

Affordable Learning Georgia Textbook Transformation Grants

**GRANT ROUND 14
GRANT # 465
GORDONSTATE COLLEGE**

AUTHORS:

**Dr. Neil M. Boumpani (project lead)
Dr. Justin X. Carteret**

**COURSE NAME: MUSIC APPRECIATION
MUSC:1101**

BEGAN: SPRING 2019

FINAL SEMESTER: SUMMER 2020

FINAL NUMBER OF STUDENTS AFFECTED DURING FINAL SEMESTER: 17

PART 1 – NARRATIVE

Summary of Transformation Experience, challenges and accomplishments.

Dr. N. Boumpani

As we began to plan the course using no-cost materials, we first considered the problems we have had in the past with our music appreciation courses and the texts used. Since I had been here at Gordon State College 13 years prior to the project and, during that time, taught approximately 30 different sections of music appreciation, including traditional classroom teaching during fall and spring semesters, summer classes on campus, summer classes online, and fall and spring classes both online and on campus with an online text, I used what I had learned of the course and our students to set many of course goals and formulate ideas for materials.

An important quote that helped to shape our thinking:

“The trouble with music appreciation in general is that people are taught to have too much respect for music. They should be taught to love it instead.”Igor Stravinsky

NOTE: We are also including our new text with this report since there have been a great number of changes since our initial submission in the Spring. This will include the complete text and the instructor materials. Still, we will be continuing to work on this book throughout the year and, hopefully, we will have a much better product by the end of spring 2021.

A. CHALLENGES (based on years of teaching this course):

We agreed on the following observations from previous classes.

1. When the course was traditional, meaning buying a book and completing teacher-made assignments, quizzes and tests, about 20 to 40% of the students did not purchase texts. We have no data on whether this was based on financial issues, or the belief that a book was not needed. Since there had been instructors who did not require a text, students in classes, like mine, where a text was not optional may have simply made the decision not to buy the text.
2. When I began using a text with built-in online work, I found that some students thought they could pass the course without the text (they could not), and a number of students dropped the class once they realized they could not pass the course without buying the text. Most of the time, the online programs I used were anywhere from \$50-\$100. I used these texts for approximately 5-6 years. Only twice in that time did a student come up to me in the opening weeks and explain that he or she could not afford a book. For both of those students I was able to get them materials for no cost. For some reasons, students did not like to admit that they could not afford the book.
3. The online packages that I used often made it easy for students to pass the course without learning much since many of their chapter quizzes and tests allowed for multiple tries with built-in-hints. The instructor had the opportunity to adjust the number of tries and limit hints, which I did; however, I found that many students would try to answer the exercise questions and quiz questions without listening to the music using the built-in listening guides.
4. The introduction to the vocal categories and instruments of the orchestra were, in many other texts, not only more than students needed to know, but not always used in a context that helped to improve retaining the information.
5. Students had, over the years, expressed their opinions of the class, both before and after the semester. There were a number who were honest enough to say that they were taking the course because they needed a 3-credit area C course and this fit their schedule. After the course, only a few in the many years I taught it ever said that they grew to enjoy the music. I know that many did not give an opinion one way or the other, believing that their answer might affect their grade.
6. I also found that the books I had used had not taken into account modern studies regarding student attention span and reading levels, especially at a college like Gordon State where we have many students who graduated high school but were extremely weak in grammar and communication. Although we have learning support classes to address some of these deficiencies, students were able to take music appreciation without having taken English 1101. We needed a book that would be easier to read, making sure we addressed words that students may not understand.
7. The musical selections in many of the books I surveyed and those that I used were, in my opinion, far too “heavy” for our students. I believed that demanding that students sit and listen to a complete symphony, or even a complete movement, without first building up what I call “listening endurance,” often turned students off to the music before we even began. If we were to help students learn to “love” music, we needed to do it in a way that opens them up to want to hear more, and not make them run away hating what they do not understand.

8. Starting a course with the driest of materials, meaning the elements, was, in my experience, another turn-off for students, yet almost all books began that way. Also, the depth of musical information in some books was not needed for non-music majors and only gave more of a basis for “why do I have to learn this?” questions.
9. Taking into consideration that students sometimes can demonstrate learning without spitting back information on a test, we decided to look into assignments that would make them think, and assignments based on listening to short works of music.
10. We agreed that students taking online courses often either have trouble getting started, or the assume that they can start at any time they so desire. Some of these students never check their email.
11. The study of the music of Western Civilization has been one that is basically centered on the white-male composer. Although texts strive to include women like Clara Schumann, few texts have sought to include composers of African descent, except in the 20th century.
12. The requirements for students to attend two live performances and then write a critique about it created several problems. First, making a student attend an event that he or she does not want to attend, and then write about the performance made many students defensive right from the start. The fact that the recital would showcase one individual or group performing music often blurred the pieces together. Also, the programs often included multi-movement works where students would often get lost, especially when two movements might include a bridge from one to the other. Some would attend, but spend most of the time texting friends, then write just about anything that filled two pages to complete the assignment. We received papers that included much of what was in the programs. Some of them wrote the same thing for each work: “There were many crescendos and decrescendos. The music started fast, then slowed down, then got faster again.” A critique of a student recital that only included 4 students, with one being a baritone singer, included a description of a baritone horn, and how it sounded “round and melodious.” Yes, we failed some of these papers, but that never deterred students from trying to find other ways around doing this.
13. Finally, we agreed that all professors were struggling with the problem of plagiarism and that we had seen too much of it in our term papers.

B. APPROACHES TO OVERCOME SOME OF THESE CHALLENGES

1. The first two problems were solved by creating a text that was free and built into the online learning environment. The course was written so that even students with weak reading skills could understand most of the concepts. The chapters included most the musical eras and major works from those eras, but also included more modern works that were used to introduce students to elements and concepts as well as show them the link between historical works and modern works that they hear every day.
2. Creating a variety of assignments that allowed students to demonstrate learning is a variety of ways. Instead of relying mainly on multiple choice quizzes and tests where students could sometimes simply guess the answers and do a great amount of the course work without actually listening to the music, we decided to create assignments that would make students think, be creative, and allow for them to express their thoughts and feelings.
3. We approached the instruments of the orchestra through introducing the students to a video of John Williams conducting the main themes from *Star Wars*, before using the typical *Young Person's Guide to the Orchestra*. With using the first two minutes of the work, the students were introduced to the main families of the orchestra. For instructors who want to go further, an appendix is provided with links to the London Philharmonia videos demonstrating each instrument.
4. We did not introduce the 4-part vocal categories until the Baroque era when these vocal categories were the basis of many choral works.
5. We believed that the use of short works, or excerpt of longer works, whenever possible, would make listening a little less distasteful. We carefully selected works that students may have heard in a movie, television show, or even commercial, or works that we believed were not confusing to the students. This proved a challenge in 20th century music, but we believed we came up with the best solution possible.
6. To overcome the initial, dry approach of most texts, our first chapter introduced the students to the life of Beethoven. We wrote of his abusive upbringing by an alcoholic father, his disdain for nobility, and overcoming the loss of his hearing. Instead of seeing Beethoven as some “old white guy who thought he was better than everyone else,” we showed the students a view of someone to whom they can relate. Many young people have been abused, or had parents who were addicts, and many students can relate to Beethoven’s disdain for the class of nobility – a class of people who gained their wealth and status because they were born into nobility and did not have to earn it. In all this, we were careful not to allow the argument to become overly political. We introduced political aspects of societies as they related to the composers of the time.
7. Our assignments included quizzes and tests; however, students were able to download a Word document for each chapter which was entitled “FOCUS AND ASSIGNMENTS CHAPTER X.” They were told that they were free to use these documents to either make handwritten notes, or type in answers to the questions on the documents, then use them for the quizzes and tests. The tests and quizzes were timed so that the students would not have the time to go back and forth in the book while taking the test, but would have enough time to use their notes to seek out questions.
8. Our exams also included questions where students would have to use some of the information and knowledge learned within the chapters to come to an informed decision that meant they had to think through the information they wrote in their notes. Also, we

believe that, by the students writing down answers on the FOCUS AND REVIEW documents, they were engaged in another type of learning.

