Music History Survey Part II: The 18th-Century through the Present
MHL 346.001/002 – Fall 2018

Instructor: Dr. L. Goodhew
Office: Room 270 Music Building
Office Hours: TBA, or by personal appointment
Phone: (936) 468-1116
Email: rommlg@sfasu.edu

Location and Time: Room Music 170, MWF 9:00-9:50 AM
CRN: 12945; 3 credit hours
Location and Time: Room Music 152, 11:00 - 11:50 AM
CRN: 10458; 3 credit hours

Course Description: History of Music II - Survey of music from the music of Haydn to the present. Prerequisite: MHL 345.

Contacting the Instructor: I look forward to working with each of you and I hope to get to know you during the course of the semester. Please feel free to contact me with questions or items of interest. Please visit during the above listed office hours or make an appointment. Please note that it is best to contact me by email or telephone. Emails cannot be read or answered during Finals Week.

Textbook and Recordings:
1. Hanning, Barbara Russano, A Concise History of Western Music, 5th edition (CHWM)
3. Norton Recorded Anthology of Western Music (9 CDs), Vols. 2-3

All books and recordings can be purchased at the Barnes and Noble in the UC, and are on reserve in the music section at the Library. All items are required.

Recommended Reading:

Program Learning Outcomes:
● The student will demonstrate a working knowledge of music history and literature from the Western art tradition with supported related studies in non-western traditions, practices, and cultures.
● The student will successfully complete an academic capstone project that demonstrates written language skills, citations, analysis, musical examples, and organization.
Student Learning Objectives:

• Students will learn to understand and identify characteristics and principles important to each of the musical periods discussed in the course.
• Students will learn to identify the most important scholarly questions associated with music history of the nineteenth through the twenty-first centuries.
• Students will learn to identify and analyze representative works from the nineteenth, twentieth, and twenty-first centuries within the Western art music canon.
• Students will learn to research composers and musical works using primary and secondary sources, and will document the results of this research in clear academic prose. This activity will prepare students for the eventual completion of the capstone project at the four-hundred level.
• Students will learn to think critically about music in its social, political, geographic and historical contexts, and to form scholarly questions about its reception and value.

Course Requirements:

Attendance: Attendance should not be confused with course engagement, which will be explained below. Your attendance in lectures is necessary to your understanding of course material and is expected at all class meetings. Class begins promptly at 9:00 AM and 11:00 AM. You are expected to be on time. Roll is taken, and if you are not in your seat by the time class begins, you will be counted absent for that day. Leaving class early without prior permission will result in your being counted absent for the class session. Absences for late arrival, early departure, inattentive behavior, or violation of the cell phone policy are considered unexcused. You will be allowed only one unexcused absence from class without penalty. The cumulative penalties for missing class due to unexcused absences are as follows:

1\textsuperscript{st} absence = no penalty
2\textsuperscript{nd} absence = 5 points off your final grade
3\textsuperscript{rd} absence = 10 points off your final grade
4\textsuperscript{th} absence = 10 points off your final grade
5\textsuperscript{th} absence = Automatic failing grade in the class

In order for an absence to be considered excused, satisfactory documentation of the absence must be submitted to the instructor, and communication prior to the absence must take place whenever possible. Excused absences include only those events documented within the university attendance policy, found at:


In the case of university sanctioned events, such as ensemble tours or performances, the student will arrange to make up missed work at least one week prior to the event.

Excused absences do not include events such as: oversleeping, car trouble, personal issues, auditions, unscheduled performances, make-up lessons, meetings with professors, meeting or advising sessions, undocumented illness, undocumented family emergencies, family events, post-concert exhaustion, or conferences/conventions/etc. for which the student’s name does not
appear on the university’s approved list of excused absences.

**Course Engagement:** It is NOT the same as attendance. It includes intelligent statements and sincere questions, and clear preparation for class. This class preparation includes reading the assigned materials and listening to the appropriate recordings before class. Be prepared to answer questions as well as to discuss assigned readings and listening in class. Additionally, you will participate in verbal quizzes in which spoken answers will be required of you. Failure to attend class will prohibit you from providing these questions and answers and receiving credit for such quizzes. Please see the Class Engagement Rubric at the conclusion of this document for a guide to your evaluation.

