IE HUMANITIES

IE University
Professor: **CRISTINA SIMÓN CORDERO**

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Academic year: 23-24
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES

No previous background in music or musical knowledge is required for this course.

SUBJECT DESCRIPTION

APPRECIATING WORLD MUSIC

Music informs an important part of our daily lives. We listen to music in a wide variety of situations that range from the aural intensity we experience in the silence of solitude to our intermittent awareness of music when played as background animation in parties. Music makes us smile, cry, it can even give us the shivers with that peculiar capacity it has to bring forth past memories in a very vivid manner. From ancient rituals to the popular hits we consume nowadays, music has played a role in our lives so significant it has recently been characterized as "subversive." But where does the power of music come from? How has music historically influenced our world? What can we learn from the world from the music that was created, performed and enjoyed over generations?

This course intends to address these questions by fostering reflection about music from two different perspectives. First we will introduce Western music and its different genres, we will discuss how and why music was created, and the effect it had over society at the time. Second, we will explore the music of the world, by putting students in touch with the sounds that characterize the different countries and cultures. The course will take students on an exciting journey across the history of music and its sonic landscapes all over the world.

In addition to revising the most historically relevant musical genres—from Renaissance madrigals to blues and jazz—the class will also delve into specific topics such as the role of minorities and diverse communities in the musical world, the evolution of the music market and the necessary attribute of music in movies and animation.

IE IMPACT- HUMANITIES is the first Pillar course in the IE Impact Learning Journey.

IE IMPACT is a multi-bachelor, multi-school mandatory academic program for all IEU students whose mission is to foster the skills, mindsets, and knowledge we at IE University believe our future graduates need to develop into leaders of positive change.

IE IMPACT includes three "pillar courses": the Humanities, Technology and Entrepreneurship. It culminates in a fourth, hands-on course called the IE Challenge, whose design embodies IE's value of Diversity and its commitment to Sustainability.

The IE Impact Learning Journey aims to help IEU students transform into leaders of positive change by developing:

· humanistic approaches to interpersonal relations, decision-making and critical thinking;

· familiarity with the technologies that are applied to solve some of the world's greatest challenges, as well as understanding the implications of applying such technologies;

· entrepreneurial mindsets, know-how, and skills to identify and solve problems worth solving, and to create validated business models that enable solutions to be enduring and scalable;

· a curiosity and an awareness about how sustainability-driven enterprises are sources of positive change; and

· adaptive leadership skills, as well as personal and team-based skills to foster innovation through diversity.

OBJECTIVES AND SKILLS

The main objectives of the course are:

- Development of analytical, critical, and creative thinking.
- Comprehensive reading of complex texts.
- Writing and argumentation.
- Research and information competence.
- Sensitivity to other cultures and human experiences.

Upon completion of this course, students will be able to:

- Recognize the historical trends and forces that have shaped the creation of music in societies.
- Understand the cultural differences across geographic regions through the analysis of the differences in their musics.
- Critically analyze the role of music in the construction of social meaning.
- Approach musical landscapes from an analytical perspective, by interacting with the main actors involved in different stages of musical production and performance.
- Conduct research on music-related topics using multiple document sources.

Additionally, the course activities will place an emphasis on developing:

- Argumentation competence via active participation and discussion.
- Writing skills both from the technical and creative perspectives.
- Self-awareness through personal reflection on their experience with music pieces.

METHODOLOGY

The course will be taught employing IE's Liquid Learning methodology, which combines three essential elements for a complete and dynamic learning experience: synchronous interactions, asynchronous interactions and individual inquiry and discovery. Synchronous Interaction is learning that happens in live, in real-time. Asynchronous interaction and individual inquiry and discovery are learning experiences that happen interactively and asynchronously using collaboration tools and digital platforms.

Our **teaching-learning contract** is set as follows:

As professor in this course, I am expected to:

- Act as a facilitator for discussion and participation, so that classes are as student-centered as possible.
- Provide off-class support via office hours (either online or live meetings) to guide individual

students or working groups in performing course activities.

- Facilitate students access to extra materials upon request.

For its part, you students are expected to:

- Work through the materials assigned for each session in advance, and get ready to actively participate on the base of such materials.
- Perform the assignments and submit them to the professor in form and time.
- Comply with the Code of Ethics and the stated rules of attendance and behavior in class.

General course dynamics:

The course is divided into activities listed in the table below. These will require that you complete the readings and audiovisual materials provided, for the most part, in this syllabus.