9. To try and help students get started, I began emailing students at least a 1 to 2 weeks prior to classes. Some freshmen were not yet checking their email, so I used some of the personal email accounts listed in Banner Web for the pre-class email. Once class started, students were informed that only Gordon email would be the way to communicate with the professor.
10. The course was set up in D2L so that students would have little confusion getting from one assignment to the next. The main folder system is attached in a separate document, however, the D2L set up included:
 - a. A folder with a short WELCOME VIDEO that explains the most important aspects of getting started, including deadlines.
 - b. A folder with introductory materials so that a student could not progress until they examined things like the syllabus, course set up, calendar, etc.
 - c. Automatic Calendar announcements in D2L reminding them that deadlines were approaching. I also provided the students with a course calendar the first day both through email, and in the START HERE folder.
 - d. I followed up with students who were not getting started, first through class email, then individual email, then when possible, by phone.
11. To make the course less white-male centered, we have done several things. First, there is no reason not to include Joseph Bologne, Chevalier de Saint-Georges, otherwise known as the “Black Mozart.” The life of this amazing man demonstrates that, long before the struggles of black musicians in America, one man of African descent achieved some great things, in spite of hostile surroundings and the racism in the French culture, even after the revolution. We include other black musicians in the 20th century as well.
12. For summer courses, we have never required that the student attend a live performance and write a critique, and, because Covid has made concert attendance impossible, we developed another idea for critiques. Not only will this work for short summer sessions, but we have tweaked it for classes during full semesters.
 - a. SUMMER: The students are given a list of musical works with links to online performances. The works we selected were, for the most part, 6 minutes or shorter. They included different performers, groups, styles, etc. Students are asked to listen to each work through once, then go back and listen, carefully answering questions on the questionnaire we created. The questions would not all be technical and sometime include what the listener felt or “pictured” in their mind. We did include questions that would demonstrate if the students had learned specific concepts. Even semi-comedic selections were included. Once the questionnaire was completed, the students would then write a critique. A set of guidelines as well as a sample critique is available through the online learning environment. This procedure will be covered in depth later in this report.
 - b. FULL SEMESTER: Students will still be required to attend two performances (once we get past this Covid), one being a professional recital and the other being a performance by one of the college groups, or an off-campus event that is pre-approved by the professor. They would not, however, have to write about it. They would have to sign in at the beginning of the concert and get their program signed by one of the faculty after the concert to ensure attendance. Their

critique assignment(s) would be the same as the summer class. We believe that allowing the student to watch pieces that he or she can stop and start in order to answer questions gave them the opportunity to really hear the music. Also, if a student wanted to watch one or two pieces at a sitting, they are free to do so. This may be a better way to get students to actually focus on the music. Although the college has always required two critiques per semester, after this summer course, we have come up with a different approach that will be discussed later in this report.

13. **THE TERM PAPER.** Most professors struggle with plagiarism in a lot of written work, especially in term papers. There is little that can be done at the end of a course except fail the student. With the pressure to retain students, some professors have admitted to me that they have to pass these papers. This aspect of the course is left up to each individual professor. If a professor is teaching 5 sections of music appreciation, with 30 students in each section, even a one-step term paper can become a nightmare at the end of the semester. Still, we fail students when we allow them to turn in a plagiarized paper and then pass them.

BELOW IS MY SUGGESTION, BASED ON MY EXPERIENCE, FOR HELPING THE STUDENT AVOID PLAGIARISM: the THREE-STEP TERM PAPER.

THE THREE-STEP TERM PAPER.

Each student is assigned a composer. I use a wide variety of composers, including those of African descent, and include one short work composed by the individual.

1. **STEP ONE** – before midterm, a rough edit of the composer’s biography is submitted to D2L, and checked by Turnitin.com. If I find the typical “cut, paste, and change a few words” type of plagiarism, I send it back with instructions to write it in their own words. I make some suggestions to try and help get them started. I include, on every initial biography, comments and instructions for further research or clarification, and I point out issues with form and grammar. I explain what is missing from the bio, and return it to the student shortly after midterm break. The student is expected to make the corrections before turning in the final paper.
2. **STEP TWO** – The student is to find TWO things about the composer that he or she finds interesting. Of course, students must read in order to find points of interest. These 2 points **MUST** be included in the biography. The student is then to present each point of interest in one sentence, then use half a page for each point to explain why each of the points are interesting. The student is not allowed to include more biographical material. This is due about three weeks after midterm. I return the page with my comments within a week and the student is then responsible for making the corrections before handing in the final paper.
3. **STEP THREE** Each student is to take the short work of music that was assigned and write one page on the work. Half of the page may include facts about the work; for example, when the piece was written, or premiered, or any other interesting facts about the work. The other half of a page is to include the student’s reaction to the music. The student may explain the work using musical terms, provided the terms

are used correctly. The student may explain his or her experience with the music, or even place the music in a “movie scene,” provided it is accompanied with a basic listening guide. The important thing here is to demonstrate that the student has listened to the work and given some thought into the work.

C. TRANSFORMATIVE IMPACTS ON MY INSTRUCTION (Summer 2020)

In the 15 years that I have taught Music Appreciation, I have always tried to change my approach to instruction so that I might improve student learning. As I began to build this text, I realized that my instruction had suffered because of the texts I used and their general learning goals. I believe the approach of these texts has not changed in many, many years. Most used the same works of music, the same unimaginative listening guides, and then offered assignments that really did not work for my situation. I began to believe that these companies produced books that were more geared to making life easy for the instructor than reaching the students. Publishers know that instructors select the texts, and that many instructors just want a text that does not require too much of the student or instructor. This does nothing to foster a love of music in the student.

My goal in writing this book, with Dr. Carteret, was to present material in a way our students would not be bored, and could easily read without confusion. The assignments were meant to open the students to art music of the past by presenting works that were relatively short, well known, and easy to follow. I kept long works at a minimum and, whenever I could, only required students limit their listening to one to three minutes of larger works.

We also decided that listening guides were not needed for every of the pieces. We included works with assignments that allowed students to use their imaginations. We also examined historic trends and asked students to comment on them. For example, the Roman Catholic Church in the 5th century was responsible for essentially censoring music that was allowed in church. Later in history the censorship of great composers in Soviet Russia under Stalin, and the exclusion of works by Jewish composers in Germany under Hitler both demonstrated the effects of censorship. Having students discuss their thoughts on censorship in music allowed students to think about the societal and political effects on music.

As described above, I created an online recital that grew out of the pandemic, but I soon realized that, even when things are back to normal, I am going to continue the online critique assignments because it allows students to listen to works one or two at a time, if they like, instead of sitting through an entire recital. The online recital also allows the students a variety of works, styles, and performers, where the professional recitals we have been hosting would present multi-movement works by a soloist or group. Our students would often lose track of these works very early on, and “turn off” to the recital. I was then left with a number of critiques to grade that usually all said the same thing: “There were many crescendos and decrescendos in the work. Also, the work started fast, got slow, then got fast again.” I believe the online recital was more successful in maintaining student attention. This was based on critiques and a questionnaire that demonstrated that some students have been growing in their knowledge of music.

