

**MUH 431:1 FAITH, LIFE AND MUSIC**  
**Spring 2017**

**2 units**  
**Cooper 128**

**M-W 1:30-2:25**

**PROFESSOR: DR. KEITH PEDERSEN**

**OFFICE: CMC 217**

**OFFICE HOURS: M- F 8:45-9:45**

**PHONE: 619-849-2202**

**EMAIL: [keithpedersen@pointloma.edu](mailto:keithpedersen@pointloma.edu)** (please contact me via direct email rather than Canvas).

**REQUIRED TEXTS:**

Beeching, Angela Myles. *Beyond Talent: Creating a Successful Career in Music.*

ISBN-10: 0195382595

L'Engle, Madeleine. *Walking on Water: Reflections on Faith and Art.* ISBN-10: 087788918X

**PLNU Mission**  
**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life..

**COURSE DESCRIPTION:**

**Catalog:** MUH 431 (2 units) FAITH, LIFE, AND MUSIC

A capstone course required of all music majors. The course will examine source readings concerning the integration of faith and various aspects of musical practice. Students will be challenged to evaluate the influence Christian faith upon their own individual music discipline. Class content will also include an overview of diverse musical professions and the ways in which faith and music intersect in the pursuit of calling. The course will culminate with an essay outlining the ways in which students believe their faith will shape their lives as both disciples and musicians.

**Prerequisite:** Senior class standing, or consent of instructor.

**Position of course in college curriculum:** This course is required of all music majors and intended to be taken during the final year of undergraduate study. Philosophically, the course provides an opportunity to explore fundamental issues concerning the integration of Christian faith into the work of practicing musicians. Practically, the course explores different aspects of the musician's transition into post-university life including career options like employment or graduate school as well as personal development issues regarding finances, time management, goal setting, leadership, and more.

**Institutional Learning Outcomes**

**Context: Learning, Informed by our Faith in Christ**

**ILO #1:** Students will acquire knowledge of human cultures and the physical and natural world while developing skills and habits that foster life-long learning

**Context: Growing, In a Christ-Centered Faith Community**

**ILO #2:** Students will develop a deeper and more informed understanding of self and others as they negotiate complex environments

**Context: Serving, In a Context of Christian Faith**

**ILO#3:** Students will serve locally and/or globally in vocational and social settings

## Departmental Student Learning Outcomes

This course specifically addresses Music Department Core Student Learning Outcome #4: Develop and articulate a clear application of the concepts of calling, role, path and purpose as they apply to the field of the music discipline.

### COURSE OBJECTIVES (Course Learning Outcomes):

- Students will develop self-knowledge of their abilities, goals and direction resulting in a clear articulation of aligned role-path-purpose that will both define a higher mission and describe concrete steps (immediate and long-term) to achieve their purpose.
- Students will articulate an understanding of broad categories of the professional roles filled by career musicians and the career paths that customarily prepare for those roles.
- Students will develop a professional portfolio of promotional material that includes a professional résumé, completed grad school applications, letters of recommendation, and various publicity materials (elevator speech, biography, business card, and contact list).
- Students will develop and demonstrate networking skills by creating questions for and completing interviews with six mentor/models.
- Students will create a personal narrative that articulates an understanding and application of the course's three central themes of role, path, and purpose. As part of this process, students will create a proposed 5-year path plan that leads toward a desired professional role. This material will be prepared in essay form and then summarized in an oral presentation given in lieu of a final exam.

### METHODS USED IN THE COURSE:

Students will

- Complete readings as assigned
- Participate in class discussion and activities (participation is vital)
- Complete weekly writing assignments (due prior to start of class via Canvas)
- Complete Projects (résumé, grad school-competition-grant applications, practice interviews, portfolio preparation, etc.)
- Interview 6 professional practitioners (people who get paid because of their music degree)
- Observe and take notes on guest presentations in class from PLNU music graduates
- Assemble a resource portfolio/binder of projects, class handouts, contacts, interviews and essays
- Write and present an extended essay on the integration of your personal faith experience with your current understanding of your vocational calling. The essay should discuss your desired professional role, your current vocational path of educational and professional experiences, and any over-arching sense of purpose that you believe is directing your life (see additional details in rubric on Canvas).

### COURSE REQUIREMENTS, POLICIES & GUIDELINES:

1. **Attendance:** Prompt attendance and active, informed participation in all class meetings is expected. According to university policy, students missing more than 3 classes are subject to de-enrollment from the course and a grade of "F" or "NC". Six or more unexcused absences will result in de-enrollment. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. Exceptions to this policy are certain university sponsored activities approved in writing by the Provost, family emergencies, and medical emergencies for which I must receive written notification from your doctor.