**Anthology Requirement:** Score study is an important part of your learning in a music history course. Therefore, you are required to bring the appropriate volume of your NAWM to class every day. When our course monitors take attendance they will also note whether or not you have your anthology with you. Because everyone forgets or is inconvenienced occasionally, the first two times that you fail to bring your NAWM will be noted without penalty. Additional failures to bring your anthology, however, will result in a deduction of 2 points from your FINAL course grade each time you neglect to display it.

**Quizzes, assignments:**
- Late assignments will not be accepted without penalty.
- In addition, there will be a total of six SCHEDULED Quizzes which you will take outside of class and will cover all materials listed on the syllabus.
- Your three midterm exams will be taken during class time while your Final exam will occur during Finals Week. ALL EXAMS ARE TO BE TAKEN IN THE CLASSROOM DESIGNATED BY THE PROFESSOR.

**D2L: (936) 468-1919**
The D2L system will be used extensively in this course. Please visit the course site to find my lecture outlines, posted grades, and announcements.

**Grading:**
- 5 Steps culminating in Final Project = 35%
  - Steps 1-4 = 5% each
  - Step 5 = 15%
- Trivia = 5%
- 6 Quizzes (lowest one dropped) = 10%
- 3 Midterm exams (10%) each = 30%
- Cumulative final exam = 15%
- Attendance = 5%

**Grading Philosophy:** As a university professor, I believe that it is part of my responsibility to evaluate what students have learned through the completion of individual assignments or assessment tasks and to
guide them in their future learning processes by providing feedback on those assessments. At the end of each term, the sum total of these evaluations represents the level of a student’s general learning and growth in the form of a course grade. As a student accorded the privilege of claiming a university education, I believe that it is your responsibility to demonstrate the extent of your learning through attentive engagement in class activities, presentation of critical thought, clarity of writing, and correct application of principles and ideas taught you in class or in the textbooks you have bought to increase your understanding. These evaluated demonstrations of your continued learning represent the sole basis upon which I will determine any grade a student has earned in one of my courses. Grades are not commodities to be purchased with pleas, promises, or flattery. Neither are they benefits to be negotiated according to financial need or to good intentions. This grading process insures that students are treated with objective equality. Work under this evaluation system means that students whose personalities I find less appealing have the potential to earn good or excellent grades, for example, and that students of whom I might think well have the potential to earn lower marks. As a professor, I accept this challenge of my evaluation skills. When it is possible, I evaluate exams with the names hidden in order to preserve my objectivity. My awareness of the need to evaluate the learning, not the personality of the student remains constant. My insistence upon a high standard of student work reflects the value that I place upon education rather than my intent to punish lack of application.

Students with Disabilities:
If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me (Dr. Goodhew soon to discuss specific details. Know, however, that a discussion with me does not imply completion of the necessary documentation process for recognizing a student’s disability. To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

Academic Integrity:
Definition of Academic Dishonesty
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one's own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one's presentation without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

All work submitted in this course must be your own and produced exclusively for this course.
You must acknowledge and document the ideas and words of others. Read the University’s policy on Academic Integrity and speak to me if you have any questions. Violations are taken seriously and are noted on student disciplinary records. If you are found cheating or plagiarizing in this course, you will automatically fail the assignment or exam in question and you risk failing the entire course. This message brought to you by Lee Goodhew

**Policy on Withheld Grades:**
http://www.sfasu.edu/policies/5.5_course-grades.pdf

*Withheld Grades Semester Grades Policy (A-54)*
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

In MHL 346, withheld grades will only be granted in exceptional emergency situations (such as death in the immediate family or serious illness—auditions, family visits, conferences, weddings, etc. do not count) when class materials cannot be completed in time. In all other cases your grade will be based upon the work you have completed by the end of the semester, which may well result in a failing grade.

**Policy on disruptive classroom behavior:**
The university policy on acceptable student behavior reads as follows:

“Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

As your instructor for MHL 346, I expect you to conduct yourselves as adults and to demonstrate respect for your classmates and for your instructor at all times. Therefore, the following behaviors will not be tolerated in class. If you participate in these behaviors you may be asked to leave class, and points may be deducted from the course engagement portion of your grade or from your final course grade.
● Cellular Telephones: be respectful.

● Laptops and Tablet computers: If you use a lap top computer to take notes, please assure that your typing and clicking will not disturb those seated around you.