I did set deadlines for students and made sure that they had daily reminders for the first week. I used both group email and individual email to keep students on-task. I gave a few students some flexibility, but not a lot. I explained to those who waited until the second week to start the course

that they would not complete the course if I gave them an extra 4 or 5 days on everything. Once students knew that I was firm with my deadlines, most were very good about meeting the deadlines.

At the end of the semester, I could not remember any time in the past where I completed this course feeling as good about students' achievements as I have this summer. Although I was not as successful as I wanted to be in regard to getting students to understand the elements and develop the music vocabulary that any educated person should have, I felt that the students grew in their love for music. I look forward to making the tweaks in the course that should help make it even more successful in the future. The one area that I need to work on improving is in teaching the musical elements. Students who do not understand these right away, tend to pass over them as if they are not that important. Later, when students find out the elements are important, it seems too late for them to go back. I took this into account for the first semester I taught this course and gave students some leeway.

D. TRANSFORMATIVE IMPACTS ON MY STUDENTS AND THEIR PERFORMANCE (Summer 2020)

1. **The first thing that I want to address is that the main goal** was to create a text and course built into our online learning environment, Brightspace Desire to Learn (D2L) so that students could save on the cost of a textbook, and have all of the work built in to the online environment. We were totally successful with this as outlined below:
 - a. An entire text was created using parts of open source material, instructor experience and knowledge, and information gleaned from other sources (with citations). The text was set up in chapters with one major folder for each chapter.
 - b. In D2L, the CONTENT area included a WELCOME VIDEO folder, a START HERE folder, a WRITTEN WORK FOLDER, and the BOOK INTRODUCTION folder.
 - c. Each chapter folder included
 - i. A CHAPTER FOCUS AND REVIEW DOCUMENT that gave students a guide to the most important information in a Word document format. They were told they could download this document and use it to take notes as they went through the chapter. This document also reminded them of the assignments related to the chapter. Although the discussion and written assignments were written into the text, this document was another reminder.
 - ii. The Chapter text as a pdf with built-in assignments, references to audio and video files in D2L, or to links for YouTube, or references in NAXOS.
 - iii. A folder that may include instructor-created audio files, PowerPoint files, videos and written work files.
 - iv. A YOUTUBE link folder so that students could easily find any YouTube videos that are referenced in the text.
 - d. DISCUSSION ASSIGNMENTS that are written into the text and available through the Discussion menu in D2L.

- e. ASSIGNMENT folders, built into the D2L menu. Assignments are written into the text and sometimes require downloading a template from the Chapter folder.
 - f. ALL Quizzes and Exams are built into the QUIZZES area in D2L.
 - g. Students are able to access the NAXOS digital audio library through D2L where I have set up playlists for each chapter.
2. USE OF TEXT AND MATERIAL CREATED BY INSTRUCTORS. In the survey data below, including student comments, over 90% of the students believed the materials, especially the text, were easy to follow. Many of our students come to us with very weak writing and reading skills and we believe this book gives them the chance to learn something new without being overwhelmed. This may not be good text for some colleges and universities, but for access institutions like ours, we believe it meets the needs of our students.
 3. OUR GOAL OF CREATING CONSISTENCY OF MATERIALS ACROSS ALL MUSIC APPRECIATION COURSES on campus is assured for this semester's instructors and, in agreement with the administration, these materials will be required for all future classes. There is, however, a lot of room for individual instructors to add or change assignments, use materials in the appendices or even add materials of their own. We are asking all instructors who add materials or create assignments, quizzes, or texts, to send them to myself or Dr. Carteret so that they may be included as options for future instructors.
 4. Our goal of EXPANDING THE SCOPE OF MUSIC COVERED in this course has begun, but will need to grow as we use the text. We have included popular music clips to explain musical elements and expanded 20th century music to include more about film music, jazz and other modern forms. We will continue to add to this as time allows. We have also been one of the few music appreciation texts to recognize a remarkable individual of African descent who was not only an accomplished composer, but also the most accomplished swordsman in Europe. This individual, Joseph Bologne, Chevalier de Saint-Georges, who was also known as "The Black Mozart" has been absent from most texts.
 5. The idea of starting out text with Beethoven and making the course begin in a more "human way" made it easier to catch students' interest in a way that many books do not. When beginning with the coldness of the musical elements, or even just talking about music in general, many students are simply turned off. Music is something that humans feel at a level that cannot be quantified, and in some ways can't even be fully understood.
 6. We simplified the elements and tried to leave out information that was not relevant to students growing in a love for music; however, it is my opinion that we did not go far enough in simplifying them. Our goal of trying to make our students musically literate so that they use the proper words in a professional setting calls for a more focused approach to the elements along with some exercises used throughout the text so that students may practice the use of these terms. Still, I believe I saw improvement in the understanding of elements this past summer than in previous years; however, we are not getting through to as many students as we want.
 7. For the most part, once students understood the deadline process, they stayed on task. Still, too many waited until the day that the critique was due in order to start it. This resulted in some very poor work on a few students. We may need to approach this assignment as we do the course project, in steps.

NOTES ON THE ACCOMPLISHMENTS BASED ON ONE SUMMER SEMESTER COURSE.

1. The restrictions placed on society this summer have limited what could be done, but I will summarize the results of the class.
2. First, since this was the first time using the course, I explained to the students that I would not be as demanding and try to scale their work accordingly. I told them that, at the end of the course, I would look over grades and assignments and decide if I would curve some, eliminate some, or change weights for some; however, students were expected to do the work. One of the concessions I made was that I did not demand a paper for this 4-week course. Instead I used the online critique in its place. Although I feel strongly that students need to write as much as possible, I felt it more important that they listened to music.
3. I began emailing the class for two weeks prior to the first day in order to prepare them by sending up-beat, positive email explaining how I planned to administer the course. The one thing I stressed was that there were deadlines. Still, at the middle of week two, when the first section was to be completed (Chapters 1-6), three students had not started. The course was set up so that students could not begin the course without passing the Attendance Activity Quiz. Students had to watch a couple short videos, read the syllabus, and then take the short quiz. They were allowed three tries to get an 80 or better. I explained that, if they could not get an 80 by the third attempt, they obviously did not watch the videos and read the syllabus. I did make a slight exception for these three students by giving them a couple extra days to complete the first half of the course, but told them it would be challenging because they had gone almost 2 weeks without doing anything. Two accepted the challenge, and 1 dropped the class.
4. As the class went on that week, I lost a few more students. By July 18, one week before the final exam, 17 students remained. Out of the 17 almost all were passing with an A, B or C, with 3 failing because they had not yet done any work. I tried to contact the students a number of times, but got no response. Either the students were unaware of the course, or they were taking the class for the grant and loan money. As the information below will show, 13 students completed the course by doing the work and all of them passed. Three of them failed mainly because one did absolutely no work, and two did a little work then gave up.

CONFUSION

1. During the third week, I began to see some confusion in an assignment. Students were asked to listen to two works, a Mozart aria and a Broadway selection, and compare the singing style. I did not ask for technical definitions, only to have the students explain what they heard that was different. About 25% of the students gave answers that suggested that they never listened to the works, and one even compared two unrelated files that were in the D2L file folder. By the end of the course, I realized that some of the class did not understand the musical elements. This will be addressed as we tweak the course.
2. Also, through an email conversation with one student, I found that she had not yet used any of the music files in the NAXOS database up to Chapter 9. This made me realize that I had to find a

way of getting students to use this database early, and maybe even include it in the Attendance Verification assignments.