[http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089#Class\\_Attendance](http://catalog.pointloma.edu/content.php?catoid=14&navoid=1089#Class_Attendance)

If you must be absent, please email me in advance, or ASAP if you are sick. If you must leave class

early, please let me know before class. Communication regarding attendance is crucial.

2. **Class Preparation:** Complete all readings and assignments. These should be prepared in advance of the class scheduled/due date.
3. **Methods used in this course:** In this class we will use lecture, discussion, student response, and student presentations.
4. **Class Participation:** The overall quality of your class participation rests upon attendance, written responses, and contributions to class discussions. Electronic devices may be used for class related activities, but you are expected to refrain from any form of electronic communication in class. Periodic reporting of progress toward completion of the final essay will be expected during the second half of the semester.
5. **Assignments:** Completion of all assignments is required.
  - a. Assignments/exams may not be made up.
  - b. It is your responsibility to see to it that I receive your work.
  - c. Each assignment must follow format given and be completed on or before deadlines.
  - d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
  - e. Always keep multiple disc and hard copies of your work so that you can provide duplicate copies if needed.
  - f. University level writing standards are expected on every written assignment (correct grammar, mechanics, documentation, etc.). Assignments with more than 3 errors on a page may be returned unmarked. No handwritten assignments accepted (unless so specified).
  - g. You may be required to attend office hours with the professor if need arises.
6. **Email:** You are responsible for routinely checking your *pointloma.edu* account for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email; and I will send messages only to your *pointloma.edu* accounts.
7. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, contact me immediately. You must submit, in a timely fashion, any necessary and valid documents to verify your situation (e.g., doctor's letter on letterhead, funeral service program, police report, telegram). Federal fair use policy requires ending access to Canvas resources after three weeks. Instructors should keep this in mind when establishing incomplete grade resolution requirements and deadlines.
8. **Academic honesty:** Academic dishonesty is a serious offense in any academic institution. Moreover, in a Christian environment we believe one’s character and honesty have spiritual and moral implications. Thus, cheating and plagiarism (any use of someone else’s ideas or words without citing the source) will earn you an "F" for the written work in question, and may be grounds for failure in the course. (See *PLNU Catalog*.) Standards of honesty also apply to attendance: signing in for someone else or leaving after signing in is dishonest and will have consequences.
9. **Classroom Decorum:** Appropriate academic attire is required in all class sessions: this excludes sorority/fraternity rush and sexually suggestive (either in design or logo) or revealing attire.

10. **Instructor Availability:** The instructor will be available during the office hours listed on page 1. Making an appointment when possible will be appreciated. Other times may also be arranged if the listed times are unworkable.

11. **Academic Accommodations:** While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, these students are requested to file documentation during the first two weeks of the semester with the Academic Support Center (ASC), located in the Bond Academic Center. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. Once the student files documentation, the ASC will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student.

12. **FERPA Policy:** In compliance with federal law, neither PLNU student ID nor social security number should be used in publically posted grades of returned sets of assignments without student written permission. This professor will meet the federal requirements by distributing all grades and papers individually. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergrad student catalog.

## **COURSE EVALUATION:**

Your work will not be graded on a curve. A traditional US scale will be used (+ and – grades are divided at 7 and 3 points).

- |  |  |
|--|--|
| <b>A</b> indicates exceptional work: 90+pts. | <b>D</b> indicates minimally passing work: 60+pts. |
| <b>B</b> indicates superior work: 80+pts.    | <b>F</b> indicates unsatisfactory work : 60>pts.   |
| <b>C</b> indicates acceptable work: 70+pts.  |  |

Your grade will be based on the quality of your work in these areas:

|   | <u>Points</u> |
|---|---------------|
| • Course Assignments  | 25            |
| • Essays  | 15            |
| • Class Participation (including attendance and reflecting preparation) | 15            |
| • Final Essay   | 25            |
| • Final Presentation  | 5             |
| • Binder/Portfolio  | <u>15</u>     |
|   | 100           |

## **SAYINGS For LIFE (SFL):**

Each student will be expected to present several "SFL." Every class students will be called upon to share one or two of their favorite/guiding sayings and explain why it is important to them. Each class member will collect their favorite quotes in their binder along with any annotations. It would be best, early in the semester, to collect 4-5 to have at hand at any given time.

## **RESOURCE PORTFOLIO/BINDER:**

Each student will create a resource portfolio portfolio/binder of notes, projects, class handouts, contacts, interviews and essays. The form and format is up to you although binders are strongly recommended. Each

project will have a table of contents, with categories and each item in the portfolio clearly identified and appropriately placed. Suggested category headings and items could include (but are not limited to):

Purpose/Roll/Path

Producing the Product (Social Media, Letter of Application, Graduate School Application, Letters of Recommendations, Finding Employment-Landing the Job, Contacts)

Finances (Budget, Taxes, Health Care, Retirement)

Time Management/Prioritizing

Interviews (6 informational interviews)

Inspiration (Bible verses, *Bon mots*, SFL)

Books to read

Things to do before graduation

Things to do immediately/6 months/1 year after graduation

## **RESOURCES:**

### ***The Bible***

#### **Faith**

Bridger, Francis. *Why Can't I Have Faith?* Triangle Books, 1998.