● Inattentive behaviors: Talking and whispering during class will not be tolerated. If you are asked more than once to stop talking or whispering during class you may be asked to leave class and you will be counted absent for the class session. Sleeping during class is unacceptable and will be treated as absence. I will count any student sleeping as absent on course attendance records. If you sleep during class you will not be allowed to take a quiz if one is offered. I expect you to remain in class for the entire fifty-minute period, leaving only in the event of an emergency. I expect you to attend to personal needs, such as buying food, speaking with professors, getting drinks of water, or utilizing restroom facilities, either before or after class so that you do not have reason to arrive late or leave during class. Leaving class or entering late disrupts the learning process. Eating and drinking during class may be disturbing to others and should be avoided. These ground rules are designed to provide an atmosphere conducive to active learning.

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**Topic Research Assignment Presentation:** (35% total of final grade)

Please choose a topic within music history of the eighteenth, nineteenth, or twentieth centuries that is of interest to you. Keep in mind that you may need to do some initial reading and research before choosing a subject. Start by looking at literature for your instrument, for example, or at music within a specific genre. Your topic should not be centered on the life of a specific composer.

Biographical information about composers should be kept to a minimum. The presentation must contain an introduction, including a thesis statement or a statement of purpose, an extended body, and a conclusion. It must also contain notes and a bibliography formatted according to your writing handbook and to the *Chicago Manual of Style*. You are required to use at least five sources of various types in the preparation and composition of this presentation. At least one source must be a hard copy source such as a book or a paper journal article. Your presentation must present information extrapolated from all of these sources and must be written in a coherent manner.

Purpose: The purpose of this presentation is to provide you with an opportunity to conduct extended research in an academic format. It should allow you to utilize your writing skills, your skills in study and analysis, and your musical expertise.

I consider it to be fundamentally important that your presentation have good prose style and correct grammar. You will not be graded exclusively on your good analysis and content, but also on the quality
of the language. Extensive information on clear writing and research methods may be found in your Student Writing Handbook.

Step 1: *Due Wednesday, September 5. Identify Presentation Topic.*
Submit your name and presentation topic to your D2L drop box.

Step 2: *Due two weeks before presentation. Submit bibliography.*
Submit in the D2L drop box. Please create a research bibliography pertaining to your presentation topic that contains at least five sources. The bibliography should be properly formatted according to *The Chicago Manual of Style* and examples of this formatting may be found in your writing handbook.

Step 3: *Due one week before Presentation. Powerpoint with footnotes.*
Submit in the D2L drop box. Powerpoint including at least 10 slides. Footnotes using Chicago Manual style.

https://docs.google.com/forms/d/1ZPuAT6lgF-8zKqiantS9KfYJ1CGREpD5Kb9hg4PjD3Dl/viewform?edit_requested=true

Style Guide from the AARC: [http://libguides.sfasu.edu/aarc/formref/](http://libguides.sfasu.edu/aarc/formref/)

Step 4: *Due one week before Presentation. Proof of one-on-one Peer Review.*

Step 5: *Rolling Due Date. Presentation in Class.*
Purpose: There are two purposes for this assignment. As always, one of these is to expand your research and citation skills and abilities. The primary purpose of the assignment, however, is to help you incorporate the knowledge you have gained in class into the performative aspects of your musical experience.

I consider it to be fundamentally important that your presentation have good prose style and correct grammar. You will not be graded exclusively on your good analysis and content, but also on the quality of the language. Documentation and citation of your sources is fundamental to this project. Please format your bibliography and foot notes according to *The Chicago Manual of Style* which you will find very briefly summarized in your course writing handbook. Research on the citation of specific electronic sources will be necessary.

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**Guidelines for the Submission of Electronic Documents:**
This semester, your assignments must be submitted in electronic form for ease of grading. You will submit your presentation materials through the dropbox tool in D2L.

1. Please prepare to submit your electronic presentation in one of the following formats: MS Word or RTF (Rich Text Format). Most word processors support these formats. Some programs, such as Apple Works, or Claris Works may require additional formatting. If your word-processing program will not support them, please prepare in
advance to make alternate arrangements. Documents submitted in other formats will not be accepted, and re-submissions will be considered late. MS Word is available in various Computer Labs on campus.

2. Please label the subject line of your message and the name of your attachment with the name given to the submitted presentation, and your name. Here is an example “Joe Student Mhl346 bibliography presentationr” presentations with inadequate subject or attachment labels will not be accepted.

If you have any questions or concerns about submitting your electronic presentations, please ask me for clarification. It is better to submit presentations early than to face last-minute technical problems. Attachments received after the established due date, for any reason, will be considered late, and computer glitches will not be considered an adequate excuse for submitting a late presentation.