ERRORS FOUND

1. As the course progressed, we found several links that were not correct, and a few assignments that remained hidden in D2L; however, for the most part, there were relatively few errors. Several small errors in the text were fixed and the newer version was uploaded to both D2L and the D2L course template to be used by all instructors.
2. I explained to the students that all instructor-made tests contain error that can be determined on a quantitative basis, and that I would measure for error. As I examined the quiz and test grades and found that some questions were answered incorrectly by half of the class, my examination of the questions revealed that either the wording of the question was confusing, or the possible answers were confusing, and, in at least one case, I had not placed enough emphasis on the concept in the book. I have addressed all of these issues in the final version of the course

PART 2 – QUOTES and PART 3 QUANTITATIVE MEASURES

I am combining these two sections because some of the questions fulfill the requirements of PART 3 of this final report.

Below is an email and reply from a student early in the class. This student began the work on time and was working on a regular basis. This was at the end of the first week.

STUDENT FEEDBACK

Early in the course, I emailed a student who was making steady progress and asked her for feedback. Here is that email with my questions and her response.

From: Boumpani, Neil <nboumpani@gordonstate.edu>
Sent: Wednesday, July 1, 2020 6:33 PM
To: [REDACTED]
Subject: question

[REDACTED]

You are doing great in keeping up with things. I see you have gotten all the way to the chapter 3 quiz. Do you have an idea how much time you have spent in the class so far (including reading, doing assignments, etc.)? I am trying to figure out how much time this work takes so that I can make sure I am giving students enough time.

Also - don't forget the other 2 written assignments - one in chapter 1 and the other in chapter 2. After that, there are no written assignments until chapter 7.

Thanks for staying on top of this.

Dr. Neil M. Boumpani, Associate Professor of Music
Gordon College

Below is her reply

From: [REDACTED]
Sent: Wednesday, July 1, 2020 7:56 PM
To: Boumpani, Neil <nboumpani@gordonstate.edu>
Subject: Re: question

Professor Bounpani,

It has been taking me about 1 to 2 and a half hours to get through each section, depending on how many assignments I have been given. This is including the quizzes and discussions, but not including the written work, which I want to go in and do separately and take my time with. The textbook is really readable, and the fact that it is easy to understand and not dull to read has been really helpful in getting things done in a timely manner. Right now I think there is a decent level of work that is not overwhelming and I feel as if I have enough time to get everything done, although I cannot speak for everyone (As I know other students have their own skills and struggles) from my own experience I definitely feel there is enough time being provided.

I did want to ask about one thing: the quizzes don't seem to be letting us go back and review what questions we missed after they have been graded. Will this option open up before test 1? It would be helpful to be able to be able to see what I missed- and therefore know what I need to review more before the test.

Thanks for checking in!

[REDACTED]

SURVEY OF COURSE BY STUDENTS

To make sure that I could submit the required information to Affordable Learning Georgia, I included survey questions in the final exam. Students would earn credit for simply answering the questions and would not be graded on what they wrote, only on answering the questions. It has been my experience that if students are asked to give feedback in an online course, and there is no credit attached to it, they often do not answer. This is why they were included in the final exam. The questions I asked, along with the individual answers, are placed below.

PLEASE NOTE: I did not correct student spelling or grammar in their answers.

The 1st question starts on the following page in order to keep all quotes on the same page.

QUESTIONS

1. **On a scale of 1 to 10, did you believe the text was written in a way that made it easy to understand. 1- not at all, 2 not much - 3 only a little - 4 some of it - 5 - about half of it, 6 - more than half, 7- fairly easy to understand, 8 easy to understand, 9 - overall understandable, and 10 - very understandable**
(note: answers given have not been altered)
- a. Average of all answers = 7.6

SCORE	COMMENT
8	I'd say the textbook was an 8- It was not only easy to understand but was presented in a way that made it easy to read, and not dull or full of jargon that turns readers interest off the text. I do also feel there were some terms that were not properly explained- for example, I still am not sure I understand what a 12-tone scale is. However, despite the occasional misunderstanding, it was one of the easier to understand textbooks I've come across.
8	it was easy to understand you just have to make sure you read the information given
9	There were only a few places that were difficult to understand.
7	It was easy to understand, however for beginner students like myself the text needs more details and examples about the material that we are learning.
10	I believe the text was written in a way that made it's very understandable. If I got the book for this curse it was gonna so hard for me to understand because it's so many things in every book. The teacher took most and important parts and written in text like easy way to understand.
9	The text was extremely easy to follow, but I think that some things in it did not need to be. The piano example I gave is one of those reasons. It is tough to learn piano keys when you do not have a piano. The other aspect of the text that I though needed to be cut was the social and political history. I think that it is good to touch on it, but not even a paragraph worth. The text flowed well too. It started with a brief history and led into the elements on each chapter. The list of elements in each chapter was a big hit for me as well. I could follow where the music was going within each time period.
10	it was although its a lot to read i suggest if you really wanted to pass read the chapters and be sure take notes .
7	Some of it needed more clarification when reading it, but overall I think that it was written fairly understandable.
8	Most of the chapters were fairly simple to understand and gave you all the information you needed. Some of the chapters however didnt, they were long and drawn out and gave a lot of fluff info that we didnt really need for anything other then just random facts. Mostly chapters 9-10 seemed kinda long and boring.
7	7-fairly easy to understand
4	I would have to say 4, only because some of the texts I had to reread a couple of times in order to understand what I was being asked or what the text was really saying. I was only confused about the text a couple of times, but other than the text did shorten a lot of key terms to make me understand it better and the texts was honestly pretty straight forward and to the point and the information leading up to how most of the works was created was very helpful as well
8	In my opinion, the text for this course was an 8, easy to understand.
4	I think that the text was a 4 some of it.

2. Do you think learning about the composers gave you a different perspective on their music, and how?

	COMMENT
1	Learning about their lives not only helped to humanize them in my head but also gave me a perspective on WHY they composed their music- and why music matters to us as a society.
2	yes, i never even knew about some of them so learning about them made me want to learn even more
3	*** No I do think learning about the composers gave me a different perspective because I mean it's understandable everyone have a rough childhood or something that changes them to do great things in life.
4	For the ones that went through struggles, yes, it made me realize how much they really enjoyed music to have still loved it after everything that they went through. But for the average ones, no not really because it didnt show how much they actually loved music, they were just good at it.
5	I do not think learning about the composers gave me a different perspective on some of the other composers. All the composers of each era had their own way of thinking and created different work. Each work that was included in the text that we learned and listened to were very different. However, they created work that was popular by demand of each period. I do not believe that any work is greater than the other, just the fact that there is a different crowd for each style of work. In addition, there life was also fun to learn about. Each composer went through a hard life, but that still doesn't take away from the wonderful work they have created during their lifetime.
6	Yes because this my first class of music ever. I had no idea for the composers but after I started the class the I was understanding the all parts of the music and then composers. I think about the composers gave me a different perspective om some of these composers.
7	Yes, it did. I knew that Beethoven was deaf, but I thought that he was born deaf, turns out he lost his hearing later in life. It was interesting to learn how the different composers in history stuck to norm for a while. Early ones adhered to mainly church rules while the later ones broke off and began composing with life in mind, feelings, emotions, and other aspects of life. Then we learned about jazz composers. They turned everything upside down in the sense that jazz music really is about improvisation. Also, learning that some of the 20th century composers fled Europe due to the rise of nazis.
8	yes learning about their childhood and everything after help me understand why they were their music still alive today . for example i learned the upbringing of Beethoven how his father mistreated him but in the end he prevailed and until this day his music still lives on.
9	I think it helped with my perspective on them knowing their backgrounds and how hard they worked to get to where they ended up.
10	It did, I was not aware about the personal lives of so many, and after learning about them it gave me an new aspect and way of listening to their music. some I was able to hear more of the emotion and specific styles they used after learning about them.
11	Yes, I feel it does give you a different perspective on composers. Take Beethoven for example, At first I didn't know a lot on Beethoven. I just knew he was overly confident and mean but after reading the chapter about him I under why he act that way.
12	I do think learning about the composers gave me a different perspective on them. For example, I would hear about Beethoven and how he was this amazing composer, but I never really believed it, because I never got into listening to him, but being able to read about his struggles and how he was able to overcome them and still become great, made me respect him a lot more. The same can be said for the others composers as well. Most of them went through a lot in their lifetime than any person should, but they all were able to push forward and become amazing, which made me respect them all a lot more.
13	yes of course because learning stuff about a person that you did not already know will always give you a different perspective.