Teaching methodology	Weighting	Estimated time a student should dedicate to prepare for and participate in
Lectures	13.33 %	20 hours
Discussions	20.0 %	30 hours
Exercises	40.0 %	60 hours
Group work	13.33 %	20 hours
Other individual studying	13.33 %	20 hours
TOTAL	100.0 %	150 hours

PROGRAM

SESSIONS 1 - 2 (LIVE IN-PERSON)

Review of syllabus and teaching-learning contract. Introduction to the course: Why is music so important for us?.The globalization of music and the influence of Western culture.

Article: The Role of Music in Human Culture

SESSIONS 3 - 4 (LIVE IN-PERSON)

What is music? The origins of music. Why do we like a tune? Basic elements of music: melody, harmony, rhythm, timbre, dynamics. How to combine these sound materials to move the listener.

Technical note: Listening practice: Seikilos epitaph

Technical note: Elements of music: an illustration

Multimedia Documentation: An introduction to the elements of music

Book Chapters: How we listen

SESSION 5 (ASYNCHRONOUS)

Musical landscapes: describing the aural experience associated with a location.

Multimedia Documentation: Why landscape music is more important than ever

SESSIONS 6 - 7 (LIVE IN-PERSON)

Music, Religion and Power. Origins of notation. Group projects: Musics of the world (1)

Book Chapters: Luther on music: A theological basis for German Baroque music
Multimedia Documentation: Listening practice: Viderunt omnes - Leonin
Multimedia Documentation: Listening practice: Viderunt omnes - Perotin
Article: Writing melody

SESSIONS 8 - 9 (LIVE IN-PERSON)

The Rennaisance. Eliciting emotions through music. The madrigals or how to do "word painting". Transition to Baroque. Group projects: Musics of the world (2).

Book Chapters: Towards Musica Poetica
Multimedia Documentation: Listening practice: Zefiro torna (C. Monteverdi)
Multimedia Documentation: Listening practice: Crab Canon (J.S. Bach)

SESSION 10 (ASYNCHRONOUS)

Critical discussion: Music, diversity and social minorities.

Video: Searching for Sugar Man
Multimedia Documentation: Refugees got talent
Technical note: Black music

SESSIONS 11 - 12 (LIVE IN-PERSON)

Classicism, the profession of musician and the creation of a musical market. The role of women in the music of the Classicism. Group project: Musics of the World (3)

Book Chapters: Bach's duties and obligations in Leipzig (CED)
Book Chapters: Haydn's duties in the service of Prince Esterházy (CED)
Multimedia Documentation: Symphony no. 40 in G minor - W.A. Mozart
Multimedia Documentation: Listening practice: String Quartet Op.33, no.2 in E-Flat Major - J. Haydn

SESSIONS 13 - 14 (LIVE IN-PERSON)

Beethoven and the change of the musical paradigm. Group projects: Musics of the World (4)

Article: Beethoven visual notes
Article: So if Beethoven was completely deaf, how did he compose?
Multimedia Documentation: Symphony no.3 in E-flat Major "Eroica" - L. van Beethoven

SESSION 15 (LIVE IN-PERSON)

Mid-term individual exam

SESSIONS 16 - 17 (LIVE IN-PERSON)

From reason to emotion: musical expression in the age of Romanticism and Nationalism. Group projects: Musics of the World (5)

Article: Music and Nationalism
Article: Absolute music (CED)
Multimedia Documentation: Listening practice: Nocturne in D-flat Major Op.27 no.2 - F. Chopin
Multimedia Documentation: Listening Practice: Ride of the Valkyries - R. Wagner

SESSIONS 18 - 19 (LIVE IN-PERSON)

Transitioning to the 20th century: Impressionism, Modernism and other musical dissonances + Musics of the World (6)

Book Chapters: Composition with twelve notes

Multimedia Documentation: Listening practice: Five piano pieces Op.23 - A. Schoenberg

Multimedia Documentation: Listening practice: "Infernal dance" from Firebird (I. Stravinsky)

Multimedia Documentation: 120 years of electronic music

SESSION 20 (ASYNCHRONOUS)

Exploring street music: search for street musicians and talk to them about their experience.

