

Hunter College
MUSHL 101: A Thousand Years of Listening
Fall 2021
Online & Synchronous

Instructor: Evangeline Athanasiou, eathanasiou@gradcenter.cuny.edu, she/her/hers

Class hours: Monday and Thursday, 9:45–11:00 a.m.

Zoom invite link: <https://gc-cuny-edu.zoom.us/j/86572667029?pwd=Y3dkL2ZaU28zSmFsbUtZQXAwUGhYdz09>

Meeting ID: 865 7266 7029

Passcode: 3457370

Office hours: Wed. 4–5 p.m. and by appointment, email me!

[Course Introduction](#)

[Course Policies](#)

[Course Activities](#)

[Course Schedule](#)

[Departmental Policies](#)

[Hunter College Policies and Resources](#)

Course Introduction

Course Overview

This course is an introduction to a tradition of music — often called “Western art music” or “classical music” — that was developed in Europe from the medieval period to the present day. The course is not a traditional chronological survey tracing the progression of this music; it is instead a sampling of pieces considered to be within the Western art music canon with a particular interest in their musical and social function in relation to other music within and without that tradition. Listening to music is the core of this course, and the umbrella learning goal for this course is that students will develop their own ability to listen to music perceptively and critically. Finally, as music has and continues to be a richly collaborative form of expression, collaborative work makes up a significant portion of this course.

Textbook:

Resonances by Esther Morgan-Ellis is a new, flexible approach to presenting the Western art music canon within the context of various musics worldwide. The textbook is what is considered an open educational resource, or OER, which means its contents can be accessed by the public for free. The textbook can be downloaded [HERE](#). If



students prefer to have a physical copy on their desk, the printed book is relatively inexpensive (~\$30) and can be ordered [HERE](#).

Access all of the listening links from the textbook in the Listenings Mothership [HERE](#).

Course Policies

Communication:

I will strive to respond to emails within 24 hours of receiving them, with the exception of weekends during which I'll be offline. Please consult the syllabus before emailing with questions.

Attendance:

I do not grade attendance in this course. However, attendance is crucial for participating in group work and staying on top of quizzes and assignments. **I will not record class lectures**; I intend for class to be an opportunity for everyone to listen to some interesting music and share their unique perspectives with their colleagues in a low-stakes environment without the anxiety that comes with being recorded.

If students miss a Connection Day without giving 24 hours' notice to the instructor **and** their group mates, they will not receive points for that blog post. BUT, don't panic: I have built in room for unexpected absences into the grading system below.

On the instructor's attendance: If I am having issues with my internet connection, please **wait 10 minutes** for me to reconnect to the Zoom call or for an email with further instructions. If I am having issues to the point where students do not hear from me for 10 minutes, consider the class over and enjoy the rest of the morning. This does NOT mean that students are no longer responsible for the material covered in the reading assignment for that day. If I have Zoom issues on an Essentials Quiz day, **the quiz will still open at 10:45 a.m. on Blackboard** as usual and students are expected to complete the quiz by midnight.

Course Requirements and Grading:

All graded material for this course will be submitted via Blackboard. Grades will be determined according to the following breakdown out of a **possible 110 points**. The points system allows students to easily calculate their progress toward a final grade at any point in the semester.

- 1) Syllabus Quiz: 5 pts.
- 2) Essentials Quizzes: 30 pts. (5 pts. each)



- 3) Connection Days: 55 pts. total
- a) Connection Day Prep Sheets: 10 pts. (2.5 pts. each)
 - b) Connection Blog Posts: 24 pts. (6 pts. each)
 - c) Connection Blog Reflection Posts: 6 pts. (3 pts. each)
 - d) Peer Contribution Evaluation: 15 pts.
 - i) Student's evaluation of the quality of others' contributions: 5 pts.
 - ii) Others' evaluations of the quality of student's contribution: 10 pts.
- 4) Concert Review: 20 pts. total
- a) Concert Selection Sheet: 2 pts.
 - b) First Draft submission: 5 pts.
 - c) Peer Writing Review Worksheet: 3 pts.
 - d) Final Draft: 10 pts.