*** student had a difficult time with all written work, as witnessed in this answer

3. Considering the course condensed 15 weeks of semester classes into one 4-week session, do you feel the workload was fair? On a scale of 1-5: 1 - too music work (very unfair), 2- more work than expected, 3, about average (fair) 4=fairly easy, and 5 - much easier than I expected. Again - IF YOU WISH TO LEAVE COMMENTS, PLEASE DO SO.

a. AVERAGE = 3.5

SCALE SCORE	COMMENT
4	the workload itself was fair, as I felt it gave us enough time to do our assignments-however more time for the class itself would've given me personally a better chance to understand the concepts being taught.
4	No comment
3	The work load was enough to learn to materials with out it being busy work.
3	The workload was fair. I never expected to not have much work, and it was fair considering the amount of time we had.
4	I felt that it was not that hard. because we were getting full support from teacher. we did not have to read whole book because teacher did not give it us hard work of the book. The teacher put the important things in course.
3	I never felt overwhelmed with the class load, and I definitely never felt like I had too much time on my hands. The discussions mixed in with the weekly quizzes was a good fit. The amount of information on one exam was good as well. I did not feel as though we were being tested on too much information. Actually, you could probably make the quizzes a little longer. The final recital project was perfect too. For me, I am not a musician, so keeping the recital fairly easy to navigate was a good thing. It was a project that needed paying attention to, but did not make me feel like it was too much.
4	the work was very fair , my professor was gave back great feedback
3	No comment
5	For me work load was a 5, there were not to many assignments attached to the chapters, and only one major project. It was a lot of info to take in for such a short amount of time but the work wasnt to bad. After coming from Spanish were we had about 32 assignment for each chapter this was easy.
5	much easier than I expected
4	I would rate this course a 4. At first I did think it was a lot of work, but then I remembered this was a summer course and I should have probably knew what I was getting myself into. The work didn't seem like it was a lot. When I stop procrastinating. I think the workload was fairly easy, so no complaints. One thing I would recommend for students that come in this course with no understanding of what music really is, is to do like a short video explaining the terms more in dept, because I would constantly mix them up.
2	No comment
2	I feel as if the workload wasn't fair because it was alot of work & i feel as if music apprecation shouldn't have that much work.

4. Please give me an idea of how many hours you think you spent in this course over a 4-week period. **THIS ANSWER WILL NOT AFFECT YOUR GRADE.** Less than 20? 20 to 30 hours? 30 to 40 hours? 40 to 50 hours? More than 50 hours? (This question might not have been a good one for the course, as I am pretty sure students who did the least work inflated their time the most; however, here are the results.
- a. I am not sure how to average this, but it seems to me that around 40 hours might be the best average, given the data.

HOURS	COMMENTS
20-30 hours.	No comment
less than 20	No comment
30-40	I would say that i spent about 30 to 40 hours in this course.
30-40	Over the four week period, the average amount of time I spent working was maybe 30 to 40 hours.
40-50	I think I spent 40 to 50 hours.
30-40	i believe i spent more than 30- 40 hours on the course .
25-30	Over the four week period, I think that I spent roughly 25-30 hours on this course.
30-40	I would say I spent about thirty to forty hours on this course, some things were super easy and went by really quickly, others were longer and required me to read and listen more in depth.
40+	I would say that I easily spent six to eight hours a week on this course. Probably seven each week. I could read the chapters and take notes for about two hours for each chapter. That would include reading and taking the quiz. The discussions would take me about thirty minutes or so as some of them really required me to dig into my imagination as to what I am hearing and then trying to express that in writing. With studying for the tests, online recital it would probably be above 40 hours, easily.
30-40	I think I spent 30 to 40 hours on this course. What took up most of the time was the critiques we had to.
50+	If I add up the amount of hours of each test, the time spent reading each chapter, while including the exams, I would say about more than 50 hours.
40-50	40-50 hours
40-50	I think the hours that I spend working on this course is like 40 to 50

5. Would you recommend this course to another student? Why or why not?

YES/NO/CONDITIONAL	COMMENT
COND	I would recommend this course to students who want to learn more about music, but only if they already have an interest in it.
YES	Yes i would recommend to another student because the professor works with you and is very helpful when it comes to anything you need help with or want to know about the course.
YES	Yes, I would because you actually care about the students. You do not just give busy work, all work has a meaning behind it.
YES	I would definitely recommend this course to another student. I learned a lot and was able to easily reach my teacher about any concerns and questions I may have.
YES	Yes, I recommend this course to another student because, it's so helpful to gain your love for the music. The course is great and so many easy way to understand music from this course. i gained my love for music after this course.
YES/COND	I would absolutely recommend this course to someone. That someone would have to really want to learn about music though. This course would not be good for someone who just wants to take a course for an elective, but if you really do like music and are interested in where it came from, then no doubt.
TES	yes i would you learn alot and the professor helps anyway he can if you struggle with the course , he even gives feedback and he tries grade fair .
COND	I think it would depend on the student who was asking for reccomendations. If the person wanted a better understanding of basics of music, yes, but not if they had absolutely no interest in music.
YES	I definitely would recommend this course. i think its a good way to get in your art credit, but also a way to have fun with it. I will say I probably wouldn't recommend it online for a summer course though, it felt to jumbled for only a month and like you were not able to fully understand what was happening.
YES	I would recommend this course to other students because I feel that all student should learn the history on music. Just to have a little knowledge on it.
YES	Yes, I would recommend this course to another student. The course made me appreciate music a lot more. I don't think people actually understand what goes behind creating music. The course was very easy and straight to the point, which is what I liked about it the most. Lastly, I really enjoyed most of the music we had to listen to and would actually listen to the music works outside of the course.
YES	Yes because the course is fairly easy if you just do the work. However if the student is lazy, I would not recommend this course for him.
NO	No I wouldn't recommend this to another student because it's a lot of work that have to be done and people like me have a job too so that's just a lot on your plate plus other classes.

6. Considering this is a course about the growth of western music, and not of popular music, how enjoyable did you find the musical selections. Please give an answer on a scale of 1-5. SCALE 1-not very enjoyable, 2 - a little enjoyable, 3-about 50/50, 4 many were enjoyable, 5 most were enjoyable. PLEASE NOTE: I am not asking if ALL the selections were enjoyable. IF YOU WANT TO ADD COMMENTS, PLEASE FEEL FREE.
- a. AVERAGE = 3.7

