.net/DrBondurant/1-b-symphony-and-sinfonietta?src=related_normal&rel=2331751)
[http://www.slideshare.net/DrBondurant/2-a-chamber-music-dance-forms?src=related_normal&rel=2331748](http://www.slideshare.net/DrBondurant/2-a-chamber-music-dance-forms?src=related_normal&rel=2331748)
**Week 9: Music and the Human Experience**

*Part I: Music and the Body/Mind/Brain*

1. Watch the video on *Music and the Brain* (lecture starts at 3:53)
   [http://www.youtube.com/v/ZgKFeuzGEns&feature=related&fs=1&rel=0](http://www.youtube.com/v/ZgKFeuzGEns&feature=related&fs=1&rel=0)
2. Read *Why Music Makes You Happy*:
3. Read pages 245-265 in *This is Your Brain on Music*, Daniel J. Levitin:
   [http://www.slideshare.net/Hotrodgroove/this-is-your-brain-on-music-the-science-of-a-human-obsession1](http://www.slideshare.net/Hotrodgroove/this-is-your-brain-on-music-the-science-of-a-human-obsession1)
4. Read article on the Evolution and Biological Power of Music.
   [http://cnx.org/content/m34255/latest/](http://cnx.org/content/m34255/latest/)
5. Assignment: Complete Study Guide Questions
6. Discussion: Complete Discussion Board Post & Response
7. Optional Reading:
   - [http://www.youtube.com/watch?v=Mgfbnu7ZTLw&feature=related](http://www.youtube.com/watch?v=Mgfbnu7ZTLw&feature=related)
   - [http://www.amazon.com/Pleasure-Instinct-Adventure-Chocolate-Pheromones/dp/0471619159/ref=sr_1_fkmr0_1?ie=UTF8&qid=1300142665&sr=1-1-fkmr0](http://www.amazon.com/Pleasure-Instinct-Adventure-Chocolate-Pheromones/dp/0471619159/ref=sr_1_fkmr0_1?ie=UTF8&qid=1300142665&sr=1-1-fkmr0)
   - [http://www.youtube.com/watch?v=rMcLFncPhhw](http://www.youtube.com/watch?v=rMcLFncPhhw)

**Week 10: Music and the Human Experience**

*Part II: Music and Social Meaning*

1. Watch Video on the *World in Six Songs*:
   [http://www.youtube.com/watch?v=4uBHbo7_hpg&feature=related](http://www.youtube.com/watch?v=4uBHbo7_hpg&feature=related)
2. Read Chapter I from the *World in Six Songs*, by Daniel J. Levitin
   How music shaped human evolution, Six songs: Friendship (connectedness, common purpose); Joy; Comfort; Knowledge; Religion and Love; pp. 9-13; Music before language; Perspective, Representation, Rearrangement pp. 17-22; Only humans make art pp. 25-27:  [http://www.sixsongs.net/](http://www.sixsongs.net/)
   *Click on the text link to download the .PDF file*
3. Read Powerpoint on *the Music and Social Meaning*.
6. Optional Readings:
   **Music and Politics**
   **Protest and Social Commentary**
   [http://www.soundjunction.org/MusicasProtest.aspx](http://www.soundjunction.org/MusicasProtest.aspx)
   **Popular Culture Studies**
   [http://culturalpolitics.net/popular_culture/music](http://culturalpolitics.net/popular_culture/music)
   Video: Beats of Freedom- How Polish pop music contributed to revolution

(continued on next page)
Lessons 11-12: Blogging on Arts, Music and Learning

In Lessons 11-12 you will have a chance to re-visit and synthesize the material we have learned by creating an original blog. As you develop your approach to this blog, consider how the study of learning styles, brain-based learning models, and experiences in the visual arts and music are connected.

1. Assignment: Visit the following blogs for ideas on how to structure your blog
3. And, here are few education-related blogs that demonstrate the different styles and entry types:
9. Develop an overall plan for your blog’s point of view and the types of entries you will create
10. Create an original title for your blog which communicates the overall focus and the type of information your readers can expect to find on your blog
11. Use the Blogger templates or create your own design for the layout of your blog
12. Over the course of a two week period (Lesson 11 and 12), create, at least, 10 separate entries and a list of resources/links. For each entry, be sure to add your thoughtful commentary, highlighting why you think this post supports your analysis of Arts, Music and Learning.
13. At the end of the two week period, you will share your blog with the class. Blogs will be discussed and peer-reviewed in Lesson 13.
14. Once you have created your blog and added your first post. Email the link to your instructor and post it on the class discussion board.