Multimedia Documentation: Documentary: The phenomenon of street music

Article: 'Street Music', Urban Ethnography and Ghettoized Communities

SESSIONS 21 - 22 (LIVE IN-PERSON)

Cultural hybridization and its musical results. A historical example: the *champeta* and colonial music. Social implications. Group projects: Musics of the World (7)

Article: Musical heritage of slavery

Multimedia Documentation: Listening practice: Lambarena - Bach to Africa

SESSIONS 23 - 24 (LIVE IN-PERSON)

The origins of modern music: Blues, Jazz and the US cultural dominance. Rock music. Group projects: Musics of the World (7)

Multimedia Documentation: Blues and Jazz (BBC)

Book Chapters: Black music

Other / Complementary Documentation: Global music

SESSION 25 (ASYNCHRONOUS)

Performance creation around music: the phenomenon of flashmobs

Article: Reframing public space through digital mobilization: Flashmobs and contemporary urban youth culture (CED)

SESSIONS 26 - 27 (LIVE IN-PERSON)

Music for the movies and animation (I). Group projects: Musics of the World (8)

(Materials TBC)

SESSIONS 28 - 29 (LIVE IN-PERSON)

Music for the movies and animation (II). Group projects: Musics of the World (9)

(Materials TBC)

SESSION 30 (LIVE IN-PERSON)

Final individual exam

BIBLIOGRAPHY

Recommended

- Gioia, Ted. (2019). *Music: a subversive history.* Basic Books. ISBN 1541644360 (Digital)
- Griffiths, Paul. (2009). *A Concise History of Western Music Paperback.* Cambridge University Press. ISBN 0521133661 (Digital)
- Blanning, Tim. (2013). *The Triumph of Music: Composers, Musicians and Their Audiences, 1700 to the Present.* ISBN 0141038950 (Digital)
- Ross, Alex. (2008). *The rest is noise: Listening to the Twentieth Century.* Picador. ISBN 0312427719 (Digital)
- Ross, Alex. (2011). *Listen to This.* Picador. ISBN 0312610688 (Digital)
- Byrne, David. (2017). *How music works.* Crown. ISBN 0804188939 (Digital)

EVALUATION CRITERIA

Students' performance in this course will be based on their preparation of the materials, active participation and engagement in class discussions, and the result of the assignments that should be submitted as instructed by the professor: response to questions in class, elaboration of short critical reflection essays and comments in asynchronous sessions and group work deliverables. There will be an intermediate, open-book exam in Session 15 based on the materials and discussions held so far in the course, and a final exercise along the same lines during Session 30.

Specific instructions on these activies will be published on campus in due course.

Criteria	Percentage	Comments
Class participation	20 %	Individual contributions in live or asynchronous sessions
Group Presentations	10 %	Presentations on Musics of the World
Mid-term exam	20 %	Performance in the mid-term exercise on Session 15
Continuous evaluation	20 %	Regular engagement in class and group exercises
Final Exam	30 %	Performance in the final exercise on Session 30

INFORMATION ABOUT THIS COURSE:

a) ATTENDANCE POLICY

Attendance to this Humanities course is mandatory. Just like any other IEU academic course, all students must follow IEU's Attendance Policy. As per IE University policy, every student must attend at least 70% of sessions. IEU attendance policy applies to any type of session: live in-person and asynchronous sessions.

Students attending less than 70% of sessions will be graded with a FAIL for the course. This FAIL will apply to the ordinary and the extraordinary calls of the current academic year.

For live in-person sessions, students will be marked absent if:

- they do not attend the session in-person or in any mode;

- they attend an in-person session via Zoom, or any remote format;
- they attend virtually a live in-person session, for which they received an authorized attendance waiver to attend the session online, but they do not have their camera turned on, they are not engaged, and they are not seated without distraction during the entire class session.

For asynchronous sessions, students will be marked absent if:

- they do not engage and complete the work expected of them in the asynchronous sessions.

Students are advised to take into account that the great majority of the Humanities sessions are double sessions; therefore, if a student is absent on a day there are 2 sessions scheduled, the student will be marked absent for the 2 corresponding sessions.

Attendance waivers

Please remember that **professors are not allowed to grant exceptions to the attendance policy**. You may inform them of the reasons of any planned or past absence out of courtesy, but any waiver must be granted by the IE Impact Program Management.

Under exceptional circumstances (serious health problems, visa delays, and travel restrictions), a student can ask for a temporary attendance waiver and may be allowed to attend online (or not in any format) and not have his/her 70% attendance affected. For this to be possible, a written and documented request must be made in advance to the IE Impact/Humanities Program Management Team. Students must email ieimpacthumanities@ie.eduwith the request and any related documentation. Last minute changes in attendance or verbal request will not be considered. If the request is approved, an attendance waiver will be granted over one or more sessions and the allowed 30% will only be applied to other absences (without an authorized waiver).

