MUS Z101 introduces students to listening strategies for major styles and types of music, including roots of American music as well as Euro-American classical music. The listening strategies are designed to help students in becoming more fully engaged in music listening with greater understanding and aesthetic appreciation. One of the essential elements in appreciating music is that we know something about the music. We may know the melody, words and rhythms. We may associate the music with a story, or maybe we know something about the performers. Regardless, since we know something about the music, we have a deeper experience with it. This helps us to be ACTIVE listeners. Active listening is more engaged with the music and passive listening is when we simply let the music happen while our minds are thinking of something else. Passive listening is certainly a part of everyday life, but we are more affected by the music in an active listening state. This is one of the goals for the course, and that is that students may learn to appreciate music on a deeper level, and appreciate music that they may not have enjoyed before. Not that they will like everything they hear, but maybe a few things will stick with them and broaden their perspective.
Description of online teaching approaches:

Note: in order for hyperlinks to function, Gail Rathbun has been enrolled as TA in the current MUS Z101 section on Blackboard Learn.

1. Coordination with online resources associated with the textbook and CD set for, *Music: An Appreciation*, by Charles Kamien. Including:

   - Topical reading/study materials
   - Audio/video links
   - Active listening coordinated with text materials
   - Interactive listening software – Chart Player – used in conjunction with CD’s

Examples:

*Active Listening* - Reading/Hearing/Seeing: Homophonic Musical Texture

Students study various musical textures and have opportunities to hear and evaluate evidence of them in actual music:
**Audio/Video Links** - Listening to Sonata form, students drag and drop melodic examples where they belong.

<table>
<thead>
<tr>
<th>Exposition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1st Theme:</strong> Upward arpeggio, p. rushing phrase, f. minor key. Drag Button Here.</td>
</tr>
<tr>
<td>High repeated tones, f. upward arpeggio, p. rushing phrase, f. leads into</td>
</tr>
<tr>
<td><strong>Bridge:</strong> Long passage of continuously rushing notes, strings, f.</td>
</tr>
<tr>
<td><strong>2nd Theme:</strong> Tender melody in violins, p. major key. Drag Button Here.</td>
</tr>
<tr>
<td>Clarinet, p. tender melody somewhat varied. Drag Button Here.</td>
</tr>
<tr>
<td><strong>Closing section:</strong> Suddenly loud, rushing notes, strings, f.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra in unison, f. upward arpeggio, jagged downward leaps. Drag Button Here.</td>
</tr>
<tr>
<td>Suddenly soft, upward arpeggio lightly tossed between violins and woodwinds.</td>
</tr>
<tr>
<td>Suddenly loud, string arpeggios interwoven with rushing notes.</td>
</tr>
<tr>
<td>Arpeggios in quicker imitation. Woodwinds rejoin dialogue.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1st Theme:</strong> Upward arpeggio, p. rushing phrase, f. minor key. Drag Button Here.</td>
</tr>
<tr>
<td>High repeated tones, f. upward arpeggio, p. rushing phrase, f. leads into</td>
</tr>
<tr>
<td><strong>Bridge:</strong> Passage of continuously rushing notes, strings, f.</td>
</tr>
<tr>
<td><strong>2nd Theme:</strong> Tender melody in violins, p. minor key. Drag Button Here.</td>
</tr>
<tr>
<td>Woodwinds, p. tender melody somewhat varied. Drag Button Here.</td>
</tr>
<tr>
<td><strong>Closing section:</strong> Suddenly loud, rushing notes, full orchestra, cadence.</td>
</tr>
</tbody>
</table>

**Audio/Video Link:** For unit on American Roots music, video excerpts from a Smithsonian video series has been digitized and made available from the Media Vault. Click [here](#) to view.

2. Lecture notes, highlighting important terms, concepts, and competencies
   Made available in pdf and docx formats. Examples:
* Series of Audio Lectures prepared by instructor, linked to IPFW Media Vault

  Examples:

  Audio lectures (click here to listen to examples)

3. Series of Video lecture/demonstrations, prepared by instructor

  Examples:

  *Blues and Melody* (click here then choose Blues and Melody to view/listen)

  (Other examples may be viewed here as well)

4. “Listen and Discuss” Experiences:

  Students have links to listen to a musical work or works, and respond to follow up questions by recording their thoughts, and responding to others.
Examples: from Module 5: Jazz and Rock

**Activity 4.**
Using your interactive software, Chart Player downloaded in the first week, or your listening guides from the textbook listed in Presentation 5, listen to the first three selections from your CD set and the last one online at YouTube:

- **C-Jam Blues**, by Duke Ellington, CD 1-3
- **Lost Your Head Blues**, by Bessie Smith, CD 5-51
- **Hotter Than That**, by Lillian Armstrong, CD 5-52
- **Miles Runs the Voodoo Down**, by Miles Davis (weblink)

**Activity 7.**
Compare and contrast the jazz styles that you listened to. What is the same about them? What is different. Can you describe the musical “energy” or “feeling” behind each of them? Do you find anything that captivates you in either selection? Answer these questions and discuss with your classmates your observations at the Discussion Tool on Blackboard.