SCALE	COMMENTS
5	most works drew me in, and were at least interesting to listen to.
5	No comment
3	3, only because I am not used to that type of music.
3	On a scale of one through five, I would say a three because i was able to learn from the music.
5	I like most of them. It was enjoyable. The talking movie was The Jazz Singer that was most enjoyable selection of this course. Some of the little hard to get in my mind. Harmony texture was not enjoyable because I had no clue to understand that for the first time.
5	Five. I love classical music, opera, jazz..... so this was an easy question for me. The music selection was awesome. I finally figured out the Rigello (probably misspelled) opera. I have heard that song a ton, but never knew the name and you cannot google something that is in a foreign language to see what it is. The only complaint was the electronic, but I know that this course is designed to expand our knowledge and not just allow us to hear only what we like. I think that I even found a favorite new piece, Debussy Prelude, it is awesome.
3	it would 50/50 for me throughout the chapters i learned alot but really stuck with me was the assignments that better help me understand the text.
3	i think it was about a 3
4	I would give this course a 4 out of 5. I liked a lot of the pieces, and found them interesting. Even the ones I did not enjoy as much still were able to hold my interest.
3	I give it a 3-about 50/50.
2	2 a little enjoyable
4	I would rate this course a 4. I only say this because some of the music was just not pleasant to listen to and not because it was bad, but because I wouldn't normally hear them being played into today's world of music. On the other hand, some of the music was actually good. I found them calm and really relaxing to listen to. I think when we got more in the romantic era and the 20 century era is when I really enjoyed it the most. I say this because it had a lot more emotions and it was also different then what was heard the previous chapter before. Most of the works was unique. Lastly, the course was good and I really enjoyed i and would recommend to others.
3	3-about 50/50

7. **Do you think that you have become a more focused listener, and have you found yourself listening in a different way to the music you enjoy every day?**

YES/NO	COMMENTS
YES	I feel that I have developed a new appreciation for the work put into music. I now understand musical terms better and also was surprised to find how much my favorite music is inspired by older works.
YES	yes i do
YES	Yes, this class has definitely made me listen to the different changes in music instead of just listening to the words in music.
YES	I think I have become a more focused listener when listening to music. I am able to tell what instruments are playing, the change in timbre, change in tempo, dynamics, and pitch when I am listening to music.
YES	Of course I found myself listening in a different way to the music I enjoy every day because after this class I got the good knowledge of the music and when I listen the song I am thinking in deep like pitch, elements, dynamics and etc of that song or music.
YES	Somewhat. I definitely hear older pieces in newer music. It is also cool to listen to songs and know what a timbre change is and crescendo and decrescendo. If I had to rate the best thing that I learned, it would be the crescendo and decrescendo terms. I had no idea that there was a specific term for when music would get louder or softer.
YES	yes now because i could be watching a tv or watching a movie i may notice music in commercials or even in movies that i normally wouldn't pay attention to.
YES	I think so. I have enjoyed having to listen out for the different elements and harmonies in the music.
YES	I cant say this makes me listen to music differently, most music I listen to doesn't follow traditional rules or theory so its hard to find a timbre change in the top 40 playlist, however I am able to put a name onto ways I hear music being played. Im able to identify different characteristics in pieces better then I was before.
YES	Yes I do, now that have more history and information on music.
YES	I do believe I have become somewhat of a more focused listener. I have found myself explaining things that I have read in the texts to my mom and coworkers countless of times. Although I am not that good with the elements, I do find myself trying to figure out what changed or if there was even a element change that occurred. So, yes I do believe I have become a more focused listener,
YES	Yes, now that I have taken this class twice, I find myself listening to the elements of music in my favorite songs today.
YES	Yes i do think that i have become more focused and yes i have been listening to my everyday music differently. I like that it showed me to listen to the music better.

8. What do you think we could do to make the course more interesting?

STUDENT	COMMENT
1	To make the course more interesting, I think more modern music could have been presented in the class.
2	We didn't have enough time, but leitmotivs were interesting and I'd have loved to see them covered more. It would have also been nice to have more discussion questions were we analyse/interpret the meaning/emotions behind a work.
3	fun ways to learn about music
4	Making the discussions more interesting. It was always just listening to a work of music then explaining what we saw and heard. I would like to have seen something different like who we could see listening to this or where we would be at when this song would come on.
5	To make the course more interesting, there should be more writings or discussions that pertain to fun activities. For example, creating lyrics for instrumental music.
6	Yes I think we could do to make the course more interesting. I gain my love for the music after this class. Before the class I have no clue about music like harmony and melody and etc. After the class I realized that I gain my love for the music. Now i can understand more things in music.
7	I would involve more music and less elements within the music. It was cool learning about the different elements, but I would put more of a focus on the actual completed piece. For me, I found a new piece that I love, Debussy, so maybe if more musical pieces are involved, everybody will find new pieces that they love and that will cause them to expand their musical library on their own. Not knocking learning about elements at all, now I know that I can join in a conversation about that, but I love the actual pieces.
8	the more interesting part was the critique to me , i enjoyed critiquing musical works as well the imagination assignments it was very fun making a movie scene of composer musical works .
9	I think that it would have been alot more interesting in person, but I also think maybe if we learned more about different instruments.
10	To make the course more interesting I think more of the assignments where we had to create a scene for the piece we listened to would be good. It really made me look into what the music was trying to say rather than just giving an opinion.
11	I don't know, maybe when this virus is over take the students to see a musical like out of state.
12	The thing that I think could make this course more interesting is adding more music works from today music era. I also think by adding a game or fun videos that explain the elements or the chapters in a fun way could make the course more interesting. Lastly I think by adding a face to face once a week to go over everything would be very helpful. It doesn't have to be long, it would be just to make sure everybody is on the same track.
13	To make the course more interesting you should not do discussion question and you should probably add some music that not so old down the line like something that people will know or heard of.

9. Please write at least a paragraph. What part of the text did you find most enjoyable and why?

STUDENT	COMMENT
1	The chapters about the orchestra and the chapters on film scores- I loved seeing the orchestra perform and getting more information on how orchestra's perform, and I discovered interesting works in orchestra via looking at related sources. movie music was interesting to learn about because not many people consider the music in a movie, but there is a lot of work put into it.
2	I find listening to the videos enjoyable because i never really listened to some of the music that was played so it was interesting listen to something other than what i'm used to listening to. I also enjoyed learning about music, i have learned so much after this class
3	Learning about Beethoven, because it was interesting learning about how much he went through as a child and still loved music as much as he did. If my dad would have locked me in the basement for days with no food or water and made me practice, it would make me hate it.
4	I found the 20th century more enjoyable because the jazz music was very unique and fun to listen to. I never listened to jazz before this course and this was fun to learn about.
5	I find most enjoyable part of the text is the talking movie. It's unique part of the text. Because I enjoy the talking movie and it's different movie then normal movie. The first talking movie was "The Jazz Singer". Improvisation is based on shared understanding of rhythm, harmony, and melody. That's why I found this part of text most enjoyable.
6	I found the part about jazz to be the most enjoyable. Learning that this music was a combination of western forms along with african american work songs was interesting. I knew that jazz influenced rock and roll, but I never knew where jazz really got its sound. The other part of the text that was beneficial to me was when the elements were broken down in a list. It was cool seeing how music evolved from one point in time to another. Including sound clips was good as well, the naxos file was new to me and I found some Gershwin on it that I liked.
7	the most enjoyable was the imagination written works , i enjoy listening to a piece of work and then able to write a scene about it . it help me understand how the composer were able to add music to a films .
8	The most enjoyable part of the text was probably the Baroque and Renaissance music. I have always loved musical works from those time periods. I enjoyed learning more about the characteristics of them and how they differed from the other time periods. I liked how it was Medieval music as well. When I hear that kind of music, I automatically think about knights and parties.
9	I feel like I learned the most and enjoyed the chapter on jazz film music and Broadway the most. This could have been because I was able to understand more of the historical events that had taken place, so I understood more of why the music of this time period was influenced the way it was. I also knew a lot more of the pieces the we reviewed as well. The terms that were used also never seemed to complicated with how they were used, it was very forward in its information and got the point across without dragging you on a long journey with no real end result.
10	I think I enjoyed the last two chapters about Broadway music and the composers transferring over to the 20th century music. I just like things that is anything dealing with Broadway.
11	T he part I enjoyed most about the course was a lot of things actually. For example, I enjoyed learning about the inner workings of how music was created. I also loved hearing music that I wouldn't particularly listen to on a daily basis. What really surprise is that I would actually enjoy most of the music works. I think my favorite text that we had to read was the 20th century, because I feel I connected to it way more. Lastly, the 20 century music is very similar to what I listen to today and was probably the most I known about a chapter that we have had to read.
12	The most enjoyable part of the text to me was the Jazz section. To me, Jazz was my favorite music to listen to in this class so of course I would find it most enjoyable. One thing I did not know about Jazz before I took this class was that it is the only music unique to America. Another element of Jazz that was interesting was the improvisation factor. I found the call and response aspect of Jazz very interesting because it takes skill to perform in that manner.
13	I the part of the text that I felt was most enjoyable was chapter 4 because it had a song on there that i knew so it gave me a better understanding on the whole chapter.

