

Noted 11/14/12

Class Syllabus  
**MUSIC IN SOCIETY, SCIENCE AND PSYCHE**  
(HONORS, FALL 2012)

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email: mhenderson@weber.edu. I have not yet agreed to be absorbed  
into The Collective, nor am I tethered to any electronic devices (at least that I'm aware of).  
During my office hour though, I do participate in both virtual and non-virtual communication.

REQUIRED MATERIALS:

- NORTON ON-LINE LISTENING LAB with mp3 Downloads
- A JOURNAL. The type is of your choosing but it must be separate from your class notes.
- READING AND MEDIA PACKET for the Course.
- Text TBA

Course Description:

This course will explore music as seen through the lenses of Plato's "Big Three": The Good, The True and The Beautiful. The perspective of the Good will be taken to look at music in society (its role), that of the True for its scientific side (its nature), and that of the Beautiful to investigate the interior, personal experience of music (its meaning).

The course will take two approaches in exploring these areas: the Theory and the Lab. In the theory part of the course we will discuss how music appears in the Big Three, and also how it relates to the other arts; for the Lab part of the course we will make things. Students will produce two original works involving the creative use of music. For example, they might write a song, produce and score a short film using original or existing music, or devise and conduct a creative experiment on the effects of music on health.

Requirements and Grading: You will be graded on your performance in the following areas:

Listening Exams (2 x 100)	200	
Creative Projects (2 x 200)	400	
Mid-Term Exam	150	
Class Participation and In-Class Journal		100
<u>Final Exam</u>	<u>150</u>	
Total:	1000	

**Listening Quizzes.**

There will be two quizzes given on selections in the Norton On-Line Listening Lab. See separate instruction sheet on accessing this music on-line. Approximately one minute of each work (not necessarily the beginning) will be played and you will be asked to identify the title, composer, and genre of the work. The quizzes will be given at the beginning of the class period indicated on the Class Schedule.

**Creative Projects:** During the semester you will produce two new creative works (new meaning not something you've already made). Each of the projects will involve the creative use of music in an original work that will be presented in class. There will be a lot of flexibility in the choice and design of the projects. The students will consult with the instructor to discuss the nature of each project and how they would go about it. Examples might include producing an original work of music like a song or an instrumental composition, a visual work like a music video or a short film with original or pre-existing music or a creative research project exploring the science of music.

The size and scope of your projects should be significant but do-able within the term. In addition, your projects (at least the parts you present in class) need to be rated no more than PG-13. (This falls in the category of the Social aspect of music.) If you're not sure, discuss it in advance with the instructor.

Also, try to make these in the realm of Art rather than Craft. To me, craft is adoption, art is giving birth. You will know when you are in the domain of one or the other. Certainly, every art includes craft (skill), but not every craft is art. Try to make it original, and a real part of you. The grade for these projects will not so much be based on how the instructor judges their value or quality as on whether you seem to have produced a product that pleased you and into which you put your best efforts.

**The Mid-Term Exam** will be only on subjects discussed in class. There will be a review session before it is given.

**The Final Exam** will be only on classroom topics and will have a review session. Approximately one third of the grade for the Final is made up of questions about issues we will discuss in class regarding censorship and the role of the arts in society. The other two thirds will be about various topics discussed in class.

The first censorship question regards the Miller vs. California jury guidelines that are still in use for trying censorship and obscenity cases. These will need to be given EXACTLY word for word- every word of these guidelines is important.

The second question will be: What is censorship and who applies it?

The third will be an essay question: What do you believe should be censored in the arts- why and how should it be done? Be specific and give examples. Defend your case, Include in your discussion at least two art forms.

The essay should be a significant discussion that is well thought out and well presented. Here are examples of two extreme approaches that would get no credit: "I just think it's not fair to tell people what to do. This is a free country so there should be no censorship of anything by anybody ever.... etc." or "There are a lot a very bad things in the arts and I think we should just let our civic and religious leaders tell us what is right...we just get in trouble if we start trying to think for ourselves... etc." There will be quite a bit of discussion in class on this subject.

**The In-Class Journal:** The Journal is to be brought to class each day. The instructor will tell you specifically when something is to go into your In-Class Journal as opposed to class notes. The instructor will propose various questions and suggestions for explorative writing in class.