Chesterton, G. K. *The Everlasting Man*. Garden City, NY: Image Books, 1955.

Howard, Thomas. *Dialogue With a Sceptic*. Philadelphia: A. J. Holman, 1974.

Lewis, C. S. *Mere Christianity*. New York: HarperCollins, 1952.

Strobel, Lee. *The Case for Christ*.

#### **Faith and Worship through the Arts**

Best, Harold M. *Unceasing Worship: Biblical Perspectives on Worship and the Arts*. Downers Grove, IL: Intervarsity Press, 2003

Dawn, Marva J. *A Royal "Waste" of Time; The Splendor of Worshiping God and Being Church for the World*. Grand Rapids, MI: Wm. B. Eerdmans Publishing Company, 1999.

Edwards, Randy. *Revealing Riches and Building Lives; Youth Choir Ministry in the New Millenium*. St. Louis, MO: Morning Star Publishers, 2000.

#### **Finance**

Bach, David. *Smart Women Finish Rich*. rev. ed. New York: Broadway Press, 2002.

Bach, David. *Smart Couples Finish Rich*. New York: Broadway Press, 2002.

<http://www.ragstoreasonable.com/survive-variable-income-seven-steps-living-less-nothing/>

#### **Inspiration**

Peale, Norman Vincent. *The Power of Positive Thinking*.

[http://www.ted.com/index.php/talks/benjamin\\_zander\\_on\\_music\\_and\\_passion.html](http://www.ted.com/index.php/talks/benjamin_zander_on_music_and_passion.html)

This video may just change how you listen to music forever.

#### **Leadership**

Hybels, Bill. *Courageous Leadership*. Grand Rapids, MI: Zondervan, 2002.

Maxwell, John C. *Developing the Leader Within You*. Nashville, TN: Thomas Nelson, Inc. 1993.

Wooden, John and Jamison, Steve. *Wooden on Leadership*. New York: McGraw-Hill, 2005.

[http://www.ted.com/talks/simon\\_sinek\\_how\\_great\\_leaders\\_inspire\\_action#](http://www.ted.com/talks/simon_sinek_how_great_leaders_inspire_action#)

[http://www.ted.com/talks/simon\\_sinek\\_why\\_good\\_leaders\\_make\\_you\\_feel\\_safe?language=en](http://www.ted.com/talks/simon_sinek_why_good_leaders_make_you_feel_safe?language=en)

<https://www.youtube.com/watch?v=ReRcHdeUG9Y> Why good leaders eat last

#### **Personal Growth**

Covey, Stephen. *The 7 Habits of Highly Effective People*. Rev. ed. New York: Free Press, 2004.

Jay, Meg. *The Defining Decade: Why your twenties matter—and how to make the most of them now*. New York: Twelve. 2012.

Klickstein, Gerald. *The Musician's Way: A Guide to Practice, Performance, and Wellness*.

(MusiciansWay.com.)

Lakein, Alan. *How to Get Control of Your Time and Your Life*. New York: David Mackay Co., 1973.

Powell, John. *Fully Human, Fully Alive: a New Life through a New Vision*. Niles, IL: Argus Communications, 1976.

**Williams Brown, Kelly. *Adulting*. New York: Grand Central Publishing. 2013. (Incredibly detailed, useful, and witty steps and advice, but the writing is vulgar and values espoused are not always necessarily Biblical.)**

### Relationships

**Hendrix, Harville, and Hunt, Helen. *Getting the Love You Want*. Rev. ed. New York: Holt Paperback, 2008.**

Conway, Jim. *Men in Midlife Crisis*. Rev. ed. Victor Books: Colorado Springs, CO, 1997.

### NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS

[http://www.pointloma.edu/RyanLibrary/Databases\\_Find\\_Articles\\_.htm](http://www.pointloma.edu/RyanLibrary/Databases_Find_Articles_.htm)

. “Grove Music Online” (you must click the red text first if you are accessing from outside the library). Better yet, check out the volumes at the library (great pictures).

<http://w3.rz-berlin.mpg.de/cmp/classmus.html> - a site for biographical information that has been extrapolated from the New Grove Dictionary.

<http://www.jsbach.org> - a wonderful site on Bach. High quality site – the best on any composer.

### Movies about Composers/Musicians

While not always factually accurate (it is Hollywood, after all), these movies can often give a wonderful sense of the life, cultural context, and especially the music of these composers in a way that brings to life these remarkable and talented individuals. (I trust our students can discern that, while each film is an artistic portrayal of music and the lives of musicians, not all scenes they contain reflect values espoused by the professor or the university.)