10. What part of the course did you find least enjoyable and why?

STUDENT	COMMENT
1	It was not enjoyable to not be able to look over my tests to see what I needed improvement on and what I was getting wrong. I enjoyed the process of learning but the quizzes were stressful because they had no proper feedback
2	I cant think of anything that was least enjoyable, i enjoyed it all
3	Learning about the different textures because I found this very difficult to understand.
4	I found the learning Opera less enjoyable because of the music. I am not a fan of Opera and the work presented was very boring.
5	The Harmony Texture I found the least enjoyable part of the course because, I didn't understand that thing. It was little hard to get in my mind because i have no clue of the harmony texture before the class.
6	The electronic music assignment when we had to listen to that piece and write a scene from a movie. I am not into that piece at all and I found it frustrating having to listen to that piece and think of a movie scene. Maybe it was just because I did not enjoy that piece at all, but also having to write a scene was difficult. It is easy to ask me what I see when I hear something, but writing a scene and having certain time marks to place it was tough. Really, I think that I am just not into that piece by Verese.
7	the discussion post were my favorite as i got an better understanding of my classmates opinions on the musical works . <i>(this student did not understand the question.)</i>
8	I think that the least enjoyable was the critique. I got a headache listening to all of the music over and over again
9	I had the hardest time enjoying listening to the baroque era. The text seemed very long winded, and that there was a lot of fluff information that we didnt really cover in the assignments or the quizzes that I found myself trying to remember. Also some of the longer listening guides were really hard to follow along with at times.
10	I think the least thing I didn't enjoy was the critiques. It was because we had to view the videos more then once to make sure we had the right answer, it was really time consuming.
11	The part I found least enjoyable about the course is probably having the learn about the different elements. I would confuse most of the elements with one another and be totally be lost on which is which. As a student who is just now learning about the different elements, I was a little frustrated with it came to having to differentiate them apart.
12	the part of the course I found least enjoyable was the written work and discussions. This is because I do not enjoy writing. (comment – this student showed the most insight into the course and his answers showed a level of thinking beyond most of the students I have taught in my 15 years here.
13	The part that I feel was least enjoyable was the discussion question because they are just hard for me to do.

11. Please take this last question to make any comments, or suggestions, requests, etc.

STUDENT	COMMENT
1	It would be nice to see more music composed by the school! I liked hearing a song produced by my peers and it made me really appreciate what I was learning, because the music felt more tangible and related to my personal life.
2	i enjoyed the class and i also enjoyed learning about different elements in music. I also enjoyed listening most of the music because some i had never heard of before.
3	Thank you for actually caring about us students, Most professors do not care about the students. They give busy work and grade super hard, plus their test are so hard. This turly was a good class and it was obvious you actually wanted us to learn.
4	I really enjoyed this course overall. I learned about music and its history in ways that I was never interested to study before now. However, I really wish I got a better understand about the elements in music. i found that the most difficult throughout the course. I believe if we had more examples about the music and its elements, I could have been able to describe what is going on in works better.
5	I don't think so I have anything like that but ya. The exam reschedule I was so scared at that time when proctor told me the instructor didn't post the exam because this my first class in USA I was confused and then I e-mail the teacher and I got replied after little wait then i was like great cause other class final paper due on same day.
6	I enjoyed the text. The part that I would leave to a minimum would be the social and political parts of it. I think that at least 2 pages of every chapter were given to those subjects. I think that briefly mentioning social and political aspects of that certain time are good, but keep it to a minimum. Also, the numbering of the assignments and discussions was a little confusing at times. If it is chapter 11, discussion 1 then I would just label it 11D1. Some of the numbers were like 12-D1w..... it confused me sometimes. The naxos pdf sheet was awesome. I could use it as a guide while I was studying a chapter. It was not only a nice surprise not having to buy a book, but the book you created was good as well. Maybe the last suggestion would be to leave out the piano keys part. When you do not have a piano and are reading about majors and minors, it is difficult because I am not able to apply it to anything. Overall, a good course with a lot of information for those of us who are interested in music.
7	if you truly want to pass this course may sure you take notes the chapters are long .with a lot of information you will need to know before taking the quizzes
8	I do not have any:)
9	I enjoyed this class, and liked what we studied. Im proud of what i have learned and what I can identify now. I would say shorten some chapters, and use more links vs naxos, because of how long it can take to navigate, I mostly would just look up the works online instead anyway.
10	As I stated in one of my previous questions, I do believe that this course was fairly easy and I didn't really have that many complaints. With this being said I also believed that there should been a beginners video for people that wasn't as knowledgeable about music appreciation and what was to be taught, but other than that the course was again fairly easy.
11	Jazz was my favorite music to learn about in this class.
12	STUDENT DID NOT ANSWER
13	STUDENT DID NOT ANSWER

PART 3 – QUANTITATIVE MEASURES

As noted above, this material has been covered in Part 2; however, I repeat it here for ease of access. From the feedback above, I would say that only one student might be considered negative. This student barely passed the course and, from my assessment of all of her work, I would say that this student is functioning on a very low level on intellect. Her communication skills were atrocious, and she had extreme difficulty with almost any assignment where she was asked to come to a conclusion based on the material in the text.

Total number of students affected in this project: **13 students completed the course**

A. Uniform Measurements Questions

Student Opinion of Materials

Was the overall student opinion about the materials used in the course positive, neutral, or negative?

Positive:	<u> 92 </u> % of <u> 13 </u>	number of respondents
Neutral:	<u> 0 </u> % of <u> 13 </u>	number of respondents
Negative:	<u> 8 </u> % of <u> 13 </u>	number of respondents

Based on the feedback obtained through the final exam, I believe that the book, various assignment materials, and deliver through the final exam, I believe that the book, various assignment materials, and delivery were highly successful. As we tweak the course, I believe this will be a very popular class where students are exposed to great art music without having it forced down their throats. Our Fall and Spring classes will include changes based on my experiences this semester, but in large part on the suggestions of the students.

I. Student Learning Outcomes and Grades

Was the overall comparative impact on student performance in terms of learning outcomes and grades in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Choose One:

- **Positive: Higher performance outcomes measured over previous semester(s)**
- **Neutral: Same performance outcomes over previous semester(s)**
- **Negative: Lower performance outcomes over previous semester(s)**

II. Student Drop/Fail/Withdraw (DFW) Rates

Was the overall comparative impact on Drop/Fail/Withdraw (DFW) rates in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Drop/Fail/Withdraw Rate:

 17 % of students, out of a total 17 students affected, dropped/failed/withdrew from the course in the final semester of implementation.