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Excerpts from "Claiming an Education" Commencement Speech offered by Adrienne Rich (with slight editing by the instructor for classroom purposes)

You cannot afford to think of being here to receive an education; you will do much better to think of yourselves as being here to claim one. One of the dictionary definitions of the verb "to claim" is: to take as the rightful owner; to assert in the face of possible contradiction. On the other hand, "to receive" is to come into possession of; to act as receptacle or container for; to accept as authoritative or true. The difference is that between acting and being acted upon.

To claim an education is to take responsibility for yourself. Responsibility to yourself means refusing to let others do your thinking, talking and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. Responsibility to yourself means that you don't fall for shallow and easy solutions -- predigested books and ideas, bluffing at school and life instead of doing solid work. It means that you refuse to sell your talents and aspirations short, simply to avoid conflict and confrontation.

Claiming an education means that you have the right to expect your faculty to take you seriously. Many teachers trained in a racist, sexist, homophobic, elitist tradition are still handing the ideas and texts of that tradition on to students without teaching them to criticize its attitudes. Too often all of us fail to teach the most important thing, which is that clear thinking, active discussion, and excellent writing are necessary for intellectual freedom, and that these require hard work.

In order to be taken seriously, you must take yourself seriously by seeking out criticism, recognizing that the most affirming thing anyone can do for you is demand that you push yourself further, show you the range of what you can do. It also means assuming your share of responsibility for what happens in the classroom, because that affects the quality of your life.
SCHEDULE
Assignments and readings are due on the date indicated.
All Reading Homework Assignments are to be completed before the date listed.
You may work ahead, if you wish.

Week 1
Monday August 27:
Syllabus, Overview, Expectations, download Kahoot, Quizzes, Exams, PROJECT DISCUSSION (what are the building blocks for this project?), how to load MP3s in D2L

Wednesday August 29
Chapter 17
Topic: Haydn, Symphonies
Reading: pp. 338-350
Listening: NAWM 118d-119a

Friday August 31
Topic: Haydn, Quartets, Vocal Music, Begin Mozart
Reading: pp. 351-352
Listening: NAWM 120

Week 2
Monday September 3
Topic: Mozart, Instrumental Music
Reading: pp. 353-364
Listening: NAWM 121-123

Wednesday September 5
Step 1: Due Wednesday, September 5. Identify Presentation Topic.
Topic: Mozart, Opera
Reading: pp. 365-369
Listening: NAWM 124

Friday September 7
Chapter 18
Topic: Beethoven, First Period, Second Period
Reading: pp. 370-381
Listening: NAWM 125, 126

Week 3
Monday September 10
Topic: Beethoven, Third Period
Wednesday September 12

**CHOOSE TRIVIA TEAMS**

**Chapter 19**
Topic: Romantic Music
Reading: pp. 393-404
Listening: NAWM 128

Friday September 14
Topic: Schubert
Reading: pp. 404-412
Listening: NAWM 129

**Week 4**
Monday September 17
**Quiz #1 Ch. 17-18**
Topic: Robert and Clara Schumann
Reading: pp. 413-418
Listening: NAWM 132

Wednesday September 19
Topic: Mendelssohn, Chopin
Reading: pp. 418-426
Listening: NAWM 139, 134-135

Friday September 21
Topic: Berlioz
Reading: pp. 426-433
Listening: NAWM 138

**Week 5**
Monday September 24
**Chapter 20**
Topic: French Opera
Reading: pp. 434-440
Listening: NAWM 147

Wednesday September 26
Topic: Italian Opera
Reading: pp. 440-450
Listening: NAWM 152, 145

Friday September 28
Topic: Italian Opera, Verdi  
Reading: pp. 440-450  
Listening: NAWM 150

**Week 6**  
Monday October 1  
Topic: German Opera, Wagner  
Reading: pp. 450-461  
Listening: NAWM 148-149a, b

Wednesday October 3  
**Quiz #2 Ch. 19-20**

**Chapter 21**  
Topic: Liszt, Brahms  
Reading: pp. 462-475  
Listening: NAWM 136

Friday October 5  
TRIVIA, Teams 1 & 2, Chapters 17-20

**Week 7**  
Monday October 8  
**Exam #1: covering chapters 17-20, LINC lab (first floor, southeast side of library)**

Wednesday October 10  
Topic: Brahms, Tchaikovsky  
Reading: pp. 475-482  
Listening: NAWM 155, 160