Lesson 13: Blog Peer Review

For Lesson 13, you will have two deliverables:
- Sharing your finished blog with the class and discussing your rationale and the concepts explored.
- Providing a peer-review of two additional blogs.

Details:
1. Post a link to your finished blog in the discussion board for Lesson 13.
2. Provide a peer review on two additional blogs. This peer review represents your analysis of the components of the blog as well as your analysis of total of the blog overall.
**Weeks 14 & 15: ARTS PORTFOLIO PRESENTATION**

For our final class activity, you will be creating a PowerPoint presentation or a short YouTube Video to share with your classmates. This presentation will convey your personal opinions about the most valuable information that you have learned in class. You will be using the materials that you have collected in your portfolio during the semester.

You will be analyzing the subjects or concepts by predicting how a teacher could use them in a specific classroom. You may use any level of classroom, early elementary, upper elementary, middle school or high school. You may also choose any subject area; math, reading and writing, social studies, science, etc. Make sure to tell us what level and subject you are focusing on. See further details on Course Online Management System.
ART BASICS

some terms and concepts
What terms do we need to know?

- Line
- Color
- Shape
- Form
- Texture
- Theme
Let’s start with “LINE“

- **Line** - A mark with length and direction(-s). An element of art which refers to the continuous mark made on some surface by a moving point. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Artlex.com
Different uses of line

Nadine Henley

Jackson Pollock
See the many types of lines that Michelangelo used in this drawing of a woman. Thick and thin, light and dark, curved and straight.
Color

- Produced by light of various wavelengths, and when light strikes an object and reflects back to the eyes.
- An element of art with three properties: (1) hue or tint, the color name, e.g., red, yellow, blue, etc.: (2) intensity, the purity and strength of a color, e.g., bright red or dull red; and (3) value, the lightness or darkness of a color.

http://www.artlex.com/
Evita Tezeno and Bold Color
Color, texture and shape are the core of my collages. Pulling for historical events, experiences and childhood stories, I create images that provoke laughter and also enrich the soul. I translate these visions through mixed media, with various handmade papers, acrylic paints and found objects.
Mark Rothko
violet, green and red
Rothko appears to use color as his primary purpose, but he says:

- "I'm not an abstractionist. I'm not interested in the relationship of color or form or anything else. I'm interested only in expressing basic human emotions: tragedy, ecstasy, doom, and so on."

— Mark Rothko
Shape

- shape - An element of art, it is an enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions — length and width. This two-dimensional character of shape distinguishes it from form, which has depth as well as length and width.

- http://www.artlex.com/
Organic and Geometric Shape

- The shapes in the picture below would be *organic* shapes.
- The shapes in this picture are *geometric* shapes. You can pick out the rectangle-like boxes.
Other examples of shape

- An unknown Japanese Artist painted the picture on the left using *organic* shapes.
Examples of Geometric Shape

John Cooper

Piet Mondrian
Form refers to an element of art that is three-dimensional (height, width, and depth) and encloses volume. For example, a triangle, which is two-dimensional, is a shape, but a pyramid, which is three-dimensional, is a form. Cubes, spheres, ovoids, pyramids, cone, and cylinders are examples of various forms.

http://www.artlex.com/
When we talk about form we can start to explore sculpture

- From the very ancient to the contemporary
Architectural works are also interesting forms

- Classic to Modern
Texture

Texture - An element of art, texture is the surface quality or "feel" of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by an artist in the painting of different areas of a picture — often in representing drapery, metals, rocks, hair, etc. Words describing textures include: flat, smooth, shiny, glossy, glittery, velvety, feathery, soft, wet, gooey, furry, sandy, leathery, crackled, prickly, abrasive, rough, furry, bumpy, corrugated, puffy, rusty, and slimey.

http://www.artlex.com
Textures

- Texture can be 2-D:
- Or 3-D:
Here are some other examples........