Extra credit is built into this course! Therefore, anyone who achieves 97.5 to 110 points will have an A+ as their official grade, raising the likelihood of a higher grade for every student. This built in extra credit allows students to make up for poor quiz results or missed assignments, but it also emphasizes that students are in charge of their own grade: **I will not accept late assignments or quizzes.** This course's points system is grafted onto the Hunter College grading scale below:

A+ = 110.0 – 97.5 points
A = 97.4 – 92.5 points
A- = 92.4 – 90.0 points
B+ = 89.9 – 87.5 points
B = 87.4 – 82.5 points
B- = 82.4 – 80.0 points
C+ = 79.9 – 77.5 points
C = 77.4 – 70.0 points
D = 69.9 – 60.0 points
F = 59.9 – 0.0 points

Course Activities and CLOs (Course Learning Outcomes)

Regular Days:

For most class meetings, there will be some form of lecture mixed in with listening exercises and time for informal discussion on the relevant material. As lectures will be flexible and not simply a review of the reading, it is so important that students complete the assigned reading before lecture so that they can engage with the breadth of the material before our more focused in-class discussions. Completing the assigned



readings (see Course Schedule below) before class will also be crucial for student success on Essentials Quizzes and for student productivity on Connection Days.

Connection Days:

While the focus of our course is Western art music, the *Resonances* textbook provides a wonderful opportunity for us to come together on Connection Days and discuss the broader connections between Western art music and culture with other musics and musical practices. Beginning on Thursday, September 9th, students will meet primarily in breakout groups within Zoom to discuss a pre-assigned, non-Western art music example in the textbook that was not covered during lecture. The term “connection” is two-fold: it refers to both the fact that students will be connecting with each other in a way that is not possible in lecture and the fact that the students will be connecting elements and functions of Western art music with those of music outside of the Western art music tradition. **As a group, students will create a blog post** (“Active”) or a response to their Partner Group’s blog post (“Reflective”) on Blackboard by midnight after class.

If a student is absent without contacting their Connection Group 24-hours beforehand, the Connection Group is not responsible for accommodating that student. If a student knows they will be unable to attend class on a Connection Day, they must **contact their Connection Group members** as early as possible (at least 24 hours in advance) to organize a meeting at a different time outside of class. If it is impossible for the other members of the group to meet at a different time, the group can decide what the absent student should prepare as their contribution ahead of time (one portion of the prompt, for example). If there is a recurring issue, please contact the instructor.

Find the Connection Day Role Definitions [HERE](#).

Discussion is a foundational aspect of this course, and it is expected that each student makes every effort to contribute to the conversation within their group. If for any reason a student is unable to use their microphone to converse, it is expected that students will contribute via the chat function in Zoom. For the sake of familiarity, students will remain in the same groups for the entire semester. However, if there is an issue between students that must be addressed in order to maintain a safe and comfortable learning environment, please do not hesitate to reach out to me with any concerns. An anonymous Self- and Peer-Contribution Evaluation (15 pts.) will take place at the end of the semester which will allow Connection Group peers to evaluate one another’s contributions anonymously; this **will** impact every student’s final grade.

Connection Day work challenges students to:



1. Remember, understand, and apply a common vocabulary to describe music's aural and formal attributes in order to identify and discuss the fundamental concepts of music present in various genres and eras of music
2. Develop and improve important learning skills such as information processing, communication, critical thinking, problem solving, metacognition, and assessment
3. Create blog posts documenting a Connection Group's collaborative analysis and evaluation of musics and their function outside of the Western art music canon
4. Understand and perform throughout the semester various roles that are crucial to effective leadership delegation and collaborative productivity
5. Evaluate evidence and arguments critically or analytically by responding to Partner Groups' blog posts about specific elements heard in assigned repertoire

Connection Day Prep Sheets:

Before most Connection Days, students will be asked to prepare and submit a Connection Day Prep Sheet that demonstrates students' preparedness for their group work on Connection Day. The sheet will consist of basic information on the musical example ("Who, What, Where, When, and Why"). If a student chooses to not submit their Connection Prep Sheet, they will not receive the 2.5 points associated with that assignment. Remember, the Connection Day Prep Sheets will enhance students' blog posts and aid student preparedness for Connection Days, which will be evaluated by their peers at the end of the semester.

Connection Day Prep Sheets challenge students to:

1. Engage with and individually analyze materials and music so as to better prepare for collaborative work
2. Aurally identify, define, and apply basic terms and trends related to music within and without the canon of Western art music

Access the readings and listenings for Connection Day in the "Listenings Mothership" (be sure to go to the "Connection Day Listenings" tab) [HERE](#).

