IE-HUMANITIES

IE University
Professor: **CRISTINA SIMÓN CORDERO**

E-mail: CSimon@faculty.ie.edu

Academic year: 21-22
Degree course: FIRST
Semester: 2º
Category: COMPULSORY
Number of credits: 6.0
Language: English

PREREQUISITES
SUBJECT DESCRIPTION

UNDERSTANDING THE WORLD THROUGH 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—form baroque suites to blues and jazz—the class will also delve into specific topics such as the role of women in the musical world, the symbolism of sound in dance, the evolution of the music production market and the necessary attribute of music in movies and animation.

OBJECTIVES AND SKILLS

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.

In this class you will further develop:

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

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. For example, attending classes (lectures, discussions, labs, studios) in-person or virtually, working with classmates on team projects in a work-room or video-conference platform, or getting help and feedback from professors in-person or online. 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.

Office hours:

Office hours can be arranged by contacting me via mail: csimon@faculty.ie.edu. We can either meet in person or via Zoom.

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	46.67 %	70 hours
Group work	6.67 %	10 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: What is music and how it is so important for us?

Article: Charles Darwin on music

Article: The Role of Music in Human Culture

Multimedia Documentation: Listening practice: "Stasimon chorus" from Orestes - Euripides

SESSION 3 (LIVE ONLINE)

The early ages: music, the people, political power and religion

Book Chapters: The Republic, Book 3: Socrates and Glaucon dialogue on musical dimensions

Article: Luther on music: A theological basis for German Baroque music

Multimedia Documentation: Listening practice: Viderunt omnes - Leonin

Multimedia Documentation: Listening practice: Viderunt omnes - Perotin

SESSION 4 (ASYNCHRONOUS)

Musical landscapes: search for a place and describe your personal sound experience.

Article: Why landscape music is more important than ever

SESSIONS 5 - 6 (LIVE IN-PERSON)

Expressing emotions through tonal music: is there a "natural way"? + Musics of the world (1)

Book Chapters: Toward Musica Poetica

Article: The projection of affect in Baroque dance music

Multimedia Documentation: Listening practice: Zefiro Torna - Claudio Monteverdi

Multimedia Documentation: Brandenburg concerto no.2 - Johann Sebastian Bach

SESSIONS 7 - 8 (LIVE IN-PERSON)

The revolution of The Three: The musician as an entrepreneur + Musics of the World (2)

Book Chapters: The Triumph of music in the modern world: Introduction
Book Chapters: Bach's duties and obligations in Leipzig
Book Chapters: Haydn's duties in the service of Prince Esterházy
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

SESSION 9 (ASYNCHRONOUS)

Critical thinking on music: Discussion on a personal choice of a reading (materials TBC)

SESSIONS 10 - 11 (LIVE IN-PERSON)

Beethoven and the change of the musical paradigm + Musics of the World (3)

Book Chapters: Bull Session in the Rockies, Scene I: Why Beethoven?
Article: So if Beethoven was completely deaf, how did he compose?
Multimedia Documentation: Symphony no.3 in E-flat Major "Eroica" - L. van Beethoven

SESSIONS 12 - 13 (LIVE IN-PERSON)

Who composed that? SHE did! On women and other minorities in music + Musics of the World (4)

Technical note: Notes from the silence
Multimedia Documentation: Six of the most inspiring women in classical music
Multimedia Documentation: Documentary: Refugees got talent

SESSION 14 (ASYNCHRONOUS)

Critical thinking on music: discussion on a personal choice of a movie

Multimedia Documentation: Amadeus
Multimedia Documentation: The Conductor
Multimedia Documentation: Copying Beethoven
Multimedia Documentation: Whiplash

SESSION 15 (LIVE ONLINE)

Mid-term individual exam

SESSIONS 16 - 17 (LIVE IN-PERSON)

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

Article: Music and Nationalism
Article: Absolute music
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)

Music and business: the creation of a musical market (Class materials and dynamics TBC) + Musics of the World (6)

Book Chapters: Business and Finance (Chapter Seven) from How Music Works
Multimedia Documentation: Documentary: The music industry and the digital revolution

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

SESSIONS 21 - 22 (LIVE IN-PERSON)

The voice as a musical instrument: monks, juglars and entertainers + Musics of the World (7)

Article: Denaturing the Castrato
Multimedia Documentation: Listening practice: "Libiamo, ne' lieti calici", La Traviata - G. Verdi
Multimedia Documentation: Listening practice: Requiem in D-minor, "Confutatis" - W.A.Mozart
Multimedia Documentation: Listening practice: "Now or never", High School Musical 3 -
Multimedia Documentation: Listening practice: "In taberna quando sumus", Carmina Burana

SESSIONS 23 - 24 (LIVE IN-PERSON)

Transitioning to the 20th century: Impressionism, Modernism and other musical dissonances + Musics of the World (8)

Book Chapters: Composition with twelve notes
Multimedia Documentation: 120 years of electronic music
Multimedia Documentation: Listening practice: Five piano pieces Op.23 - A. Schoenberg
Multimedia Documentation: Listening practice: "Infernal dance" from Firebird - I. Stravinsky

SESSION 25 (ASYNCHRONOUS)

Performance creation around music: creating a group flashmob

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

SESSIONS 26 - 27 (LIVE IN-PERSON)

From Africa to America: the blending music + Musics of the World (9)

Book Chapters: Black music
Technical note: Cosmopolitan musicology
Multimedia Documentation: Documentary: The man who invented jazz

SESSIONS 28 - 29 (LIVE IN-PERSON)

Music for the movies and animation (class dynamics and materials TBC) + Musics of the World (10)

SESSION 30 (LIVE ONLINE)

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

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.)

IE Impact

This course in the Humanities is the first course of the IE IMPACT learning journey. Consisting of courses in the Humanities, Technology and Entrepreneurship, IE IMPACT reinforces these three foundational pillars of IE University, and centers Diversity and Sustainability throughout the entire learning journey, which culminates with the IE Challenge.

IE Impact is a transversal academic program for all IEU students whose mission is to prepare students to be agents of positive change. Students from all IE schools and undergraduate degrees come together in this dynamic learning journey where they first select a course in the Humanities and are introduced to some of the most complex issues and challenges facing humanity; the second course is Technology where students develop a working knowledge of the disruptive technologies that are applied to address these challenges; the third course is Entrepreneurship where students begin to develop an entrepreneurial mindset by learning to ideate, design and validate sustainable business models that can serve to drive positive change at scale. Finally, students work in teams as innovation consultants in the IE Challenge to tackle real-world problems by ideating and designing proposals to help an enterprise advance, amplify or its impact on achieving one or more of the Sustainable Development Goals.

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.

Retake will require you to complete all the assignments and a final meeting with me to discuss your assignments.

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. Is 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.

(Approved by the Vice-Rector of Academic Affairs in June 20, 2020)

PROFESSOR BIO

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Professor: **CRISTINA SIMÓN CORDERO**

E-mail: CSimon@faculty.ie.edu

Professor: CRISTINA SIMÓN

email: csimon@faculty.ie.edu

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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