Friday October 12  
**Chapter 22**  
Topic: Nationalism, Mahler, Strauss  
Reading: pp. 483-490  
Listening: NAWM 165, 158

**Week 8**  
Monday October 15  
Topic: Nationalism, Russia  
Reading: pp. 490-495  
Listening: NAWM 153

Wednesday October 17  
Topic: France  
Reading: pp. 495-497
Fri. October 19
**Quiz #3 Ch. 21-22**
Topic: Italy
Reading: pp. 497-501
Listening: NAWM 151

**Week 9**
Monday October 22
**Chapter 23**
Topic: Modern World
Reading: pp. 503-516

Wednesday October 24
Topic: Classic Modernism, Debussy, Ravel
Reading: pp. 517-524
Listening: NAWM 167, 168

Friday October 26
**Chapter 24**
Topic: American Vernacular Music
Reading: pp. 533-544
Listening: NAWM 163, 164, 198

**Week 10**
Monday October 29
Topic: Modernism and National Traditions
Reading: pp. 524-532
Listening: NAWM 170, 171

Wednesday October 31
**Chapter 25**
Topic: The Jazz Age, Schoenberg, Berg, Webern
Reading: pp. 544-565
Listening: NAWM 181-183, 172, 174

Friday November 2
**Quiz #4 Ch. 23-24**

**Ch. 23-24 Listening:**
1. Claude Debussy: Nocturnes: No. 1, Nuages
3. Bessie Smith: Back Water Blues
4. Duke Ellington: Cotton Tail
5. George Gershwin: I Got Rhythm, from Girl Crazy
Week 11
Monday November 5
TRIVIA, teams 3 & 4

Wednesday November 7 (NATS)
Exam #2 covering chapters 21-24, Library 215, LINC lab (first floor, southeast side of library)

Friday November 9
NO CLASS – SFWWQ TOUR

Week 12
Monday November 12
Topic: Bartok, Ives
Reading: pp. 574-585
Listening: NAWM 179

Wednesday November 14
Chapter 26
Topic: Music between the Two World Wars, France, Germany
Reading: pp. 586-592
Listening: NAWM 185, 187

Friday November 16
Topic: Music between the Two World Wars, Soviet Union
Reading: pp. 592-597
Listening: NAWM 188, 189

Week 13
Monday November 26
Topic: Music between the Two World Wars, Americas
Reading: pp. 597-607
Listening: NAWM 190, 195

Wednesday November 28
Quiz #5 Ch. 25-26
Ch. 25-26 Listening:
1. Arnold Schoenberg: Pierrot lunaire, Op. 21
2. Béla Bartók: Music for Strings, Percussion and Celesta: Third movement, Adagio
3. Igor Stravinsky: The Rite of Spring
5. Aaron Copland: Appalachian Spring, Excerpt with Variations on 'Tis the Gift to Be Simple
6. Heitor Villa-Lobos: Bachianas brasileiras No. 5: No. 1, Aria (Cantilena)

Friday November 30

Chapter 27
Topic: The Changing World of Postwar Music
Reading: pp. 608-614
Listening: NAWM 181, 197, 201, 200

Week 14
Monday December 3
Quiz #6 Ch. 27
Listening:
1. Messiaen: Quartet for the End of Time
2. John Cage: Sonatas and Interludes: Sonata V

Topic: The Avant-Garde
Reading: pp. 614-618
Listening: NAWM 203

Wednesday December 5
TRIVIA TEAMS 5 & 6

Friday December 7
Exam #3 covering chapters 25-27, Library 215, LINC lab (first floor, southeast side of library)
(Ring Dip Day)

Monday, December 10, 8 AM - noon, LINC lab (first floor, southeast side of library)
FINAL EXAM, covering chapters 17-27

https://www.wikihow.com/Do-a-Presentation-in-Class

https://www.prospects.ac.uk/applying-for-university/university-life/6-steps-to-a-successful-presentation


https://www.wikihow.com/Give-an-Excellent-Presentation-(College-Students)
http://tutorials.istudy.psu.edu/oralpresentations/oralpresentations3.html

**Course Engagement Rubric**

The course instructor and course monitor will use the following rubric to evaluate your engagement in the course. Although course engagement is not counted as part of your grade, it is an important aspect of the learning process of any course.