- Nikki Rowe is the artist to the left. Bottom is ancient architecture.
Theme- A theme is a unifying topic, and might be a subject or an idea. An artist, educator, writer, gallery or museum can select a theme as a means of choosing or ordering subject matter for a body of work -- which will be or has been produced, perhaps to be studied in an art education program, or to be displayed in an exhibition.

Mary Erickson (Professor of Art Education at Arizona State University) suggests that a theme will be most effective when it is articulated both as a general theme in life and as a theme in art. Broad based themes that have concerned people from all times and cultures emerge as participants reflect on the meaning of artworks made in different times and cultures.
Take for example........
It is “Christina’s World” by Andrew Wyeth

- What do you think the theme of this painting would be? (If you want to see it again, right click, go to slide, #22)
- Do you think that everyone would agree on a theme for this work?
Other Works to Discuss Theme

- Diego Rivera
- Faith Ringgold
What have we learned?

- There are some art terms we should know
  - Line
  - Color
  - Shape
  - Form
  - Texture
  - Theme
Works to analyze using our new terms
The first is Joan Miro’s (1893-1983) “The Garden”. To read more about Miro go to http://joanmiro.com/
The second is the famous Puerto Vallarta Seahorse Sculpture
Here is some background information

- Rafel Zamarripa's "Caballo del Mar" ("The Seahorse") has become the calling card of Puerto Vallarta. It is a 9' high bronze statue featuring a naked boy riding this larger than life sea creature. The sculpture is found in front of No Name Café, voted the home of "the best ribs in Puerto Vallarta" by the according to widely published press. The original seahorse sculpture was located at the end of Los Muertos beach, but ended up in the bay after Hurricane Kenna. Zamarripa was commissioned to create the replica you see now.
Write about both of these works addressing..................

- Line
- Color
- Shape
- Form
- Texture
- And Theme

You can go back and review if you need to!!
Week 5: Visual Culture

In this section, we will be learning about the concept of Visual Culture and how it relates to our understanding of Art.

1. Review a definition of Visual Culture below:

Visual culture, to borrow Nicholas Mirzoeff’s definition, is perhaps best understood as a tactic for studying the functions of a world addressed through pictures, images, and visualizations, rather than through texts and words. Study of visual culture merges popular and "low" cultural forms, media and communications, and the study of "high" cultural forms or fine art, design, and architecture.

The "visual culture" approach acknowledges the reality of living in a world of cross-mediation--our experience of culturally meaningful visual content appears in multiple forms, and visual content and codes migrate from one form to another:

- Print images and graphic design
- TV and cable TV
- Film and video in all interfaces and playback/display technologies
- Computer interfaces and software design
- Internet/Web as a visual platform
- Digital multimedia
- Advertising in all media (a true cross-media institution)
- Fine art and photography
- Fashion
- Architecture, design, and urban design

(These writings are attributed to Martin Irvine and the full text can be found using the link below)

http://www9.georgetown.edu/faculty/irvinem/visualarts/IntroVisualCulture.html

And here is a link to more of the writings of Nicholas Mirzoeff

http://home.comcast.net/~jay.paul/mirzoeff.htm

2. Read another viewpoint on Visual Culture below:

There are some professionals in the field of Art Education who feel that studying Visual Culture somehow waters down art and gives value to the wrong items. Read what Michelle Marder Kamhi says in her article, "Rescuing Art from Visual Culture Studies":

"A disturbing though little publicized movement is afoot in American education to transform the study of art into what is termed Visual Culture Studies. It
seeks to broaden the proper sphere of art education--the visual arts--to include every kind of visible artifact. To quote the prospectus of a recently established academic program at the University of Wisconsin-Madison:

Anything visible is a potential object of study for Visual Culture, and the worthiness of any visual object or practice, as an object of study depends not on its inherent qualities, as in the work of art, but on its place within the context of the whole of culture.

In other words, one can henceforth treat the Nike of Samothrace and Michelangelo's David, say, on a par with Mattel Toys' Barbie and Ken dolls."