5. **Use of interactive internet resources to support study topics**

   Examples:

   A study of Medieval and Renaissance musical instruments (click here to view) with students responding by describing in their own words characteristics of each instrument in a graded assignment. The assignment reads:

   **Activity 8.**
   Look and listen to ancient instruments (link available in Web Links folder). On a sheet of paper, describe what each instrument below is like, and a little about the sound it makes: Then respond by completing Quiz 13 Ancient Instruments

6. **Quizzes: to encourage aural, visual, and factual understanding.**

In this course, there are a total of 25 quizzes (10-20 points each) which allow students to use their book, notes, readings, etc. to work toward competency with content. The quizzes have a time limit, but students are allowed two attempts, the best score recorded in the grade book. Students are made aware that these quizzes are preparatory for the larger tests. The quiz formats vary, from multiple choice, true-false, and short answer, to responding to aural excerpts as above in Quiz 13 pertaining to ancient instruments.
Examples:

(first 2 questions: 20-point quiz on the Modern Period)

(first question: quiz on Ancient Instruments)
7. Other discussion topics

Students respond to and discuss specific questions posed to them with instructor and classmates.

Example:

Students are given this question after studying operatic works from the 17th - 19th centuries:

*European opera has for many years been a musical experience for all classes of society. In fact, as we will see in the 18th and 19th centuries, stories that formed the content of opera were usually stories of normal people, people of the streets, and situations like those in Shakespeare’s plays which told real life stories with lifelike characters. It was not perceived by Europeans as a stuffy, high-brow place to go. What do you think is the prevailing view of opera in 21st American society? Discuss this with your classmates*  

Here are some responses from students from the last term:

“I have to agree with the majority of my class mates that opera is now something that high class is usually involved with. Opera has defiantly seen a change since it first began. Opera story lines are now usually complex and not usually about the average citizen. I think that the way operas are advertised has a lot to do with the class of people it brings in, and because of the location of opera houses I think that most average citizens don’t feel they have the opportunity to attend operas. I personally am not an opera fan for what I know about them, I have never attended one. I don’t care for opera music and don’t usually enjoy over the top theatrical performances.”

“I agree that when I think of opera I think of wigs and make-up and dramatic theatrical performances. I do believe opera is targeted more towards high class society due to cost and location of opera houses.”

“I think that opera music is beautiful; I just don’t listen to it on a regular basis, and I don’t really understand it. Most people would probably agree with me. It can be difficult to understand and thus difficult to follow along. This may make it boring or a waste of time for most people. I know that there are those who love the opera. It seems that we think of opera as being part of “high” culture and most popular music as being mass culture. Those who enjoy opera are seen as being more intellectual than those who do not like opera. Yet, I am sure that at one time opera was considered part of popular culture.”

“When I think of opera today, I think of people on stage with wigs and make-up. Not like the older days when it was truly just normal people telling life stories. Now to go you must dress up and pay for high dollar tickets. I do believe that the music is still great music and it still tells a story by the end. It has just got too high class as the years went on.”

This is really good stuff, and happens more frequently with the current student demographic which is supremely immersed in social networking.
8. Testing:
Tests are designed to be instructional as well as tools to evaluate student comprehension. Students are given study guides for each test outlining material they are responsible to know and be able to comment intelligently using terms and concepts studied during the course. They are open book, but students are given a time limit and one attempt which must be completed in one sitting. The emphasis on each test is listening. Audio excerpts from musical works studied are provided through links to the IPFW Media Vault. Student must know these by listening and are asked questions which help to determine how well they have understood course content. For example, students are to listen to an audio excerpt and identify and discuss the various musical textures present in the work, as in the question below:
In some cases students are asked to listen and determine order of musical events in the form, as in the example below:

9. Concert critiques

As students get to a point where comprehension increases in regard to active participation, terminology, and critical listening, they have assigned responsibilities to attend concerts (2 during the school year, 1 in summer session) and report on their experience critically. Below is the specific wording which details the assignment.

**MUS Z101 Online - Concert Critique**

Each student is responsible for attending or viewing two concerts during the class time frame. These can be any style of music, but must be at a professional level. A two-page critique (as if you were the music critic for the Chicago Sun-Times) should then be submitted. The criteria for admission and evaluation are listed below.