Rules for online attendance (when authorized)

Any student who receives (or expects to receive) authorization for an attendance waiver to attend a live in-person session online (via Zoom) must meet the following criteria to be marked present:

- must have his/her camera on at ALL times,
- must be actively engaged during the entire class session and with any and all team-work, and
- must be located in an appropriate learning environment (e.g. student must be seated and free of distractions for the entire session).

Use of the 30% absences

No sessions or activities may be "skipped". If a student is under the impression that s/he can skip up to 30% of sessions, this is a mistake. The 30% "rule" is reserved for those circumstances that are out of a student's control. Personal trips, interviews, appointments, mild illnesses, family celebrations or ceremonies, or other personal matters will not be treated as exceptional cases and should be considered part of the 30% of allowed absences.

Attending online but still absent

Students who do not have an authorized attendance waiver are allowed to attend a class session online; however they must understand that they will be marked absent, and their participation grade may be influenced negatively by a high percentage of absences during the semester.

Role of Professors in Attendance

Professors are responsible for recording attendance; however, they have no authority to grant any student permission to have an excused absence of any kind (or to change the format of how a student will attend a session). Any inquiries or requests must be made by the student to the IE Impact Program Team via email ieimpacthumanities@ie.edu.

Professors are instructed to mark as ABSENT:

- students who do not attend a session in its previously scheduled format
- students who attend a session in a different format (online) than what was previously scheduled (i.e. they attend online instead of in-person).
- students who attend a session they were previously authorized to attend online but do not have

their cameras on, engage actively or stay seated in an environment free of distractions for the entire session.

- students who do not complete the work adequately assigned for an asynchronous session.

If a student receives authorization for an attendance waiver and the student was already marked absent, the professor will be informed and the attendance record will be modified from absent to whatever is authorized (present, excused, etc).

Authorization for Attendance Waiver from a Student's Bachelor Program

If a student has received authorization for an attendance waiver from his/her bachelor degree's program to be absent (from any format of class) or to attend a live in-person session online (via Zoom), then the student must forward the email authorization to the IE Impact Team (ieimpacthumanities@ie.edu) and it will be verified. Upon verification, the professor will be informed to either not record a student as absent or to change a previous attendance record from absent to present, excused, etc.

b) GRADING SYSTEM:

Grade description and equivalents

- Excellent/Sobresaliente: 9.0-10.0 (A- to A+) Consistently produces work of the highest quality and craft; exhibits notable progress and development over the course of the semester; meets all course objectives at highest level; attendance is near-perfect, and contributions to course discussions are extremely valuable.
- Very Good/Notable: 7.0-8.9 (B- to B+) Completes all assignments with work of above-average quality and craft; exhibits significant progress and development; meets most course objectives; attendance and participation are very good.
- Good/Aprobado: 6.0-7.0 (C- to C+) Completes all assignments with work of acceptable quality and craft; exhibits some progress and development; meets a majority of course objectives. Attendance and participation are acceptable.
- Pass/Aprobado: 5.0-6.0 (D) Assignments are delivered but are incomplete and/or of low quality and craft; exhibits little progress and development; meets few course objectives. Attendance and participation are poor, but absences do not total more than 30%.
- Fail/Suspenso: 0-4.9 (F) Work is incomplete, missing, or does not meet course objectives. Attendance and participation are poor.
- Automatic Failure/Suspenso: 0 (F) Please note that a student who misses 30% or more of the scheduled sessions receives an automatic 0.0, and loses his or her right to the second chance or call (convocatoria.)

c) RETAKE POLICY

- Students have four opportunities to pass a course distributed in two consecutive academic years. It is mandatory to attend 100% of the classes, but if justified, students can miss up to 30% of the classes. If they miss over 30%, they will have to enroll again in the course the following year.
- Students who do not comply with the 70% attendance rule will lose their 1st and 2nd chance, and go directly to the 3rd one (they will need to enroll again in this course the next academic year).
- Students who fail the subject in the first regular period, will have to retake it in July. The dates and locations will be posted in advance by the university informing both professors and students.

The maximum grade a student can obtain in the second exam session is 8 out of 10.