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<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
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<tr>
<td><strong>Course Engagement</strong></td>
<td>The student has provided thoughtful questions or answers for approximately 3 reading or lecture quizzes.</td>
<td>The student has provided thoughtful questions or answers for approximately 2 reading or lecture quizzes.</td>
<td>The student has provided thoughtful questions or answers for approximately 1 reading or lecture quiz.</td>
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<td><strong>Attentiveness</strong></td>
<td>The student demonstrates excellent focus on lecture content and takes careful notes using provided lecture materials.</td>
<td>The student demonstrates good focus on lecture content and takes careful notes.</td>
<td>The student demonstrates adequate focus on lecture content and takes some notes.</td>
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<td><strong>In Class Behavior</strong></td>
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<td>The student always demonstrates respectful behavior conducive to the learning environment, and encourages this behavior in others.</td>
<td>The student usually demonstrates respectful behavior conducive to the learning environment, and encourages this behavior in others.</td>
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<td><strong>Level of Engagement</strong></td>
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<td>The student generally demonstrates preparation for class and knowledge of course material by asking thoughtful questions about lecture, reading, or listening materials, providing well-considered answers to questions posed in class, and engaging in discussion of course</td>
<td>The student sometimes demonstrates preparation for class and knowledge of course material by asking thoughtful questions about lecture, reading, or listening materials, providing well-considered answers to questions posed in class, and engaging in discussion of course</td>
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<td>Material when appropriate.</td>
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<td>CH 17 LQ Joseph Haydn: String Quartet in E-flat Major, O (The Joke), Hob. II: 38 p. 33, No. 2</td>
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<td>CH 17 LQ Joseph Haydn: Symphony No. 88 in G Major, Hob. 1:88</td>
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<td>CH 17 LQ Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro</td>
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<td>CH 17 LQ Wolfgang Amadeus Mozart: Don Giovanni: Act I</td>
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<td>CH 18 LQ Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica): First movement, Allegro con brio</td>
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<td>CH 18 LQ Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131</td>
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<td>CH 19 LQ Franz Schubert: Gretchen am Spinnrade, D. 118</td>
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<td>CH 19 LQ Franz Schubert: Winterreise, D. 911, No. 5: Der Lindenbaum</td>
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<td>CH 19 LQ Robert Schumann: Dichterliebe, Op. 48, No. 1: Im wunderschönen Monat Mai</td>
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<td>CH 19 LQ Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1</td>
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<td>CH 19 LQ Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2</td>
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<td>CH 19 LQ Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante</td>
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<td>CH 19 LQ Hector Berlioz: Symphonie fantastique: Fifth movement, &quot;Dream of a Witches' Sabbath&quot;</td>
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<td>CH 20 LQ Giuseppe Verdi: La traviata, Act III, Scena and Duet</td>
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<td>CH 20 LQ Gioachino Rossini: Il barbiere di Siviglia: Act I, No. 7: Una voce poco fa</td>
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<td>CH 21 LQ Franz Liszt: Trois études de concert, No. 3: Un sospiro</td>
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<td>CH 21 LQ Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement</td>
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<td>CH 22 LQ Richard Strauss: Don Quixote, Op. 35: Themes and Variations 1-2</td>
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<td>CH 22 LQ Gustav Mahler: Kindertotenlieder No. 1, Nun will die Sonn' so hell aufgeh'n</td>
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<td>CH 23 LQ Alexander Scriabin: Vers la flamme, Op. 72</td>
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<td>CH 23 LQ Claude Debussy: Nocturnes: No. 1, Nuages</td>
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<td>CH 24 LQ Bessie Smith: Back Water Blues</td>
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<td>CH 24 LQ Duke Ellington: Cotton Tail</td>
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<td>CH 24 LQ George Gershwin: I Got Rhythm, from Girl Crazy</td>
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<td>CH 24 LQ King Oliver: West End Blues</td>
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<td>CH 25 LQ Béla Bartók: Music for Strings, Percussion and Celesta: Third movement, Adagio</td>
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<td>CH 25 LQ Igor Stravinsky: The Rite of Spring: Excerpts</td>
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<td>CH 26 LQ Aaron Copland: Appalachian Spring, Excerpt with Variations on 'Tis the Gift to Be Simple</td>
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CH 27 LQ Olivier Messiaen: Quartet for the End of Time: First movement, Liturgie de cristal
CH 27 LQ John Cage: Sonatas and Interludes: Sonata V