Syllabus Quiz:

The key to succeeding in this course is first mastering the structure of the course itself. This syllabus provides details on every aspect of the course that can impact a student's final grade. Because this document is so important to student success, there will be an open-book, multiple choice, untimed quiz on Blackboard to be completed outside of class. The Syllabus Quiz is due by midnight **before** class on 9/2.

The Syllabus Quiz challenges students to:



1. Become familiar with the layout of the syllabus
2. Answer common questions related to the course by consulting the syllabus

Essentials Quizzes:

There are fundamental concepts and terms that aid in the memorizing, synthesizing, and analyzing of any academic discipline, and music is no different. Genres, eras, composers, titles, and the musical elements are basic concepts that can facilitate deeper musical discussions. Over the course of the semester, there will be six Essentials Quizzes that will reflect basic concepts introduced in the textbook and, although not guaranteed, usually covered in lectures. The Essentials Quizzes are not pop quizzes and their dates are available in the course calendar below. On the scheduled days of the Essentials Quizzes, the instructor will make time for students to take the Quiz at the end of class, and **the Quizzes will also be available on Blackboard until midnight of the same day in case you miss class.**

The Essentials Quizzes will be multiple choice, open book, and timed. **The Quizzes will close automatically after 10 minutes** but will not time each individual question, so students may take longer on one question than another. 10 minutes will allow for 60 seconds on average for every question (10 questions total). Studies show that one multiple choice question should only take 45 seconds to answer if the student knows the answer. If a student doesn't know the answer and can't find it easily in their notes/textbook, guess and move on. The contents of the Quizzes include terms and topics covered in class that day as well as content covered in assigned readings for that day, and any material covered in lecture or readings since the previous Essentials Quiz (unless otherwise noted). See the course schedule below for details on the content covered on each Essentials Quiz.

The Essentials Quizzes challenge students to:

3. Recognize and define essential terms and concepts introduced in lectures and readings
4. Navigate their notes and textbook to aid with information recollection

Final Project:

As a final project, students will write a Concert Review for either a live concert performance or live-streamed concert performance according to the guidelines provided in the Concert Review Guidelines and Rubric on Blackboard. Students may choose a live and in-person or live and virtual concert anywhere in the world, as long as they are able to attend. The concert must include Western art music. If students are unsure if



there is Western art music on the program, please contact the instructor well before the Concert Selection Sheets are due. For free concerts affiliated with CUNY, see: <https://events.cuny.edu/et/performing-arts-film/>.

The student's Concert Selection Sheet is due by midnight on Thursday, 11/4. The first draft of the Concert Review will be due on Blackboard **and** by email to their Peer Review Partner by midnight on Thursday 12/2. Submitting the first draft provides an opportunity for peer review on Monday 12/13, when students will meet with their Peer Review Partner and discuss their first drafts as well as provide them with their written feedback in the Concert Peer Review Worksheet. If any student knows they will be absent for the Concert Peer Review session on 12/13, they must contact their Peer Review Partner at least 24 hours beforehand to reschedule their Concert Peer Review session. Communication is important for effective peer review; if a student is absent without giving their partner 24 hours' notice, they automatically lose 1.5 pts. out of 3 pts. total on their Concert Peer Review Worksheet.

The Concert Review and Peer Review processes challenge students to:

1. Recall, synthesize, and evaluate key concepts learned throughout the semester to produce a well-reasoned written argument demonstrating the specific ways in which a chosen repertoire achieves its expressive goals as it adheres to or exceeds the expectations for its particular style.
2. Consider the distinction between formative and summative evaluation
3. Apply a rubric to perform a *formative* evaluation of their peers' writing, as well as their own
4. Incorporate details from peers' *formative* evaluation to improve their own writing
5. Develop a better understanding of the meaning of the comments embedded within the rubric through the peer review process
6. Improve their own capacity to articulate their *formative* evaluation to peers

Self- and Peer-Contribution Evaluation

There will be a Self- and Peer-Contribution Evaluation Day during our Finals slot on Thursday 12/16. This exercise will contribute 5 points to students' own final grades for the quality of their evaluation of others' contributions, and up to 10 points to their peers' final grades for the quality of their contributions. Students are not required to attend class on this day, but students who do choose to attend class will be able to dedicate their time to filling out their Self- and Peer-Contribution Evaluation Worksheet, which all students must submit by midnight on Thursday 12/16. If students do not submit this worksheet, they will forfeit from their own final grade the 5 points dedicated to the quality of their Self- and Peer-Contribution Evaluation.