In order to pass the retake, students must at least submit all the work they did not turn in or failed during the course. Additional assignments may be required according to the student's academic performance record throughout the course.

d) CODE OF ETHICS/HONOR

Cheating and plagiarism are very serious offenses governed by the IE student code of conduct. Any student found cheating or plagiarizing on any assignment or component of this course will at a minimum receive a "0" on the affected assignment. Moreover, the student will also be referred to the University Judicial System for further action. Additional penalties could include a note on your transcript, failing the class, or expulsion from the university.

What is academic integrity?

One component of a definition is when one does the right thing even though no one is watching. The core values of integrity, both academic and otherwise include: honesty, fairness, respect, responsibility, and trust.

Academic integrity requires that all students within Instituto de Empresa (IE) act in accordance with these values in the conduct of their academic work, and that they follow the rules and regulations concerning the accepted conduct, practices and procedures of academic research and writing.

Academic integrity violations are defined as cheating, plagiarism or other violations of academic ethics. Cheating includes:

a) An act or attempt to give, receive, share, or utilize unauthorized information or unauthorized assistance at any time for assignments, papers, projects, presentations, tests or examinations. Students are permitted to mentor and/or assist other students with assignments by providing insight and/or advice. However, students must not allow other students to copy their work, nor will students be permitted to copy the work of other students. Students must acknowledge when they have received assistance from others.

b) Failure to follow rules on assignments, papers, projects, presentations, tests or examinations as provided by the course professor and/or as stipulated by IE.

c) Co-operation or collaboration

d) with official documents, including electronic records.

e) The impersonation of a student on presentations, exercises, tests or an examination. This includes logging onto any electronic course management tool or program (e.g. Black Board, etc.) using someone else's login and password.

Plagiarism includes:

a) Using the work of others and attempting to present it as your own. For example, using phrases or passages from books, articles, newspapers, or the internet and not referencing them properly in your document is a form of plagiarism. This includes using information from others without citing it, misrepresentation of cited work, and misuse of quotation marks.

b) Submitting an assignment or paper that is highly similar to what someone else has written (i.e., minimal changes in wording, or where the sentences are similar, but in a different order).

c) Plagiarizing is not committing "word for word" copying. "Thought for thought" is also a form of plagiarism.

Other violations of academic ethics include:

a) Not acknowledging that the students' work or any part thereof has been submitted for credit elsewhere.

b) Misleading or false statements regarding work completed.

c) Knowingly aiding or abetting anyone in committing any form of an academic integrity violation.

Academic Misconduct Procedure for Humanities Courses

1. If a Humanities instructor suspects a student has committed academic misconduct (as defined in the student's Code of Ethics) in a Humanities course, he or she must refer the case to the Humanities program director with all the necessary supporting evidence.

2. The Humanities program director will meet with the student and write a brief summary of the instructor and the student's views and pass them on to the Bachelor's program director. The Humanities program director may also suggest what type of sanction would be appropriate for the student.
3. If there is enough objective evidence to sanction the student, the program director will check if this is the first time the student has committed academic misconduct.
4. If this is a first breach of conduct, the program director will decide the scope of the sanction on the basis of all the above information. (Bachelor or Ethics Committee).
5. If this is a second offense or if, according to the Humanities director's report, the case is serious enough, the case will be redirected to the university's Ethics Committee.

PROFESSOR BIO

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Dr. Cristina Simón holds a BSc in Psychology from the Universidad Autónoma de Madrid and a PhD in Technology from the Center for Electronic Education - School of Technology of the Open University of the UK. Her main teaching is concentrated in organizational behavior and people management in organizations. Her scope of teaching covers from undergrad students to business executives all over the world. Cristina has also been Visiting Scholar at Boston College and at the Sloan School of Management of MIT (USA) and has lectured courses in different institutions such as the University of Fudan in Shanghai and Brown University. She is the author of 2 books and her work has been published in top academic journals such as Human Resource Management, Business Horizons and The International Journal of HRM. She was Dean of the IE's School of Psychology from 2007 to 2010, and Inditex Chair in People Management from 2010 to 2021, and currently serves as academic director of the IEBrown joint EXMBA program at IE Business School.

Dr. Simón also holds an MA in Historical Musicology and is currently a PhD candidate at the Universidad de la Rioja (Spain), where she is studying the new leadership models in orchestra conductors.

OTHER INFORMATION
 Office hours:

Office hours can be arranged by contacting me via mail: csimon@faculty.ie.edu.