The full text can be read at

http://www.aristos.org/aris-04/rescuing.htm

Week 5: Visual Culture Discussion

This week we have been learning about visual culture. Think about how visual images affect your daily life; computers, TV, advertisements on the road when we drive, magazines, newspapers, etc. Which images seem to affect you the most personally? Do they affect the way you dress or the things you buy? Think of at least 3 ways that your own personal visual culture affects your life and share them here.

Read and respond to at least two others students posts.
Elements of Music
The *Elements of Music* are the fundamental building blocks of a musical work.

To understand music, we must learn a new language.

This language addresses time sequencing, volume and relationships between sounds.
Elements of Music

Distinct elements

- Duration
- Pitch
- Timbre
- Dynamics
Elements of Music

Relational elements

- Melody
- Texture
- Harmony
- Form
- Genre
Duration addresses the time-based aspect of music. It includes Tempo, Rhythm, and Meter

- **Rhythm** marks the organization and emphasis of measured metrical units over time. It is the pattern of time which encompasses the notes and rests of a piece of music.
- Rhythm is also known as the music’s **beat**.
- **Tempo** is the speed of the music (fast or slow).
- **Meter** groupings which address how often notes are emphasized; repeats consistently throughout a piece of music.
- There can be regularly spaced, evenly accented beats and/or irregularly spaced, accented beats.
## Rhythm

The relationship of time between the notes and rests of a piece of music.

Musical notes and rests each have a specific duration indicated by these symbols in written music.

<table>
<thead>
<tr>
<th>Name</th>
<th>Note</th>
<th>Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Whole Note</td>
<td>🎵</td>
<td>🎵</td>
</tr>
<tr>
<td>Half Note</td>
<td>🎵</td>
<td>🎵</td>
</tr>
<tr>
<td>Quarter Note</td>
<td>🎵</td>
<td>🎵</td>
</tr>
<tr>
<td>Eighth Note</td>
<td>🎵</td>
<td>🎵</td>
</tr>
<tr>
<td>Sixteenth Note</td>
<td>🎵</td>
<td>🎵</td>
</tr>
</tbody>
</table>

*Image source: http://library.thinkquest.org/15413/theory/theory.htm*
The speed or pace of a piece of music

Using a measuring device (stop watch, clock, metronome) we can gage the speed of a piece of music

Tempo is measured in BPM = Beats per minute

In Western Classical music, tempo is indicated by words such as:

- **Largo**: slow
- **Allegro**: fast
Time Signature = 2/4 time means 2 beats per grouping or “measure” and determines emphasis of beats.

Imagine clapping to the beat lines above. Clapping harder and louder for the beat labeled ONE. This is the beat emphasis or Meter. The second line is in the time signature of 3/4 and illustrates the beat of a Waltz. The 3rd line is in 4/4 time and illustrates the beat of many rock and pop songs.
Critical Listening: Rhythm

**Rhythm: The Time.** Rhythm is the ordering of music through time. Not all music has a melody, but all music has rhythm. A drum solo, for example, makes its effect primarily through rhythm. Rhythm can operate at many levels, from a repetitive, underlying pulse or beat to rapidly changing patterns of longer and shorter sounds.

**Access Critical Listening music samples at:**
www.mymusiclab.com

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**Rhythm The Time**

But meter is only one aspect of rhythm. Not every note of *The Star-Spangled Banner* is simply accented or unaccented, strong or weak. Some notes are noticeably longer in duration than others (“say can you SEE” “the rockets’ red GLARE”), while others are extremely brief (the word ‘the’ in “and the rockets red glare,” for example).

And the rockets’ red glare, the bombs bursting in air,

- = Very Long  - = Long  - = Medium  - = Short  - = Very Short

**Star-Spangled Banner**

Do you notice the difference in durations?

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Listen to This, Second Edition
by Mark Evan Bonds
Sound: is a disturbance or ripple in the air created by a change in air pressure, which reaches our ears and causes the ear drum to move in and out.

The auditory nerves move information from the ear drums to the brain for processing.

Sounds vs. Notes: not every sound is a note.

