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

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:  
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:

1st absence = no penalty
2nd absence = 5 points off your final grade
3rd absence = 10 points off your final grade
4th absence = 10 points off your final grade
5th 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 I take attendance I 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, papers:
- Late assignments will not be accepted without penalty.
- Late assignments will not be accepted without penalty.
- Late papers: a letter grade will be subtracted for every day a paper is late (Saturdays and Sundays count: if you submit a paper on Monday after a Friday due date, three letter grades will be subtracted from your paper grade.)
- 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. The quizzes will test primarily your listening and recognition skills of the musical examples in NAWM, but occasionally also terminology and music historical concepts.
- 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:
- 6 Steps culminating in Final Project plus Trivia = 35%
  - Steps 1-5 = 5% each
  - Step 6 = 10%
- Trivia = 5%
- 6 Quizzes (lowest one dropped) = 10%
- 3 Midterm exams (10%) each = 30%
- Cumulative final exam = 15%
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 papers or 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 paper without giving the author due credit.
Please read the complete policy at 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 the term paper(s) 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 laptop 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.

***

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

This term, you will complete a research paper. **Due APRIL 13.**

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. Please submit your topic for approval by DATE, three weeks before the paper is due.

Biographical information about composers should be kept to a minimum. Please compose a **three to five page paper** (roughly 750-1000 words) on your chosen topic. The paper 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 ten sources of various types in the preparation and composition of this paper. At least one source must be a hard copy source such as a book or a paper journal article. Your paper must present information extrapolated from all of these sources and must be written in a coherent manner.
Purpose: The purpose of this paper 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 paper 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 February 5, in class. Identify Paper Topic.
Submit your name and paper topic to your D2L drop box.

Step 2: Due February 23. Submit bibliography.
Submit in the D2L drop box. Please create a research bibliography pertaining to your research topic that contains at least twelve sources. Five of these must be sources in hard copy. The other seven may be electronic. 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. You must submit a bibliography of at least twelve sources into the D2L drop box designated.

Step 3 & 4: Due April 4.
Step 3: Draft.
Submit in the D2L drop box.
Step 4: Submit to OWL
https://docs.google.com/forms/d/1ZPuAT6IgF-8zKqpymS9KfYJ1CGREpD5Kb9hg4PjD3DI/viewform?edit_requested=true
Style Guide from the AARC: http://libguides.sfasu.edu/aarc/formref/

Step 5: Due April 9. SUBMIT PAPER through the designated D2L drop box and bring a paper copy to class. Peer Review November 13.

A note from OWL/AARC:

1) The OWL is now inside D2L. Instructors can’t see the OWL for programming reasons, but students see it as one of their classes in the Select a course... pull-down menu at the top of the page. Now the OWL is essentially a dropbox inside a course shell that works like any other dropbox. There are detailed instructions provided.

The OWL provides an overview of paper structure and type of grammar errors present. We check citations, but we can’t check for plagiarism and we don’t point out every error.

2) We now offer Weekly Appts. by paper if a student wants more support. Students can sign up to brainstorm, revise, and review their papers over a minimum of 3 weeks. Since the paper’s due
Nov. 10, your students should sign up for 3 weeks in Oct. They should sign up as soon as they can on 9/8 as appointments will go fast! - sfasu.edu/aarc

3) Our system only allows up to about 2 pages of text. What the student can do is break their paper into separate submissions and load more than one. Just leave us a note that we need to look for however many subs instead of just one.

4) We'll review for clarity and coherence and types of error. We don't proofread for every error. We can check for proper citation format on any fact, figure, or idea we see, but not for plagiarism. We also can't check overall layout, margins, etc.

5) We’re available for follow-up at the Walk-in Tables M-Thurs, 4-8 pm and Sun, 4-6 pm.

A note on Peer Review.
Each student in class will learn valuable lessons about proofreading and editing through conducting a peer review of a classmate’s paper. You will be provided with a paper copy of a classmate’s paper to evaluate and a form upon which to submit your evaluation. Please offer feedback about grammar and typographical errors, organization, appropriate content, and writing style. Please provide your feedback to me and to your classmate through the E-Mail feature within the D2L system, sending a copy of your message to me and to your classmate.

Utilizing at least eight sources, three of which must be in paper format, study your chosen topic. Please write an individual paper of three to five pages (roughly 750-1000 words) in which you express your own opinion, based on the results of your research, on your topic. After an introduction, begin the body of your paper by summarizing your research on the piece you have chosen. Then, proceed to the opinion portion of the paper, demonstrating how what you have learned in your study has influenced you.

Each student in class will learn valuable lessons about proofreading and editing through conducting a peer review of a classmate’s paper. You will be provided with a paper copy of a classmate’s paper to evaluate and a form upon which to submit your evaluation. Please offer feedback about grammar and typographical errors, organization, appropriate content, and writing style. Please provide your feedback to me and to your classmate through the E-Mail feature within the D2L system, sending a copy of your message to me and to your classmate.