Students are given guidelines for a report of this type, to insure that they are thinking critically, and using language and a perspective associated with musical criticism. The format is outlined below.
Format for Concert Report

- Minimum of two page, MLA (sources not necessary unless you actually use some), computer typed, double-spaced, 12-point font.
- At the top of the report, list the event day/time/place if it was a live concert. If the concert is on TV or video from library or some other source, list the time/place/title of the video.
- List some specific song titles performed
- Discuss musical style, historical roots of the style (what other groups or musicians came before in the style)
- Correct grammar, paragraph, and sentence structure is essential- use spell and grammar checks!
- Avoid conversational language like: “Man that dude can really play…” or “That sounded like my friend Josh’s dog…”
- Use terms that you have learned from this class: from elements of music, from listening guides in your text, etc. The point is to show that you were an ACTIVE listener when you heard the music. Think like a CRITIC and not a FAN.
- Due date is the same as this unit
- Send as an attachment via email or at MY OFFICE

Establishing rapport with class members

An important aspect of distance education is maintaining contact, student-to-student and instructor-to-student. The aforementioned discussion boards help to create this vital link in Z101 and there are two additional methods which encourage this aspect of communication when existing in cyberspace.

The first is the use of a place where students and instructor are able to view communications on an all-open basis, similar to the traditional classroom where all people are able to hear comments, questions and responses. In Z101, this is called simply “MY OFFICE.” This is nested in the DISCUSSION tab and students are made aware that class wide communication happen there. In the first week of class, students have tasks for which they are accountable, including checking into MY OFFICE and introducing themselves to others by answers these questions:

Activity 6. (from Module 1)
Go to the Getting Started Introductions discussion. For 10 points, post an introduction to address the following items and reply to at least two of the messages posted your classmates; maybe you’ll see something that “strikes a familiar chord?” or maybe something that makes you curious to know more?

Question 1. What is your name, what do you like to be called, where you are from?
Question 2. What is your most favorite music type?
Question 3. What is your least favorite music type?
Question 4. Tell if you have had any experience performing music in school, church, or...
Question 5. What was one the most exciting experiences you had with music, either as a listener or performer?

It is important for the instructor to read and respond to each of these, addressing students by name and welcoming them to the class. It has also proved helpful to encourage the students at any time to stop into MY OFFICE for any reason, academic or otherwise.
The instructor introduces himself as well, through a bio page entitled MEET THE PROFESSOR, and with links to YouTube (click here to listen to IPFW Symphonic Band performing an original work with guitar quartet and chamber group) and other sites with audio examples to listen to music he has written and/or performed.

Hello, I am your professor in Music for the Listener. I enjoy very much the opportunity to work with students to develop a deeper appreciation of music. Not just MY kind of music, but all kinds of music. Because music has a unique place in human history, we can enjoy, learn from, and come in contact with some of the meaningful experiences and memories that we carry in our individual lives through the art of music.

We enjoy music for a variety of reasons. One element, however, is essential to our appreciation. That element is that we know something about the music we enjoy. We may know the melody, words and rhythms. We may associate the music with a story, or maybe we know something about the performers. Regardless, since we know something about the music, we have a deeper experience with it.

This helps us to be ACTIVE listeners. Active listening is more engaged with the music and passive listening is when we simply let the music happen while our minds are thinking of something else. Passive listening is certainly a part of everyday life, but we are more affected by the music in an active listening state. This is one of the goals I have for the course, and that is that students may learn to appreciate music on a deeper
The DISCUSSION tool also has a link where students can come together at a virtual “student commons” and talk about anything and everything. This is called COFFEE HOUSE and students are told that it can be used for a place outside of class where they can commune with each other. They are informed that the instructor does not generally visit this cyberspace, but they know that it is possible for him to do so, thereby providing oversight, if needed, for class communications. Students are encouraged to use the MAIL tool for any personal communications to the instructor. MY OFFICE and COFFEE HOUSE are posted within each module in the course to encourage students to stay in touch with instructor and fellow students.

Evidence of effectiveness of innovations

1. Class size:

The first and most noticeable aspect of the online delivery of Z101 is the number of students who have registered each semester that it has been offered. In the past, the course when offered in the Summer Session I has not generated much interest. It has been allowed, in some cases, to be held despite the low numbers, with a reduced stipend for the instructor if he/she has agreed to do it. When making the transition to online delivery, the class has had numbers exceeding the predetermined class size for the three semesters it has been offered. The online innovations has made it possible for a number of reasons, but the most obvious would have to be that students can do their class work whenever they have the time available, rather than having to attend in a traditional setting, at a specific time and place.
2. Number of drops

