

# BGSU 1000: SYLLABUS

Fall 2009

1:00-2:15 PM

T/TH Room 2008, CMA

3 credit hours

## Instructor Contact Information:

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## Summary of the Course

BGSU 1000 is a class for first year students. This section is designed for music majors. In this course we will investigate various aspects of music and society; music and its relation to other arts; artistic values, and musical careers. We will also explore opportunities and services available on the BGSU campus and in the Bowling Green environs in order to help students become successful and vital members of both communities.

## Learning Outcomes

Throughout your career as a BGSU student, you will encounter many "learning outcomes." The overarching Learning Outcomes are the ULOs (University Learning Outcomes, available at <http://www.bgsu.edu/newcatalog/University/University8b.html>). There are also learning outcomes for colleges, departments, courses, programs, and student organizations. All of these specific learning outcomes relate in some ways to the ULOs.

Because this class is also a BGeX course, we have two sets of interrelated learning outcomes, one for the course and one for BGeX.

### **BG 1000 Learning Outcomes:**

- **Critical and Constructive Thinking** – In activities and in interactions with others in the class, students will apply principles of critical and constructive thinking. They will reflect on their thinking and test ideas in active exchanges with classmates and teachers. Students will demonstrate the growth and refinement in their thinking skills through project-based work.
- **Skillful Communication** – Acting on the principle that students should be able to "do what they know," and "tell their stories about their skills in action," students will communicate their new understanding through presentations and written means as well as through electronic portfolios.

- **Knowledge of Self and Others** – Students will articulate the relationship between personal life choices and intellectual, emotional, vocational, physical, and spiritual elements of self-development. Personal and social responsibility will provide a framework for developing knowledge of self and others.
- **Collegiate Transition and Adjustment** – Students will make a successful transition to BGSU, rising to the challenges of a university curriculum, contributing to the university and local community, and integrating themselves into the life of the university.
- **Demonstration of Accomplishments** – Student learning will be evidenced in project-based work. Students' projects will draw on the several skills and abilities described in the University Learning Outcomes. Students will document the outcomes of their course projects in electronic portfolios, which will be the foundation for continued e-portfolio development throughout their experience at BGSU.

### **BGeX Learning Outcomes:**

- Recognize and describe values that arise in the methods or content of the subject area.
- Identify ways in which these sometimes unexamined values shape or relate to academic and public discussion of issues relevant to today's citizens.
- Understand, articulate, and evaluate reasons and justifications that can support one's own and other's value choices.

### **Required Materials**

- An Epsilon (e-portfolio) account, a MyFiles account, and Blackboard access.
- Access to the class Blog. Go to: <http://blogs.bgsu.edu/mnatvig/>
- Common Reading Experience text: *This I Believe: The Personal Philosophies of Remarkable People*, edited by Jay Allison and Dan Gediman, Henry Hold and Co., 2006.
- *Learning to Think Things Through: A Guide to Critical Thinking*, 3<sup>rd</sup> edition, by Gerald M. Nosich, Columbus, Ohio: Pearson/Prentice Hall, 2009.
- *College Culture, Student Success*, by Debra J. Anderson, Columbus, Ohio: Pearson/Prentice Hall, 2008.
- Regular access to *The Simon & Schuster Handbook* (you should already have this for your GSW class).
- Reading and listening assignments (distributed in class, on Blackboard, or on reserve in the music library).

### **Class and BGSU Policies**

#### **Codes of Conduct and Academic Honesty Policy:**

It is assumed that all students will conduct themselves with integrity and honesty. Cases of academic dishonesty will result in either the failure of the assignment or

failure of this course. All cases will be referred to the policies in the student handbook. See: <http://www.bgsu.edu/colleges/library/assistance/page41070.html>.

**Attendance and Participation Policy:** Attendance is required. If you must be absent, please contact Dr. Natvig BEFORE CLASS via e-mail to let her know you will miss class. It is your responsibility to find out what happened in class and to make up any missed work. You will receive a class participation grade on most class days.

**Late Assignment Policy:** We expect that all work will be turned in on time. Late assignments will be graded down. If a problem arises, please notify Dr. Natvig via e-mail BEFORE the assignment is due.