Course Schedule (subject to change)

DATE	CLASS TOPIC	PREPARED READING	DUE midnight <u>before</u> class	DUE midnight <u>after</u> class
Mon. 8/23	No Class			
Thurs. 8/26	Welcome!	Syllabus		
Mon. 8/30	Elements of Music	"The Dimensions of Sound" pgs. 23–32		
Thurs. 9/2	Using Categories for Music + Essentials Quiz 1 (8/30–9/2)	"Genres and Subgenres" pgs. 32–37; Musical Eras (webpage)	"Open Book" Syllabus Quiz	Essentials Quiz 1
Mon. 9/6	No Class			
Thurs. 9/9	Connection Day			Connection Day Blog Posts
Mon. 9/13	Music and Characterization	Introduction pg. 44; "Richard Wagner" pgs. 48– 57; "Igor Stravinsky" pgs. 61–68		
Thurs. 9/16	No Class			
Mon. 9/20	Sung and Danced Drama I	Introduction pgs. 78–79; "Claudio Monteverdi" pgs. 85–96; "Wolfgang Amadeus Mozart" pgs. 96–104		
Thurs. 9/23	Sung and Danced Drama II	"Pyotr Ilyich Tchaikovsky" pgs. 112–121		
Mon. 9/27	Song + Essentials Quiz 2 (9/13–9/27)	Introduction and "Song Cycles" pg. 129; "Franz Schubert" pgs. 133–144; "Epic Recitation" pgs. 160– 163		Essentials Quiz 2
Thurs. 9/30	Connection Day	Group readings (see "Listenings Mothership")	Active Connection Day Prep Sheet	Connection Day Blog Posts
Mon. 10/4	Stories Without Words I	Introduction pgs. 170–171; "Hector Berlioz" pgs. 172– 180		



Thurs. 10/7	Stories Without Words II	"Modest Mussorgsky" pgs. 181–187; "Antonio Vivaldi" pgs. 187–194		
Mon. 10/11	No Class			
Thurs. 10/14	Connection Day	Partner Group's Blog Post	Reflective Connection Day Prep Sheet	Connection Day Blog Posts
Mon. 10/18	Listening at Public Concerts	Introduction pgs. 213–215; "1808: A Concert by Ludwig van Beethoven" pgs. 215–225; "1933: A Century of Progress" pgs. 236–244		
Thurs. 10/21	Listening at Home and at Court I	Introduction pg. 259; "Countess of Dia" pgs. 272–278; "John Dowland" pgs. 284–288		
Mon. 10/25	Listening at Home and at Court II + Essentials Quiz 3 (10/18–10/25)	"Barbara Strozzi" pgs. 288–289; "Franz Joseph Haydn" pgs. 294–301		Essentials Quiz 3
Thurs. 10/28	Connection Day	Group readings (see "Listenings Mothership")	Active Connection Day Prep Sheet	Connection Day Blog Posts
Mon. 11/1	National Identity I	Introduction pg. 308; "National Representation in Western Art Music" pgs. 323–332		
Thurs. 11/4	National Identity II	"Contesting the Representation of the United States" pgs. 332–339		Concert Selection Sheet
Mon. 11/8	Support and Protest + Essentials Quiz 4 (11/1–11/8)	Introduction pg. 348; "Carl Orff" pgs. 361–368; "Dmitri Shostakovich" pgs. 382–390		Essentials Quiz 4
Thurs. 11/11	Connection Day	Partner Group's Blog Post	Reflective Connection Day Prep Sheet	Connection Day Blog Posts
Mon. 11/15	Music for Spiritual Expression I	Introduction pg. 393; "Hildegard of Bingen" pgs. 393–400; "Giovanni Da		