Step 6: Due April 13. SUBMIT PAPER
Using the D2L drop box and hard copy. Please submit the final draft of your revised paper by 5:00 PM. Please correct errors according to my feedback and to the feedback of your peer reviewer.

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 paper 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 footnotes 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.

**TRIVIA Resources**
- download Kahoots (iphone app), [https://getkahoot.com/](https://getkahoot.com/)
- [https://jeopardylabs.com/](https://jeopardylabs.com/)
- [https://jeopardylabs.com/play/music-history-team-jeopardy7](https://jeopardylabs.com/play/music-history-team-jeopardy7)
- [https://flipquiz.me/](https://flipquiz.me/)

***
**Due April 13. Suggested Paper Topics.**

<table>
<thead>
<tr>
<th>The Early Symphony</th>
<th>Mozart Symphonies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Haydn Symphonies</td>
<td>Development of the Piano Concerto</td>
</tr>
<tr>
<td>Sonata Form</td>
<td>Solo Instrumental Concerto</td>
</tr>
<tr>
<td>Beethoven Symphonies</td>
<td>Beethoven and the Piano</td>
</tr>
<tr>
<td>Piano as a virtuosic instrument</td>
<td>Liszt and the Piano</td>
</tr>
<tr>
<td>The Development of the Lied</td>
<td>The Development of the Song Cycle</td>
</tr>
<tr>
<td>Programmatic Music</td>
<td>The Tone Poem</td>
</tr>
<tr>
<td>The Leitmotif</td>
<td>Brahms absolute music</td>
</tr>
<tr>
<td>Chance music</td>
<td>The three-part aria</td>
</tr>
<tr>
<td>The two-part aria</td>
<td>Reform Opera</td>
</tr>
<tr>
<td>Minimalism</td>
<td>Dodecaphonic serialism</td>
</tr>
<tr>
<td>Atonality</td>
<td>Nationalism</td>
</tr>
<tr>
<td>The Mighty Five</td>
<td>Les Six</td>
</tr>
<tr>
<td>Impressionism</td>
<td>Expressionism</td>
</tr>
<tr>
<td>The Mystic Chord</td>
<td>The Futurists</td>
</tr>
<tr>
<td>Electronic music</td>
<td>Musique concrete</td>
</tr>
<tr>
<td>Acousmatic music</td>
<td>Suggest a topic</td>
</tr>
</tbody>
</table>

***

**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 papers through the dropbox tool in D2L. However, you may wish to send me drafts or other documents. Please note the following guidelines for submitting papers as attachments:
In terms of content and form, please prepare your electronic papers as though you were submitting them in hard copy. When printed, they should look like papers. Papers submitted electronically are no less formal in either content or writing style, and all expectations of page-length and margins outlined in paper assignments apply to them.

1. Please prepare to submit your electronic paper in one of the following formats: MS Word or RTF (Rich Text Format). Most word processors support these formats. Some programs, such as Appleworks, or Clarisworks 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 paper, and your name. Here is an example “Joe Student Mhl346 bibliography paper” Papers with inadequate subject or attachment labels will not be accepted.

If you have any questions or concerns about submitting your electronic papers, please ask me, Dr. Goodhew, for clarification. It is better to submit papers 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 paper. Please feel free to send me a practice attachment if you would like to check the status of your e-mail program or word processor.

All electronic papers should be sent to Dr. Goodhew at the following e-mail address:
rommlg@sfasu.edu.

***

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 NAWM listening numbers will be announced in class.
All Reading Homework Assignments are to be completed before the date listed.
You may work ahead, if you wish.

Week 1
Wednesday January 17: Syllabus, Overview, Expectations, download Kahoot, Kathy Bryson from OWL/AARC

Friday January 19
Chapter 17
Topic: Haydn, Symphonies
Reading: pp. 338-350
Listening: NAWM 118d-119a

Week 2
Monday January 22
Topic: Haydn, Quartets, Vocal Music, Begin Mozart
Reading: pp. 351-352
Listening: NAWM 120

Wednesday January 24
Topic: Mozart, Instrumental Music
Reading: pp. 353-364
Listening: NAWM 121-123

Friday January 26
Topic: Mozart, Opera
Reading: pp. 365-369
Listening: NAWM 124

Week 3
Monday January 29
Quiz #1 Ch. 17-18
Topic: Beethoven, First Period
Reading: pp. 370-374
Listening: NAWM 125

Wednesday January 31
Topic: Beethoven, Second Period
Reading: pp. 375-381
Listening: NAWM 126
Friday February 2

CHOOSE TRIVIA TEAMS
Topic: Beethoven, Third Period
Reading: pp. 381-389
Listening: NAWM 127

Week 4
Monday February 5
Due: Paper Project Step 1: Identify Paper Topic.