Musical Note: a regular, well-organized, and repeating vibration in the air that can be heard by the human ear. Sounds have random/chaotic ripple patterns that do not repeat.
Musical Notes are made up of a ripple pattern (disturbance in the air) which repeats itself between 20x-20,000x per second

Pitch is the highness or lowness of a note; determined by the frequency of the sound wave oscillation (cycling)

Tuned instruments have various pitch ranges (how high or low they can play)

The human voice is similar to an instrument and has a pitch range; men tend to produce sounds in the lower pitches and women produce sounds in the higher pitches
Timbre (Pronounced Tam-Brah)

- The characteristics of how something sounds

- Relates to:
  - Instruments
  - Voices
  - Orchestra Sections

- Referred to as the “Color” of sound

- Is Often described in artistic terms
  - Bright
  - Dark
  - Tinny
  - Brassy
Instruments create different sounds based on their different shapes and sizes and because they make sounds in different ways (plucking a string vs. blowing through a tube).

So, the Piano playing the note “A” will sound differently from the Guitar playing the note “A”. It is the same note, but a different sound quality.

It is the same for human voices. Different anatomy renders sounds differently:
- Soprano—high female
- Alto—low female
- Tenor—high male
- Bass—low male
Critical Listening: Timbre

Timbre: The Color of Music. Timbre is the character of a sound. The same melody sounds very different when performed by a violin, a clarinet, a guitar, or a human voice. These sources can all produce the same pitch, but what makes the same melody sound different is the timbre of each one.

Access Critical Listening music samples at: www.mymusiclab.com

And even when performed on the same instrument, it can sound very different.

Star-Spangled Banner
Listen to The Star Spangled-Banner performed by the SAME instruments. Can you hear the differences in timbre.
Dynamics

- The volume or loudness of or within a piece of music
- Based on amplitude or size of sound wave

- \( pp \) (pianissimo) = very soft
- \( p \) (piano) = soft
- \( mp \) (mezzo piano) = medium soft
- \( mf \) (mezzo forte) = medium loud
- \( f \) (forte) = loud
- \( ff \) (fortissimo) = very loud
Critical Listening: Dynamics

**Dynamics: Loud to Soft.** The same music can be performed at many degrees of volume, from very soft to very loud. Dynamics determine the volume of a given work or passage in a work of music.

Access Critical Listening music samples at: www.mymusiclab.com

**Dynamics** Loud to Soft

Dynamics is a term used to indicate the volume of sound, ranging from very soft to very loud.

And we have heard performers that move from one extreme to the other. Dynamics can change suddenly...

![Dynamics Example](image)

**Star-Spangled Banner**
Loud suddenly changes to soft. Can you see and hear the difference in volume?
Melody

- Individual notes played in succession as a rhythmically cohesive set; a distinctive musical phrase
- Often referred to as the “Tune”
- Representing a singular, linear/horizontal progression over time

- Cadences: resting points; punctuation points for music
- Contour: upward or downward movement

- A Nursery Rhyme is a good example of Melody
Melody: The Tune. Melody is a single line of notes heard in succession as a coherent unit. A melody has shape, moving up or down in ways that capture and hold our attention over a span of time. A melody is like a story: it has a beginning, a middle, and an end.

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Texture

• How the individual melody lines work together
• Indicates the number and relationship of melodies

- **Monophonic** texture is only one single line of melody playing alone – i.e. Medieval Chants

- **Homophonic** is one melody line which leads and the others support or accompany it – i.e. Hymns

- **Polyphonic** texture is multiple independent melody lines of equal important playing together – i.e. Rounds
**Critical Listening: Texture**

**Texture: Thick and Thin.** Texture is based on the number and general relationship of musical lines or voices. Every work of music has a texture from thick (many voices) to thin (a single voice). Sometimes one line or voice is more important; at other times, all the lines or voices are of equal importance.

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Harmony:

To understand Harmony, it is important to note that some instruments can only play a single note at one time (Flute), while other instruments can play multiple notes at the same time (Piano, Guitar)

- **Harmonic Interval** -- two notes played together at the same time
- **Chord** -- three or more notes played together at the same time
- A string of multiple chords produces a **Harmony**
- Chords → Harmony as Words → Sentences
Melody and Harmony:

- Chords/Harmonies form the background for the Melody

- The Lead Guitar in popular music plays the melody, while the bass plays the harmony.