There are no right “answers” to the questions posed for the journal used in class. This journal is for your own use in clarifying and exploring what you think. Tell the truth. Don’t write what you think I want to hear, or even what you want to hear based on quiet voices of guilt or fear skulking around in your head. It’s an exploration tool, not a test. I will check only for completeness, not for “correctness”.

**Class Participation:** The class time will be spent in a mixture of lectures, discussions and group activities. Because the information given and experiences had in class cannot be gotten in any other way, attendance is critical. You may miss two class periods or be tardy twice (any combination) without it affecting your grade. Thereafter there will be a 40-point reduction for each absence. Tardies will receive a 20-point reduction. If you are late on days that we are doing group exercises or activities please wait until the instructor invites you to join the group. It could be very disruptive otherwise. We may not always be in the same room. I will let you know in advance as much as possible.

**Late Assignment/Exam Policy:** Quizzes and exams must be taken and assignments must be turned in on time and according to the Class Schedule. There will be a 20% per day reduction for each school day (M-F) that they are late. After class on the due date will be considered one day late.

**Grading Breakdown.** Grading will not be done on the curve and will be broken down according to the following formula.

930 -1000	= A	730-759	= C
880 -929	= A-	700-729	= C-
850 -879	= B+	670-699	= D+
820 -849	= B	640-669	= D
790 -819	= B-	600-639	= D-
760 -789	= C+	000-599	= E

Following are the guidelines for all Creative Arts General Education courses on campus together with information on how this course meets those guidelines:

## **Creative Arts General Education**

### **Foundational Principles**

- 1) We believe the arts and humanities play a fundamental role as tools for the analysis, interpretation, creation, and expression of human ideals, challenges, and desires across cultures.
- 2) Perspectives from the arts and humanities apply to other academic disciplines and to society at large.
- 3) We value open inquiry into complex problems, and the ability to reflect on, analyze, and appreciate diverse viewpoints and schools of thought.

Although the broad foundational principles outlined above are explored in both Creative Arts and Humanities courses, important distinctions of emphasis characterize these two branches of knowledge. The specific learning outcomes for the two areas are laid out in the forms for each area.

## **Creative Arts General Education Student Learning Outcomes**

*Objective 1:* Students will create works of art and/or increase their understanding of creative processes in writing, visual arts, interactive entertainment, or performing arts.

Justification: The focus of the course is to experience and study the power of music as a means of communication by creating original artistic projects. Through lectures, group discussion, readings, in-class journals and projects, students will engage deeply in the process of creating art that uses music as an integral part. The projects serve as springboard for study of: 1) The elements of music and how to compose and use music; 2) The science and philosophy of music; and 3) An understanding of music's role in society.

*Objective 2:* Students will demonstrate knowledge of key themes, concepts, issues, terminology and ethical standards employed in creative arts disciplines. They will use this knowledge to analyze works of art from various traditions, time periods, and cultures.

Justification: The framework for the study of music is Plato's "Big Three": The Good, The True, and The Beautiful. The Good corresponds to the role of music in society; The True to the scientific side; and The Beautiful to the meaning of music as a personal experience. The creative music projects can take several forms: original compositions, adapting extant music as a score for visual images or lyrics, and more. This flexibility provides several access points for students with different experience levels of music. The projects are used as means to explore and understand the science, society and personal aesthetics of musical communication.

# MUSIC IN SOCIETY, SCIENCE AND PSYCHE

(Class Schedule)

<u>DATE</u>	<u>CLASSROOM TOPIC / ACTIVITY</u>	<u>READINGS</u> (Adv. Hum. S.)	<u>LISTENING</u> (see lists)
<u>WEEK 1</u>	INTRODUCTION  <b>THE "BIG THREE": THE GOOD, THE TRUE, AND THE BEAUTIFUL</b>		
<u>WEEK 2</u>	<b>THE BEAUTIFUL: MUSIC AND PSYCHE</b>  FIVE-SENSES TOUR  CLASSIC-ROMANTIC & SPACE-TIME		
<u>WEEK 3</u>	<b>THE GOOD: MUSIC AND SOCIETY</b>  WHICH IS CHICKEN; WHICH IS EGG?  COURTLY LOVE: EROS, AMOR, AGAPE		
<u>WEEK 4</u>	<b>THE TRUE: MUSIC AND SCIENCE</b>  INTRO TO SHMRFTing  THE RENAISSANCE: DIFFERENTIATION OF THE "BIG THREE".		
<u>WEEK 5</u>	<b>THE CRAFT OF MAKING NEW MUSIC</b> (PUTTING THE BIG THREE TOGETHER)  MAKING NEW MUSIC / USING PRE-EXISTING MUSIC IN NEW WAYS  THE CYCLE OF STYLE: ADVENTURE, ADOPTION, CODIFICATION, CONSTRAINT  <b><u>LISTENING QUIZ #1</u></b>		
<u>WEEK 6</u>	<b>THE BIG THREE PLAY TOGETHER</b>  BACH, ESCHER & STRANGE LOOPS  ARSIS / THESIS; ABA: THE HERO'S JOURNEY		