**Classroom Policy:** All cell phones must be turned off upon entrance to the classroom. Messaging during class is strictly prohibited. You may use a computer in class, but only for class work—no e-mail, web browsing, or Facebook, etc.

### Assignments and Grades

I. Engagement (33%) of final grade
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**Participation:** Your preparation and participation will be evaluated on many class days. You will be judged not only on the amount of participation but also on the quality of what you contribute. (see Rubric below)

**Blog posts** – Throughout the semester students will be asked to respond to class discussions, readings, or listening assignments in blog posts. Spelling and grammar count. (see Rubric below)

**Common Reading Experience Project** – Students will read *This I Believe* and respond to questions designed to encourage critical reading. Discussion of the text will take place in the BGeX session. Students may be asked to post to the blog or bring short written assignments to class.

**BGSU History & Traditions Presentation** – In groups of two, students will work with Mr. Gorman to identify important parts of the history of Bowling Green State University and the College of Musical Arts. Using the BGSU website and “The History and Traditions of BGSU” by Ann Bowers and Linda Swaisgood, as well as personal interviews with faculty and administrators, students will:

- 1) Prepare a short presentation to share with the class that demonstrates their research.
- 2) Hand in to Mr. Gorman an outline of their presentation plus one artifact.

**Attendance at BGSU and Community Arts Events** – Students are required to attend eight campus and/or community events throughout the semester. Blog posts will allow students to document and share their experiences. Three of the eight events are specific events:

- Nancy Giles events (must go to one Giles event):  
--Arts Village Evening, August 26, 8:00 PM, Arts Village

- A Visit with CMA Students, August 27, 4:00 PM, Kobacker Hall
- An Evening with Nancy Giles, August 27, 8:00 pm, Kobacker
- Black Swamp Arts Festival (September 11-13, downtown BG): we will be going as a group to one of the evening events
- New Music and Arts Festival (Oct. 22-24, BGSU CMA): you must go to the performance of “your” composer’s piece. (See assignment below)

The remaining five events may be chosen by the students, but please check with Dr. Natvig first. (Anything on the BGSU Arts Calendar is likely OK.) Students may use appropriate events for their CMA recital attendance requirement as well.

In order to receive credit for these events you must:

- 1) Post a 150-200 word blog entry describing the event and your reaction to it. (see Rubric below)
- 2) Submit an “artifact” (program, ticket stub, etc) to Molly Swope

**Class Community Service Project** – As a class, students will work independently of the instructors to design and complete a community service project. The project must: 1) involve music, 2) involve everyone in the class, 3) demonstrate one of the class learning outcomes.

II. Capstone (E-portfolio) Preparation (33% of final grade)
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**Student Learning Profile** – Students will work with Mr. Gorman to demonstrate their understanding of personal learning philosophies based on learning inventories, and curricular/co-curricula support maps. All parts of this project will help students reflect upon their own learning both in and out of the classroom.

Support maps will be:

- 1) Handed in to Mr. Gorman and posted to MyFiles.
- 2) Revised at the end of the semester and posted to the e-portfolio.

**Academic Integrity Learning and Practices: Group Project** – Students will read a variety of articles on academic integrity and briefly present their findings in class and in a 4-6 page collaborative paper. (A more detailed assignment sheet will be given out later.) The paper will be revised after consultation with instructors and peers and:

- 1) Handed in to Dr. Natvig and posted to MyFiles
- 2) Revised if needed at the end of the semester and posted to the e-portfolio

**This I Believe Essay** – In order to engage students in a deeper understanding of their own values and beliefs, students will write a *This I Believe* essay. The essay will be revised after consultation with instructors and peers and:

- 1) Handed in to Dr. Natvig and posted to MyFiles
- 2) Revised at the end of the semester and posted to the e-portfolio

**Critical Thinking about Values: Music’s Values/Purposes/Aesthetics** – During the semester, we will read a variety of articles, reviews, essays, etc. that discuss the values, purposes, and aesthetics of music. Students will be asked to respond to these readings using the principles of critical thinking (as found in *Learning to Think*

*Things Through: A Guide to Critical Thinking*, 3<sup>rd</sup> edition, by Gerald M. Nosich, Columbus, Ohio: Pearson/Prentice Hall, 2009). As instructed in class, readings will require either:

- 1) discussion in class
- 2) blog posts
- 3) short written response papers

At the end of the semester, students choose their best responses to put on their e-portfolio

**New Music and Arts Festival: Group Project** – Student groups (three students per group) will be assigned a visiting composer whose piece is scheduled for performance at BGSU’s New Music and Arts Festival (October 22-24). You will interview “your” composer about his/her career, musical values and style, and the work performed at the festival. You will also briefly analyze the piece and attend rehearsals (unless it is a tape piece). You may also want to interview the performers. After learning about the composer’s composition, you will be asked to find a piece of art (sculpture, painting, drawing, etc.) on campus that reflects similar values, structure, or style as the composer’s piece. Your research will be:

- 1) Handed in to Dr. Natvig in outline form
- 2) Each group will create a research poster to be displayed during the NMAF (place of display TBA).
- 3) At the end of the semester you will post your research results and a picture of your poster to your e-portfolio.

III. Capstone “My Best Self” Project and E-portfolio (33% of final grade)
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**Final Paper:** At the end of the semester each student will write a 5-7 page paper that reflects upon his/her work in the course and how course activities have or have not helped achieve the course learning outcomes. After revision, the paper will be posted to the e-portfolio.

Other revised items to be posted:

- Final “This I Believe Essay”
- Curricular and co-curricular support maps
- Academic Honesty Project
- Critical Thinking about Values responses (student’s choice)
- NMAF project

**Grading Policies**

- All work will be graded with a rubric tailored to the BGSU 1000 learning outcomes. We will review each rubric before the final draft of an assignment is due.
- Rough drafts of assignments are required; final drafts will not be evaluated if you have not turned in drafts and incorporated feedback from the instructors and from your peers.
- Grades will be posted to Blackboard

## Daily Schedule

(Subject to change, especially regarding guest speakers. Assignment due dates are firm.)

LTTT = *Learning to Think it Through*

CCSS = *College Culture, Student Success*

Week	Day	Topic	Assignments & due dates
1	T 8/25	Syllabus presentation; overview of music curriculum	--Read for 8/27: CCSS, pp. 102-116, 153-162.
1	Th 8/27	"How do I learn effectively?" Learning styles; curricular and co-curricular maps.	Read for 9/1: CCSS pp.44-48; 72-85, 176-179. --Work on curricular maps
2	T 9/1	--Technology: E-portfolio, MyFiles, Blackboard and Facebook. --Present NMAF assignment.	<b>--Blog post on Giles event due on or before today</b> --Work on curricular maps --Meet with NMAF group to plan your project.
2	Th 9/3	Introduction to student support services and BGSU history and traditions.	Continued work on: --Curricular maps --History and Traditions assignment --NMAF project
3	T 9/8	--The art of critical questioning/reading. --Peer/instructor examination/discussion of curricular maps (if time)	<b>--First draft of curricular maps due today.</b> --Read for 9/10: 1) Cohen, "In Tough Times" 2) "Jane Alexander:...." 3) "Arts culture, and industries play..."
3	Th 9/10	Kelly Wicks, guest speaker on community arts and the Black Swamp Arts Festival.	Continued work on --Curricular maps --History and Traditions assignment --NMAF project
4	T 9/15	--"This I Believe" assignment presented. --Presentation on Research Posters for NMAF.	<b>--Final curricular maps due today.</b> --Read for 9/17: Copland pp. 9-10, 17-18, 19-22.
4	Th 9/17	Guest presentation (Kurt Doles) on New Music and Arts Festival history and this year's events.	<b>--Blog post on BSAF due on or before today</b> Continue work on: --History and Traditions --NMAF project --"This I Believe" essay
5	T 9/22	<b>In-class presentations of History/Traditions assignment due today.</b>	Read for 9/24: LTTT, chapter 2
5	Th 9/24	Class discussion of LTTT, chapter 2	Read for 9/29: Johnson, "Who Needs Classical Music," introduction and Chapter 1, pp. 3-32.
6	T 9/29	Class discussion on Johnson reading.	Continue work on: --NMAF projects --"This I Believe" essay
6	Th 10/1	In-class peer and instructor examination of NMAF projects.	<b>First draft of NMAF project due</b> Read for 10/6: --LTTT chapter 4 --Pogonowski, "Critical Thinking about Music"