A related aspect to the increased class size is the minimization of students dropping out at some point in the semester. A quick look at the grade book from classes in past semesters in the traditional setting shows that there have been a large number of students decide, for whatever reason, to drop the class; some as early as the first week when the workload is perceived, and some later, after some assessments which they became aware that their approach to class preparation and performance pointed toward an eventual poor grade. With the possibility of quizzes being taken when students have had time to prepare and become familiar with materials, I believe there is more a sense of the possibility of academic success. The fact that the quizzes are short, relate directly to material the student has just covered in the study guide for each module, and plentiful (25 in all) students can see a track record in their performance of good results, provided that they stay relatively on track. They are encouraged to stay as close to the published weekly divisions of course content, and not to get more than 3 weeks behind for fear of having to spend all of their waking hours catching up toward the latter part of the semester.

3. Flexibility with academic work scheduling

When I had suggested to Dr. Bean that the course MUS Z101 be offered online, I was influenced by the success of music appreciation courses offered at two schools where I had taught previously. As stated above, the flexibility in scheduling is a real plus over the traditional model and I was fairly confident that an innovative approach to such a course in the general education curriculum could achieve some positive results. This has certainly proved to be true as I have, over the last three terms, worked with a number of students who need a class like Z101 to obtain credit for graduation while maintaining a busy working schedule, or giving birth, or even having their lives being interrupted by military service. All of these factors point to the benefit of innovative, online delivery as a successful way to offer a course such as Z101.

4. Academic performance

Looking back at statistics relating to past Z101 classes which I have taught, I have the following numbers. There are differences in assessment when looking at online delivery compared to traditional, but I have tried to translate common major tests results for each to get a fairly accurate comparison. For example, in the tradition setting, there were midterm and final tests while in the online version, there are only 5 tests, equally weighted. In comparing results of these, I believe we have a good way of viewing academic progress. The percentages shown for these tests and for the final grade percentages are averages.

<table>
<thead>
<tr>
<th>Terms/Dates</th>
<th>Test %’s</th>
<th>Final Grade %’s</th>
</tr>
</thead>
<tbody>
<tr>
<td>Traditional class delivery: Summer-'09, Spr-'10</td>
<td>81.5%</td>
<td>85%</td>
</tr>
<tr>
<td>Online class delivery: Summer-'11, Fall-'11, Spr-'12</td>
<td>82.5%</td>
<td>86.5%</td>
</tr>
</tbody>
</table>

When looking at the numbers here, nothing is extremely eye-opening. There is a slight upward trend in the scores which can be celebrated. The more important aspect is not necessarily in the numbers. It is more relevant to academic improvement that students are more frequently being held accountable by their online work and their time at the computer being able to be reviewed through tracking reports, and
completion of online quizzes and other homework which is immediately uploaded to the grade center. These assignments are either computer-graded or graded manually, and thus, the results are immediately discernible. I am very confident that students are interacting more with the materials using resources online than were available in the traditional class setting.

5. Student interaction

One of the usual criticisms of distance education is that it takes away the human interaction that makes us human. We believe that “iron sharpens iron” and that classroom interaction is thus vital to our learning outcomes in higher education. However, the criticism that online courses miss this dynamic is somewhat out of touch with the contemporary student. It is clear that most students of the millennial generation will much more engaged with others via computer. Social networking is the elephant in the room here and online education is just the place where students will be more apt to communicate with each other than in a traditional classroom. The examples cited above are evidence of this, I believe, and show that when given the opportunity and responsibility, they will follow through with a posting/response pattern which is perfectly suited to online education. While the physical presence involved in meeting at the same time/same place may be sacrificed in distance education, the mind-to-mind experience in the educational experience can actually be enhanced.

Conclusions:

The online version of MUS Z101 has been greeted with enthusiasm by many students. There have been wait lists, phone calls and emails to the professor for permission to register for the class. I believe it is a win-win situation for both students and the IPFW baccalaureate program. This being an Area IV gen ed class, many students take it during the year, both traditionally and now online. While there are some classes in the arts which clearly cannot be delivered in this manner, a music appreciation/literature class is one which can be done. I think we have an excellent opportunity to build other class offerings in music in this same manner, as we are indeed doing so with work being started on the Z201 class (History of Rock and Roll) and another waiting in the wings, History of Jazz. The innovative approaches taken in this course are helping to create a model to follow for these and future offerings. The expertise of the CELT office, and specifically Ludy Goodson, Samantha Birk, and their colleagues have played an enormous part in teaching faculty about the possibilities inherent in the online interface for arts education, and helping to not only implement the desires of the instructor, but thinking collaboratively about effective methods in online arts education. For me, this was a wonderful learning experience and I hope to continue to work with these creative professionals in future endeavors.

Dr. Ken Johnson

March 11, 2012