1. **COURSE TITLE\*:** Music Appreciation II
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*:** FNAR 1117
3. **PREREQUISITE(S)\*:** None **COREQUISITE(S)\*:** None
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*:** 3 **LECTURE HOURS\*:** 3

 **LABORATORY HOURS\*:** 0**(contact hours) OBSERVATION HOURS\*:** 0

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

Music Appreciation II is a survey of music from the 18th century to the present. It includes the Classical, Romantic, and Impressionistic periods as well as musical styles from the 20th and 21st centuries.

1. **LEARNING OUTCOMES\*:**

The objective of this course is to gain an understanding of music and its formal and theoretical structure. The historic and social context of music will also be studied in this class.

At the completion of this class, the student will be able to:

1) Understand formal classical structures such as sonata or rondo form and their changing role in Romantic music. The expansion and/or abandonment of traditional tonality in the Romantic and Modern eras.

2) Understand movements in music history such as Romanticism, Nationalism in Music, Musical Impression, Expressionism and the Second Viennese School, Twentieth Century Neoclassicism and other musical styles.

3) Become familiar with composers and musical pieces associated with these movements, such as Schubert, Brahms, Debussy, Schoenberg, and Stravinsky

1. **ADOPTED TEXT(S)\*:**

*The Essential Listening to Music with MindTap*

9th edition, 2024, Cengage

By: Craig Wright

ISBN: 978-0-357-60457-1

**OR**

*Music: An Appreciation eBook Loose-Leaf  w/Connect Plus*

13th edition, 2021, McGraw Hill

By: Roger Kamien

ISBN: 978-1-265-13157-9

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.) \*\***
2. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

|  |  |  |
| --- | --- | --- |
| *Category* | *Total Points* | *% of Grade* |
| Video Activities (19 X 5 points) | 95 | 9.5 |
| Quizzes (varies per chapter) | 307 | 30.7 |
| Listening Exercises(19 X 10 points) | 190 | 19 |
| Discussions(15 X 15 points) | 225 | 22.5 |
| Midterm Project  | 63 | 6.3 |
| Final Project | 120 | 12 |
| Total | 1000 | 100% |

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

This course will use the MindTap (Cengage) for listening activities and quizzes. You will complete as discussion, listening assignment, quiz and video activity each week. A midterm project will consist of an online concert report. A final project will consist of a concert program.

**14. COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

***(Insert sample course outline with learning outcomes tied to assignments / topics.)***

**Week 1** (Learning Outcome 1)

Wright – The Classical Period, 1750–1820

Chapter 10: Introduction to Classical Style: Haydn and Mozart

**Week 2** (Learning Outcome 1)

Chapter 11: Classical Forms: Ternary and Sonata–Allegro

Chapter 12: Classical Forms: Theme and Variations, Rondo

**Week 3** (Learning Outcome 1)

Chapter 13: Classical Genres: Instrumental Music

**Week 4** (Learning Outcome 1)

Chapter 14: Classical Genres: Vocal Music

**Week 5** (Learning Outcome 1)

Chapter 15: Beethoven: Bridge to Romanticism

**Week 6** (Learning Outcome 2)

Part 5 - Romanticism, 1820–1900

Chapter 16: Introduction to Romanticism

**Week 7** (Learning Outcomes 2, 3)

Chapter 17: Romantic Music: The Art Song

Midterm Project due

**Week 8** (Learning Outcomes 2, 3)

 Chapter 18: Romantic Music: Program Music, Ballet, and Musical Nationalism

**Week 9** (Learning Outcome 2)

Chapter 19: Romantic Music: Piano Music

**Week 10** (Learning Outcome 2)

Chapter 20: Romantic Opera: Italy

Chapter 22: Nineteenth-Century Realistic Opera

**Week 11** (Learning Outcome 2)

Chapter 21: Romantic Opera: Germany

**Week 12** (Learning Outcomes 2, 3)

Chapter 23: Late Romantic Orchestral Music

**Week 13** (Learning Outcome 2)

Part 6: Modern and Postmodern Art Music, 1880–Present

Chapter 24: From Impressionism to Modernism

Chapter 25: Early-Twentieth-Century Modernism

**Week 14** (Learning Outcome 2)

Chapter 26: American Modernism

**Week 15** (Learning Outcome 2)

Chapter 27: Postmodernism

**Week 16**

Final Project due

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

A sound system to play musical examples is necessary.

**16. FERPA: \***

Students need to understand that your work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

**17. ACCOMMODATIONS: \***

Students requesting accommodations may contact the Academic Affairs office administrative assistant, Barb Fleming, at bfleming@sscc.edu or 937-393-3431 X-2620.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first.  For more information about Religious Accommodations, see the full policy at https://www.sscc.edu/services/accessibility-services.shtml#religious-accommodations

or contact the Academic Affairs office administrative assistant, Barb Fleming, at bfleming@sscc.edu or 937-393-3431 X-2620.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.