7	T 10/6	Class discussion of LTTT, chapter 4 and Pogonowski	Continue working on: --NMAF projects --"This I believe Essay"
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7	Th 10/8	In-class peer/instructor examination and discussion of "This I Believe" drafts.	<b>First draft of "This I Believe" essay due today</b>
8	T 10/13	<b>Fall Break - No Class</b>	
8	Th 10/15	Careers in Music I	<b>Second draft of NMAF project due</b> Read for 9/20: --Copland, <i>Music and Imagination</i> , pp. 17-30 --Titon, <i>Worlds of Music</i> , pp.10-15.
9	T 10/20	Class discussion, Copland and Titon	<b>NMAF final poster due</b>
9	Th 10/22	Careers in Music II	Keep working, you can do it.
10	T 10/27	Careers in Music III	<b>NMAF final outline due.</b> <b>Blog post on NMAF concert due on or before today</b>

10	Th 10/29	Guest Speaker: Music Librarian, Susannah Cleveland <b>Meet in the Lobby of Jerome Library at 1:00 PM</b>	<b>Final draft of "This I Believe" essay due today</b>
11	T 11/3	--Academic Integrity assignment presented --Guest Speaker on academic integrity: Dr. Corrigan ??? counselling center/stress In-class work on Academic Integrity project if time	Keep working
11	Th 11/5	--In-class planning of service project --In-class work on Academic integrity project	Work on academic integrity project and class service project. Are you posting blogs on your events?
12	T 11/10	In-class video: <i>The Music Instinct: Science and Song</i> .	Same as above.
12	Th 11/12	Finish video: <i>The Music Instinct</i>	<b>First draft of Academic Integrity Project due today</b> Read for 11/17: --Weiss and Taruskin, pp. 1-15, 33-40, 529-583
13	T 11/17	Class discussion of Weiss and Taruskin	Read for 11/19: Kramer, <i>Why Classical Music...</i> pp. 1-34

13	Th 11/19	Class discussion of Kramer Presentation of Final Essay assignment	Read for 11/24: --LTTT, chapter 5
14	T 11/24	Discussion of LTTT chapter 5 and in-class exercise	<b>Final draft of Academic Integrity Project due today</b> Read for 12/1: --Wade, pp. 1-26 and 128-151
14	T 11/26	<b>Thanksgiving Break - No Class</b>	Eat Turkey, due today.
15	T 12/1	Class discussion of Wade	Work on: --Revising all assignments for E-portfolio --Final essay
15	Th	TBA	<b>First draft of Final Essay due</b>

	12/3		Schedule private appointments with Dr. Natvig
16	T 12/8	TBA	

16	Th 12/10	TBA	
		Final Exam: Class discussion of final papers, class synthesis	<b>All final postings to E-portfolio due on day of exam.</b>

### Reading Assignments:

Kramer, Lawrence. *Why Classical Music Still Matters*. Berkeley, University of California Press, 2007.

Read: Chapter 1, pp. 1-34

Johnson, Julian. *Who Needs Classical Music: Cultural Choice and Musical Value*. Oxford: Oxford University Press, 2002

Read: Introduction and Chapter 1, pp. 3-32.

Cohen, Patricia. "In Tough Times, the Humanities Must Justify Their Worth," from the *New York Times*, Feb. 25, 2009.

Pogonowski, Lenore. "Critical Thinking About Music," from *Music Education Journal*, September 1989.

"Jane Alexander: Jindal's wrong on arts funding," from CNN.com.

"Arts, culture industries play notable role in Ohio economy," from *BGSU Monitor*, April 6, 2009.

Wade, Bonnie C. *Thinking Musically: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2004.

Read (and listen): Chapter 1, pp. 1-26 and Chapter 6: pp. 128-151.

Barzun, Jacques. *Music in American Life: A Penetrating Look at the Virtues and Vices of our Musical Culture*. Bloomington: Indiana University Press, 1955.

Read: The Offering, pp. 65-92.

Copland, Aaron. *Music and Imagination*. Mentor Books: Harvard University Press, 1952.

Read: Chapter 1, pp. 17-30.

Wilson, Carl. *Lets Talk about Love: A Journey to the End of Taste*. New York, Continuum. 2007.

Read: Chapter 2, pp. 11-22.