- Western Music is dominated by Harmony, while many non-Western traditional musics focus on melodies
Critical Listening: Harmony

Harmony: Supporting the Melody. Harmony is the sound created by multiple voices playing or singing together. Harmony enriches the melody by creating a fuller sound than can be produced by a single voice.

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Form

- The overall, organizational approach to the music
- The Big-picture structure of a piece of music
- How the music flows from one section to another and how it all fits together

Key forms are:
- Repetition/Continuity- Exact or Variation (A-form)
- Contrast (A/B form)
Form

Different sections of a musical composition are designated using letters.

- **A** = Starting Section
- **A (again)** = exact repetition of Starting Section
- **A’** = for slight variation of Starting Section
- **B** = for contrast of Starting Section
- Additional sections, if different from A or B, are C, D, etc.

<table>
<thead>
<tr>
<th>Typical Children’s Nursery Rhyme:</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Verse</td>
<td>A</td>
</tr>
<tr>
<td>Second Verse</td>
<td>A’</td>
</tr>
<tr>
<td>Third Verse</td>
<td>A”</td>
</tr>
<tr>
<td>Typical Hymn (no refrain):</td>
<td>A A’ A”</td>
</tr>
<tr>
<td>First Verse</td>
<td>A</td>
</tr>
<tr>
<td>Second Verse</td>
<td>A’</td>
</tr>
<tr>
<td>Third Verse</td>
<td>A”</td>
</tr>
</tbody>
</table>

Image Source: Catherine Schmidt-Jones; Form in Music http://cnx.org/content/m10842/2.13/
Critical Listening: Form

Form: The Architecture of Music. A single melody is usually too short to constitute a complete work of music. Typically, a melody is repeated, varied, or contrasted with a different melody. The way in which all these subunits are put together—the structure of the whole—is musical form. Form is based on repetition (A A), variation (A A'), contrast (A B), or some combination of these three possibilities. A single melody is usually too short to constitute a complete work of music. Typically, a melody is repeated, varied, or contrasted with a different melody. The way in which all these subunits are put together—the structure of the whole—is musical form. Form is based on repetition (A A), variation (A A'), contrast (A B), or some combination of these three possibilities.

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Form - The Architecture of Music

These three strategies (repetition, variation, contrast) apply to music as well. In the Star-Spangled Banner, the opening phrase of the music is repeated literally for the second phrase.

Phrase 1

First two phrases of the Star-Spangled Banner
Can you hear that although the lyrics change, the melody is the same?

Phrase 2

Listen to This, Second Edition
by Mark Evan Bonds
Genres are categories of music which share common elements

Genres help shape audience expectations

Who is playing?
- Vocalist
- Solo Instrument
- Orchestra

Social function?
- Religious ceremony
- Dance music
- National anthem
- Entertainment
Music from specific eras/time periods often shares common goals, themes and formal characteristics

- Sample time periods in Western Art Music/Classical Music:
  - Ancient
  - Medieval
  - Renaissance
  - Baroque
  - Classical
  - Romantic
  - Neo-Classical
  - Neo-Romantic
  - Modern
  - Post-Modern
  - Contemporary
Critical Listening: Genre

Genre: Great Expectations. Just as literature has its genres or categories—poems, novels, dramas, and so on—so too does music have its genres, such as symphony, opera, waltz, or cantata. A genre shapes our expectations of what we are likely to experience. Musical genres are based in part on who is playing. A symphony, for example, is normally for an orchestra of instrumentalists (though there are exceptions), while an opera is for an ensemble of singers and an orchestra. Musical genres are also based on the social function of a given work. A waltz is a dance with a certain pattern of steps that demands a certain metrical pattern in the music, while a cantata is a sacred work meant to be performed in a church.

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Genre Great Expectations

Knowing the genre of a work we are about to hear tells us a great deal about what to expect. Let's suppose you're at the Olympics, witnessing a medals ceremony. The athlete who has won the gold medal has just received her medal, but you have never heard its national anthem, which is about to play. Yet based on your knowledge of the genre of national anthem, you can actually anticipate a fair amount about this piece of music you've never heard before.

Can you sing the melody of another country's national anthem?

photo source: http://commons.wikimedia.org