		Palestrina” pgs. 400–407		
Thurs. 11/18	Music for Spiritual Expression II	“Johann Sebastian Bach” pgs. 407–422		
Mon. 11/22	Music for Moving + Essentials Quiz 5 (11/15–11/22)	Introduction pg. 439; “Music for Marching” pgs. 440–446; “Music for Dancing” pgs. 449 (first paragraph only); “Dance Music in Concert Settings” pg. 468; “Johann Strauss II” pgs. 473–478		Essentials Quiz 5
Thurs. 11/25	No Class			
Mon. 11/29	What is Good Music?	“What is Good Music” 480–482; “The Pulitzer Prize” pg. 482; “1945: Aaron Copland” pgs. 482–487; “2013: Caroline Shaw” pgs. 494–497		
Thurs. 12/2	Concert Review Writing Session			First Draft of Concert Review (also send to Peer Review Partner)
Mon. 12/6	Greatness and Genre + Essentials Quiz 6 (11/29–12/6)	“Greatness and Genre” pgs. 500–514		Essentials Quiz 6
Thurs. 12/9	Connection Day	“2018: Kendrick Lamar, <i>DAMN.</i> ” pgs. 497–500		Connection Day Blog Posts
Mon. 12/13	Peer Writing Review	Peer Review Partner’s Concert Review	Peer Review Worksheet	
Thurs. 12/16 @11:30a.m. – 1:30 p.m.	Self- and Peer-Contribution Evaluation Day			Self- and Peer-Contribution Sheet
Mon. 12/20	No Class		Final Draft Concert Review	



Departmental Policies

Grade of Incomplete

In the Music Department, the grade of “Incomplete” will be granted only in cases of serious, documented emergencies, and then only when permission has been obtained in writing from the Department Chair, no later than one week before the final class meeting.

Withdrawal

Students who wish to withdraw from a class with a grade of W may do so by submitting a withdrawal form with the required signatures to Oasis by the announced deadline (around the 8th week of class). Withdrawal after the deadline is allowed only in cases of serious emergency and must be approved by Student Services. Students who stop attending a class without withdrawing officially will receive grades of WU, which count the same as F. The Music Department does not support requests to have grades of WU changed retroactively to W.

Hunter College Policies and Resources

Academic Integrity Statement

Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.

Plagiarism Policy:

Hunter College regards acts of academic dishonesty (e.g. plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The College is committed to enforcing the CUNY policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures. For more information on the College Policy on Academic Integrity, go to:

<http://www.hunter.cuny.edu/studentaffairs/repository/files/student-guide-academic-integrity.pdf>

ADA Statement Regarding Accessibility

In compliance with the ADA and with Section 504 of the Rehabilitation Act, Hunter College is committed to ensuring educational access and accommodations for all its registered students. Hunter College’s students with disabilities and medical conditions are encouraged to register with the Office of AccessABILITY for assistance and



accommodation. For information and appointment contact the Office of AccessABILITY located in Room E1214 or call (212) 772-4857 /or VRS (646) 755-3129.

Sexual Misconduct Policy:

In compliance with the CUNY Policy on Sexual Misconduct, Hunter College reaffirms the prohibition of any sexual misconduct, which includes sexual violence, sexual harassment, and gender-based harassment retaliation against students, employees, or visitors, as well as certain intimate relationships. Students who have experienced any form of sexual violence on or off campus (including CUNY-sponsored trips and events) are entitled to the rights outlined in the Bill of Rights for Hunter College.

- a. Sexual Violence: Students are strongly encouraged to immediately report the incident by calling 911, contacting NYPD Special Victims Division Hotline (646-610-7272) or their local police precinct, or contacting the College's Public Safety Office (212-772-4444).
- b. All Other Forms of Sexual Misconduct: Students are also encouraged to contact the College's Title IX Campus Coordinator, Dean John Rose (jtrose@hunter.cuny.edu or 212-650-3262) or Colleen Barry (colleen.barry@hunter.cuny.edu or 212-772-4534) and seek complimentary services through the Counseling and Wellness Services Office, Hunter East 1123.

CUNY Policy on Sexual Misconduct Link:

<http://www.cuny.edu/about/administration/offices/la/Policy-on-Sexual-Misconduct-12-1-14-with-links.pdf>

Student Resources:

Need a laptop to complete your online work? Check out this page:

<https://ww2.hunter.cuny.edu/students/student-life/emergency-support-and-resources/laptoploan/>

Need internet access? Check out this page:

<https://ww2.hunter.cuny.edu/students/student-life/emergency-support-and-resources/internet-wifi-resources/>

Need a quiet space to get work done? Check out this page:

<https://library.hunter.cuny.edu/study-room-policy>

Need someone to talk to? Check out this page:

<http://www.hunter.cuny.edu/cws/counselingservices/welcome>

Need help with academic writing? Check out this page:

<http://www.hunter.cuny.edu/rwc>