Copland, Aaron. *The New Music: 1900-1960*. New York: Norton, 1968.

Read: Preface, pp. 9-10; The Argument, pp. 17-18, and Preliminaries, pp. 19-22.



Titon, Jeff Todd, et. al. *Worlds of Music: An Introduction to the Music of the World's People*. New York: Schirmer Books, 1992.  
 Read: Chapter 1, pp. 10-15.

Weiss, Piero and Richard Taruskin. *Music in the Western World: A History in Documents*. New York: Schirmer Books, 1984.  
 Read: pp. 1-15; 33-40, 529-538.

Cornelius, Steven and Mary Natvig. *Soundtracks*. Prentice Hall, forthcoming.  
 Read: Music and Politics.

Class Participation Rubric\*  
 BG 1000 (music section)

Grade	Criteria
0	Absent
1	<ul style="list-style-type: none"> <li>• Present, not disruptive</li> <li>• Tries to respond when called on but does not offer much.</li> <li>• Demonstrates infrequent involvement in discussion.</li> </ul>
2	<ul style="list-style-type: none"> <li>• Demonstrates adequate preparation; knows basic reading assignment but does not show evidence of trying to interpret or analyze it.</li> <li>• Offers straightforward information.</li> <li>• Does not offer to contribute to discussion, but contributes to a moderate degree when called on.</li> <li>• Demonstrates sporadic involvement.</li> </ul>
3	<ul style="list-style-type: none"> <li>• Demonstrates good participation; knows reading assignment well and has thought through implications of the reading.</li> <li>• Offers interpretations and analysis of reading material.</li> <li>• Contributes well to discussion; responds to other students' points; thinks through own points; questions others in constructive ways; offers and supports alternate interpretations.</li> <li>• Demonstrates consistent ongoing involvement.</li> </ul>
4	<ul style="list-style-type: none"> <li>• Demonstrates excellent preparation; has analyzed and synthesized reading material well; can relate reading to other course materials, life experiences, etc.</li> <li>• Contributes in a significant way to ongoing discussion; keeps analysis focused; responds thoughtfully to others' comments, contributes alternate interpretations and suggests different ways of approaching the material.</li> <li>• Demonstrates ongoing very active involvement.</li> </ul>

\*Adapted from, Martha L. Maznevski "Grading Class Participation," from the University of Virginia Teaching Resource Center.

Class Blog Rubric\*  
BG 1000 (music section)

Content/Writing/ and Timeliness will be evaluated on a scale of 0-4.

0 = unacceptable

1 = poor

2 = OK

3 = good

4 = excellent

Grade	Criteria	
	Content (ca. 200 words)	<ul style="list-style-type: none"> <li>• Post contains all pertinent information (who/what/where/when).</li> <li>• Reflects understanding of the problem or situation.</li> <li>• Demonstrates synthesis, evaluation and critical thinking.</li> <li>• Blog may build on others posts, but does not repeat ideas.</li> </ul>
	Writing	<ul style="list-style-type: none"> <li>• Correct grammar and spelling.</li> <li>• Ideas are expressed clearly, coherently, and concisely.</li> </ul>
	Timeliness	<ul style="list-style-type: none"> <li>• Blog entry was posted on or before the due date.</li> </ul>

Sample blog post on an event:

On Saturday, November 12 at 8:00 PM I attended the BGSU Philharmonia Concert in Kobacker Hall. The group performed Mozart's Symphony no. 40, Aaron Copland's *Appalachian Spring*, and Molly Swope's Bassoon Concerto no. 75. Because I had never been to a symphony orchestra concert before, I found this experience to be very different from anything I had seen before. The event was much more formal than what I am used to.

The work I found most challenging was Swope's Bassoon Concerto. This piece contained 17 movements, each in a different meter. It was dissonant and emotionally disturbing. The program notes mentioned that the concerto reflected the composer's feelings on her first day of college. In some ways it reminded me of my first day as well, although I think my day went slightly better than Swope's.

The solo bassoon was performed by the composer, herself, and she played the difficult passages well. The third and fourth movements were based on three beautiful, lyrical melodies that featured the solo bassoon and the orchestral woodwinds. Although much of this work was difficult for me to listen to, I did understand the emotional meaning behind it. I enjoyed the other two pieces more because their musical style was more familiar to me.