Choose One:

- **Positive: lower percentage of D/F/W students than previous semesters**
- **Neutral: same percentage of D/F/W students than previous semester(s)**
- **Negative: higher percentage of D/F/W students than previous semester(s)**

B. Measures Narrative

a. **Drop/Fail/Withdrawal Rates**

Please note: I do set deadlines for my online classes, but I make sure information gets to every student in the class via email (both group and individual), announcements in D2L, and a course calendar that is placed in the START HERE folder in D2L as well as emailed to every student the day classes begin. Many of my regular email messages also carry reminders of deadlines

- i. Although the rate for this summer was lower than last summer, there are circumstances that need to be considered in this comparison. First, the virus pandemic did not allow for on-campus classes, which may have had an effect, one way or the other.
- ii. In my 15 years that I have been here, there have always been students who either show up for the first day of classes (when on campus) or complete the online attendance activity then do nothing from that point on. From my discussions with other professors, it may seem that some students take classes because they get grant money for that semester. The tuition is taken out of the grant, and then the students receives the balance for transportation, books, etc. Some students take advantage of this “free money” by signing up for a course, doing the bare minimum to be counted in the class, then do nothing else but await the check for the balance. The two students who WF (because they did not take the final)
- iii. The other student who withdrew did so at the last possible moment. I believe that, once the person noticed that catching up was not possible, it made more sense to drop.

- b. **Course retention and completion rates.** I do everything I can to help students complete the course. Although I have strict deadlines, I sometimes bend a little on them when I realize that a student has been working hard. I offer “face-to-face” zoom meetings, which students have taken advantage of, and, when students find an issue with an assignment, I make sure that grades are adjusted fairly. Those who drop out of the course are usually those who, in spite of my efforts to get information to them early on, simply pay no attention to email and actually believe that they can start the course after a couple weeks go by. As my former comments have explained, some students do wake up and catch up, but some fail because they get overwhelmed by what they have allowed to slip by. Looking at the stats between summer 2019 and summer 2020, we had a better retention rate this summer. Since students often take courses via word of mouth, I believe these numbers will improve.

If we factor in Spring 2020, when we did not use the new text and the course was a full 15 weeks, the final results show this:

5 - A's
 7 - B's
 1 - C
 0 - Ds
 0 - F's
 2 - WF
 3 - W

Of course, these outcomes were impacted by the virus. I reduced the workload for students, and gave them extra time on projects. Students who withdrew or withdrew failing (28%) may have been overwhelmed by the pandemic, having kids at home, and a variety of other things unknown to us. The fact that most of the class received grades between A and C was, in large part, due to relaxing the work load and liberalizing my grading. Still, I believe that students learned more this summer with the new text than they have in any previous semesters.

c. **Students success in learning objectives.**

This is, perhaps, the most difficult area to show quantitatively. With a 4-week summer course, I would not expect the same growth when spread out over a complete semester where I could add instructional material to help students better meet some of the objectives. Below I will take list main objectives and do my best to quality and quantify the results.

- i. **STUDENT LOVE OF MUSIC.** This was not listed on the original grant; however, it became my ultimate #1 goal after researching and rewriting the texts. In reading the feedback from students in the course, I would say that our new approach to limiting the length of works of music, including modern and even pop examples to examine concepts and elements, and selecting music that most students might find enjoyable, has resulted in opening up a world of music to many of these students that may not have been there before.
- ii. **One of our project goals was to expand the scope of music beyond typical traditional music of the Western tradition.** I feel that we did this, but not to the degree I would have liked to have seen it. We will address this as we continue to improve the text and course.
- iii. **To help students become more focused listeners.** Our text took a different approach to listening examples and tests. Instead of the typical “drop the needle” type of tests, where we ask students to listen to works of music then identify them on a test, we created assignments where the students listened to music for discussion, or short written assignments, and creative assignments. These creative assignments asked students to listen to a couple minutes of a work and imagine the music in a movie scene, then explain the action. Other creative assignments asked student to listen to a work and envision a scene in their minds, then explain it. The goal was to get the students to listen to music for reasons other than a test. Most of our tests did not ask students to recognize individual works. Instead students listened for styles, or element changes. When listening skills were part of a quiz or a test, I found that students

demonstrated better listening skills than past semesters. Since we are not comparing the same types of listening tests and skills, the only statistics I can compile are based on the percentages of correct listening items on quizzes or tests.

**Attached to this document is an excel document entitled:
LISTENING TEST RESULTS A.**

This document lists the average scores based only on the listening questions from each quiz or test.

- TOP LINE – NAME OF QUIZ or EXAM, AVERAGE AND ADJUSTED AVERAGE
- For each exam the number of listening questions correct against the number asked gave each student a listening grade for that quiz or test.
- Row 16 – number of listening items
- Row 17 – number of questions that need to be changed, reworded, or stressed more in the text to improve overall score.
- AVERAGE COLUMN: All student grades were added together and divided by the number of quizzes.
- ADJUSTED AVERAGE: In row 17, the number of listening items that need to be changed/revised/or given greater emphasis in the text concluded that up to 13 questions should be examined for change. Some of these items were created before the text was changed and included works that were removed from the text. I selected several students at random, and readjusted the grades for each quiz or exam with a problem. I gave these students full credit for each question, which may be generous; however, I am giving the students this benefit because I believe it is my job to better prepare the students and the test. The average deviation based on my calculations came out to 13 points. I then added 13 points to every grade (unless the grade was greater than 100) to get an adjusted grade.

To also assess listening skills, we have to take into account written assignments and the critique questionnaire. These, however, are not easily quantifiable; however, I was pleased with many of the students writing in these activities.

Having said that, it is clear to me that students struggle with many of the same aspects of listening as in previous years, but, in my estimation, to a lesser degree. I will cover these in another section.

- iv. To help students develop a vocabulary of musical terms that any college student should know.

Here, again, most of my data would be subjective. Some students grasped the main elements of music and used them correctly in different writing assignments; however, in hindsight, I need to add more opportunity for students to develop their vocabulary. There have always

been students who just do not put much effort into learning new terms, and I saw that in this course as well. I will address this later.

- d. **CRITIQUE ASSIGNMENT.** Again, many of the answers could not be subjected to quantitative analysis, but those that could be are included in these statistics. After realizing many of the problems in the critique project were based on how the questionnaire was designed, I realized that even the quantitative scores are skewed negatively. A better design will result in more statistically significant results. A complete analysis of the project is attached, with quantitative scoring.

PART 4- SUSTAINABILITY PLAN

I believe that we have addressed much of this in the essays above. We will continue to make changes to the course so that student learning is optimized. We will continue to collect feedback and assess our own assignments and quizzes and make changes, as needed, to meet the goals of the class. I believe that we have a very good foundation on which to build.

We will collect information from all instructors as the semester progresses as well as give them guidance on implementing the course. Towards the end of each semester we will meet to compare our student accomplishments and make improvements as needed.

PART 5 – FUTURE AFFORDABLE MATERIALS PLANS

At present we are hoping for the USG's approval for a new BA program in the Entertainment Arts. In that case we may be looking at affordable materials for classes in the history of film music, jazz, and music technology. We have also been discussing the possibility of a world-music course for Gordon State College.

PART 6 – FUTURE SCHOLARSHIP PLANS

I believe we are not yet at the point of presenting our approach to academia; however, as we refine this book, and as we are able to show student growth in both qualitative and quantitative ways, we would seek to share this with as many educators as possible. As stated originally, it is our belief that traditional texts do not engage the students from the start and almost force some music down the throats of students. This old-fashioned approach does not work on many of the students we serve here at Gordon. By using short musical examples that students find enjoyable and engage them emotionally as well as intellectually, we may be able to open the world of these masterpieces to a new generation who, at the present time, is being pressured by those who want to “throw out the baby with the bath water” by ignoring much of history. Changing our approach, while maintaining goals with measurable standards is important, but getting students to love music in a deeper, more meaningful way is more important.