Chapter 19-20
Topic: Romantic Music
Reading: pp. 393-404
Listening: NAWM 128

Wednesday February 7
Topic: Schubert
Reading: pp. 404-412
Listening: NAWM 129

Friday February 9
Quiz #2 Ch. 19-20
Topic: Robert and Clara Schumann
Reading: pp. 413-418
Listening: NAWM 132

Week 5
Monday February 12
TRIVIA Groups 1 & 2

Wednesday February 14
TMEA-NO CLASS

Friday February 16
TMEA-NO CLASS

Week 6
Monday February 19
Exam #1: covering chapters 17-20, Library 215, Info Lab 2

Wednesday, February 21
Topic: Mendelssohn, Chopin
Reading: pp. 418-426
Listening: NAWM 139, 134-135
Friday February 23

**Due: Paper Project Step 2: Submit bibliography.**

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

**Week 7**

Monday February 26

**Chapter 20**
Topic: French Opera
Reading: pp. 434-440
Listening: NAWM 147

Wednesday February 28
Topic: Italian Opera, Verdi
Reading: pp. 440-450
Listening: NAWM 150, 152, 145

Friday March 2

**Quiz #3 Ch. 21-22**

**Chapter 21**
Topic: German Opera, Wagner
Reading: pp. 450-461
Listening: NAWM 148-149a, b

**Week 8**

Monday March 5
Topic: Liszt, Brahms
Reading: pp. 462-475
Listening: NAWM 136

Wednesday March 7
Topic: Brahms, Tchaikovsky
Reading: pp. 475-482
Listening: NAWM 155, 160

Fri. March 9

**Chapter 22**
Topic: Nationalism, Mahler, Strauss
Reading: pp. 483-490
Listening: NAWM 165, 158
Week 9
Monday March 19
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

Topic: Nationalism, Russia
Reading: pp. 490-495
Listening: NAWM 153
Topic: France
Reading: pp. 495-497

Wednesday March 21
TRIVIA Groups 3 & 4

Friday March 23
Exam #2 covering chapters 21-24, Library 215, Info Lab 2

Week 10
Monday March 26
Chapter 23
Topic: Modern World
Reading: pp. 503-516

Wednesday March 28
Topic: Classic Modernism, Debussy, Ravel
Reading: pp. 517-524
Listening: NAWM 167, 168

Friday March 30
Easter Break

Week 11
Monday April 2
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)

Topic: Modernism and National Traditions
Reading: pp. 524-532
Listening: NAWM 170, 171

Wednesday April 4
Due: Step 3 & 4:
   Step 3: Draft.
Submit in the D2L drop box.
   Step 4: Submit to OWL
https://docs.google.com/forms/d/1ZPuAT61gF-8zKqpymS9KfYJ1CGREpD5Kb9hg4PjD3Dl/viewform?edit_requested=true

   Style Guide from the AARC: http://libguides.sfasu.edu/aarc/formref/

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

Friday April 6
Chapter 25
Topic: The Jazz Age, Schoenberg, Berg, Webern
Reading: pp.544-565
Listening: NAWM 181-183, 172, 174

Week 12
Monday April 9
Due: Step 5: Submit your individual paper through the designated D2L drop box
Topic: Stravinsky
Reading: pp. 566-574
Listening: NAWM 176

Wednesday April 11
Topic: Bartok, Ives
Reading: pp. 574-585
Listening: NAWM 179

Friday April 13
Due: Step 6: PAPER DUE
Chapter 26
Topic: Music between the Two World Wars, France, Germany
Reading: pp. 586-592
Listening: NAWM 185, 187
Week 13
Monday April 16
Chapter 26
Topic: Music between the Two World Wars, Soviet Union
Reading: pp. 592-597
Listening: NAWM 188, 189

Wednesday April 18
Week 14
Friday April 20
Topic: Music between the Two World Wars, Americas
Reading: pp. 597-607
Listening: NAWM 190, 195

Monday April 23
Quiz #6 Ch. 27
Listening:
1. Messiaen: Quartet for the End of Time
2. John Cage: Sonatas and Interludes: Sonata V
Chapter 27
Topic: The Changing World of Postwar Music
Reading: pp. 608-614
Listening: NAWM 181, 197, 201, 200

Wednesday April 25
Topic: The Avant-Garde
Reading: pp. 614-618
Listening: NAWM 203

Friday April 27
Topic: Serial and Nonserial Complexity
Reading: pp. 618-622
Listening: NAWM 218

Week 15
Monday April 30
Topic: New Sounds and Textures
Reading: pp. 622-629
Listening: NAWM 206

Wednesday May 2
TRIVIA Groups 5 & 6
Friday May 4
Exam #3 covering chapters 25-27, Library 215, Info Lab 2

Monday, May 7, Library 215, Info Lab 2
FINAL EXAM, covering chapters 17-27
9 AM-12:30 PM
# 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.

<table>
<thead>
<tr>
<th></th>
<th>3 points</th>
<th>2 points</th>
<th>1 point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Daily Quizzes</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>
</tr>
<tr>
<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>
</tr>
<tr>
<td><strong>In Class Behavior</strong></td>
<td>--</td>
<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>
</tr>
<tr>
<td><strong>Level of Engagement</strong></td>
<td>--</td>
<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 material when appropriate.</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 material when appropriate.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>material when appropriate.</td>
<td></td>
</tr>
</tbody>
</table>