*Amadeus* (1984), Warner Bros. A fanciful retelling of the life of the most famous prodigy of them all, W A Mozart. Even though the premise of the plot is patently false, this winner of 8 Academy Awards beautifully and spectacularly captures the spirit and feel of the Classical era and its music.

*Immortal Beloved* (1994), Columbia Pictures. The search for an anonymous “Immortal Beloved” tells some of the story of the personal challenges of the adult life of the most colossal figure in classical music, Ludwig von Beethoven.

*Impromptu* (1991), Sovereign Pictures. A Hollywood version of the very real romantic relationship between the female writer George Sand and the master of the piano, Frederic Chopin.

*Tous les matins du monde* (1991), Koch-Lorber Films. Perhaps the most achingly beautiful film about music I have ever seen, using the sound of the viola da gamba to explore different kinds of relationships, from romantic to professional to mentor. If this doesn’t convince you Baroque music is about emotions, nothing will. Don’t let the French subtitles scare you away.

## **SCHEDULE OF READINGS, DISCUSSION & ASSIGNMENTS:**

(This schedule is subject to revision as necessary; you are responsible for any announced changes.)

| <b>DATE</b>                          | <b>READING/TOPIC</b>  | <b>Assignment</b> |
|--------------------------------------|---|-------------------|
| 1. 1/10-T                            | Class Introduction; Expectations, Policies, & Syllabus; Zander presentation |                   |
| 2. 1/11-W                            | Purpose, Role, Path (Purpose questions and God's Will)                      | 1                 |
| 3. 1/18-W                            | Purpose, Role, Path   | 2                 |
| 4. 1/23-M                            | <b><u>PLNU OSV: Rebecca Smith—RESUME/INTERVIEWS</u></b> (BT 1)              | 3                 |
| 5. 1/25-W                            | Purpose, Role, Path   | 4, 5              |
| 6. 1/30-M                            | <b><u>OSV: Danny Kim---NETWORKING</u></b> (BT 2)                            | 6                 |
| 7. 2/01-W                            | Promote Yourself: Branding (BT 3-p.67)                                      | 7, 7B             |
| 8. 2/06-M                            | <b><u>OSV: Rebecca Smith—BRANDING</u></b>                                   | 8A, 9             |
| 9. 2/08-W                            | <b><u>Grad Advice #1: Megan Pittman</u></b>                                 | (8B, 8C)          |
| 10. 2/13-M                           | Promote Yourself (discuss BT 3)   | 10                |
| 11. 2/15-W                           | Promote Yourself (WoW 2)  | 11, 12            |
| 12. 2/20-M                           | Biography, Resumé   |                   |
| 13. 2/22-W                           | Promote Yourself  |                   |
| 14. 2/27- M                          | <b><u>Grad Advice #2: --</u></b>  |                   |
| 15. 3/01-W                           | Interlude (BT pp. 141-151)  |                   |
| <b><u>3/04-3/12 SPRING BREAK</u></b> |   |                   |
| 16. 3/13-M                           | <b><u>PLNU Seniors Core Competencies Assessment (mandatory)</u></b>         |                   |
| 17. 3/15-W                           | <b><u>TBA Grad Advice #3—Zach Christy</u></b>                               |                   |
| 18. 3/20-M                           | Letters of Recommendation   |                   |
| 19. 3/22-W                           | <b><u>Grad Advice #4</u></b>  |                   |
| 20. 3/27-M                           | TBA   |                   |
| 21. 3/29-W                           | Resumé Review (in class)  |                   |
| 22. 4/03-M                           | Professional Discipline: Money (Beeching, Ch. 11);                          | Resumé            |
| 23. 4/05-W                           | Professional Discipline: Time   |                   |
| 24. 4/10-M                           | Letters of Recommendation   |                   |
| 25. 4/12-W                           | <b><u>Grad Advice #5</u></b>  |                   |
| <b><u>4/13-4/17 EASTER BREAK</u></b> |   |                   |
| 26. 4/19-W                           | Getting it Together (Beeching, Ch. 13)                                      |                   |
| 27. 4/24-M                           | TBA   |                   |
| 28. 4/26-W                           | Final Class: Final Essay Review   |                   |

### **FINAL EXAM (cumulative): Friday, May 5 1:30-4:00**

Students are expected to stay for the entire designated exam time until dismissed; failure to do so will affect grades. (According to university policy, only students with more than 3 exams on one day may petition to change an exam time. If this is your situation, you must confirm directly with me before Easter. No other requests for early examinations or alternative days will be approved. As the final exam will be a presentation, please petition a different class, using FLM as a last resort.)