WEEK 7      **DISCUSS INDIVIDUAL PROJECTS:**  
MEET AS A CLASS AND INDIVIDUALLY

WEEK 8      **PROJECT PRESENTATIONS #1**

WEEK 9      **PSYCHE AND SCIENCE**

THE ENLIGHTENMENT: REASON OR FEELING?  
(Right Brain-Left Brain; The 7 Intelligences)

AH, MOZART: THE ENIGMA OF GENIUS  
(Personality; Traits of Creative Geniuses)

**MIDTERM**

WEEK 10      **THE BIG THREE  
JOCKEY FOR POSITION**

YIN-YANG, SLAYING THE DRAGON

FAUSTIAN BARGAINS

WEEK 11      **THE PSYCHE IN SOCIETY**

THE FIVE STRANDS OF AMERICAN POP MUSIC:

- 1- WORK SONGS, THE BLUES, SPIRITUALS
2. PARLOUR MUSIC
3. FOLK MUSIC (EUROPE MEETS AFRICA)

**LISTENING QUIZ #2**

WEEK 12      4. VAUDEVILLE TO BROADWAY  
5. GOSPEL MUSIC

FILM MUSIC

WEEK 13      **MUSIC AND PHYSICS**

STRING THEORY AS MUSICAL METAPHOR  
MUSIC OF THE SPHERES

WEEK 14      **PROJECT PRESENTATIONS #2**

WEEK 15

**SCIENCE AND PSYCHE AT THE JOUST**

MUSIC AS PHYSICIAN

MUSIC THERAPY

**REVIEW FOR FINAL**

(Take Final In Student Testing Center)

Here are the ways the proposed course Music in Society, Science and Psyche addresses the following issues.

Area 1: Students will improve or develop at least two of the following skills:

*A. oral, written, or graphic communication*

The class time will be spent in a combination of lectures, group discussion, and small projects. Additionally, the students will bring to class and use In-Class Journals in which they will explore various questions proposed by the instructor. The purpose of writing in the journal is to help clarify and explore what they think about a variety of issues.

There will be two Listening Exams on the musical selections that are required for the course. The students will identify aurally the titles, composers and genres of the musical works that are required listening for the course.

There will also be two project assignments during the semester that call for the creative use of music and various media in new combinations of the students' making.

*C. approaching issues from multiple perspectives*

This course will explore music as seen through the lenses of Plato's "Big Three": The Good, The True and The Beautiful. The perspective of the Good will be taken to look at music in society (its role), that of the True for its scientific side (its nature), and that of the Beautiful to investigate the interior, personal experience of music (its meaning).

Throughout the course the ways in which music is both like and different from the other arts will be discussed, especially in the forms where they work together, such as in dance, song, and the cinema.

Area 2: Students will demonstrate knowledge and understanding of at least two of the following content areas:

*F. key themes and principles in a particular discipline in the arts or humanities*

*I. the methodologies used in a particular discipline in the arts or humanities or methodologies common in multiple arts and humanities disciplines*



These two areas will be addressed together in the class. Music's unique themes and distinguishing traits will be noted and addressed separately by surveying music from a historical point of view (primarily regarding its social role) and by seeing it as an individual, interior experience. But it will also be put continually into the broader context the other Humanities. The Science of music will also be addressed by asking questions about its nature and its practical uses.

Area 3: Students will demonstrate the ability to do at least two of the following:

- J. identify broad themes and issues in the arts or humanities*
- O. integrate knowledge and forge relationships with other disciplines*

By focusing on the individual experience of music and its social role we will be directly addressing what it is that makes the humanities unique. As above we will be using these two areas together as part of the essential structure of the class.

In addition to the class work, the two projects that the students will do call for them to work with music and at least one other art form (film, poetry, dance, etc.) and optionally to explore music as part of a scientific application or research project. The emphasis will be on creative work that calls for the students to think about and work with music and the arts in a new way.