Music Literature  
MHL 245  
Course Information

INSTRUCTOR INFORMATION

Instructor: Dr. Abby Yeakle Held  
Preferred name*: Dr. Held  
Pronouns: she/her/hers  
Email: helday@sfasu.edu (NOT D2L)  
Office Location: Wright Music Building, 266A  
Office Hours: By Appointment Only

COURSE DETAILS

Course Title: Music Literature  
Course Number: MHL 245 section 001  
Credit Hours: 3  
Final Examination: 12/10 8:00-10:00  
Classroom Location: Wright Music Building, Room 160  
Days & Times: TR 9:30-10:45 am

Getting ready:
- Recommended CDs: accompanying CD set to the above  

COURSE OVERVIEW

Course Description:
Study of music literature and stylistic characteristics associated with the principal performance genres. The course includes substantial listening activities, tools for studying music history, bibliographic and Internet sources, and (possibly) an introduction to world music. A background in music and knowing how to read music notation are required. The course may be taken for Honors credit.

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

1) Students will learn to understand and identify characteristics and principles important to each of the six musical periods discussed in the course.
2) Students will learn to identify the most important scholarly questions associated with the various periods of music history.
3) Students will learn to identify and analyze representative works from each period of the Western art music canon.
4) 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 400 level.
5) 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.

**INSTRUCTOR POLICIES**

**Communication:**
Any and all communication with the instructor must be directed to helday@sfasu.edu. Do NOT email through the D2L platform. Observe email etiquette with a proper greeting/closing and full sentences in between. Please also allow 24 hours for a response before emailing again.

**Attendance:**
The student is allowed a total of three free absences without penalty. The fourth absence will result in losing half a letter, and a fifth absence will result in losing the remainder of that letter. Should the student acquire 6 absences, the instructor will strongly recommend dropping.

**Due Dates:**
Anything that assigned for this class will always be due on the first class meeting of the week for which they are listed due. D2L work should be completed before the start of class time, and physical work should be ready to turn in directly at the start of class time regardless of your attendance or timeliness. If you know you'll be late or absent, then you must turn in the assignment ahead of time physically or via email.

**Electronic devices:**
- Devices on silent.
- Computers and Tablets: front and back rows only.
- Cell Phones: Out of sight, unless playing Kahoot!-ing as a class.
- Violations of these rules will result in a warning. If you must be asked again during that class meeting, I will kindly ask that you dismiss yourself from class.

**Make-up Exams and Quizzes:**
Make-ups are only allowed in advance. If you know you have a conflict with a quiz or exam date, then you must email two weeks in advance to request an alternative time.

**Late Work:**
No such thing. Late work is never accepted.

**Pop Quizzes:**
The instructor has the ability to give pop quizzes at any time to evaluate your progress.
GRADING AND COURSE COMPONENTS

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<thead>
<tr>
<th>Grading Category</th>
<th>Details</th>
<th>% of Final Total Grade</th>
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<tbody>
<tr>
<td>Homework</td>
<td>Homework Quizzes on D2L</td>
<td>10%</td>
</tr>
<tr>
<td>Research Assignments</td>
<td>Research Assignments 1-4</td>
<td>35%</td>
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<tr>
<td>Transformation Assignment</td>
<td>Group Assignment</td>
<td>10%</td>
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<tr>
<td>Quizzes</td>
<td>4 Quizzes, lowest dropped (3 recorded=10% each)</td>
<td>30%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>Cumulative course content</td>
<td>15%</td>
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<tr>
<td>Total Grade</td>
<td></td>
<td>100%</td>
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Letter Grade Assignment:

‘A’ = 90%-100%, ‘B’ = 80%-89%, ‘C’ = 70%-79%, ‘D’=60%-69%, ‘F’ = 0%-59%.

A minimum grade of ‘C’ is required to advance in the School of Music’s music history course sequence.

Homework:
There will be Homework Quizzes and short writing assignments given throughout the semester designed to prepare you for your in-class Quizzes. They will be done outside of class time on D2L. Grades for these assignments will be evenly distributed across 10% of your final grade.

Research Assignments (1-4)
There are four research assignments totaling 30% of the total grade. Students are strongly encouraged to visit the AARC at least one week prior to writing assignment due dates. Most students do not receive A’s on writing assignments due to writing them at the last minute, not proofreading, and submitting papers with many grammatical problems.

1. Writing Handbook Quiz (5%):
   Complete the Writing Handbook Quiz. The answers for each question are located in the required course-pack, A Handbook for Writing, which is available in the bookstore. The questions cover a range of issue related to research, writing, and documentation. Mastery of research, writing and documentation is necessary for all future writing assignments. This assignment will be completed on D2L as the Writing Handbook Quiz. Due Week 2.

   The purpose of this assignment is to introduce you to the basics of documentation, proper grammar, guidelines for researching topics in music, and also to provide a writing style guideline for writing about music.

2. Annotated Bibliography Assignment (7.5%):
   Select a composer from the MHL 245 Composer Bank to research. At a minimum, the student is expected to have five resources comprised of the following: one Grove Music Online article, two books, one journal article, and one electronic resource.

   Prepare an annotated bibliography (see A Handbook for Writing). Entries should begin with the bibliographic citation of the source, followed by a paragraph summary or the source, and closed with properly inserted footnote and its citation. The summary should include a description of the source’s contents, as well the specific value of the source in the context of your future report. Conclude the assignment with a full bibliography. Please consult A Handbook for Writing in order to complete this assignment. Assignments with improperly
formatted footnotes and bibliographies will not be accepted. Submit finished work in the D2L Dropbox folder. **Due Week 6.**

The purpose of this assignment is to provide an introduction to researching topics in music and to introduce you to the proper protocols for documentation.

3. **Writing Outline (7.5%)**:

In preparation of your Composer Report, create a Writing Outline to begin organizing your thoughts and research. This Writing Outline will develop into your Composer Report. This assignment should begin with a fully realized introduction paragraph containing your thesis statement, followed by a detailed outline of the topics and discussions you’ll cover in your composer report as it pertains to your current state of research. Your outline should show where and how you’ll include information from your sources (cite properly). **Due Week 9.**

This assignment is intended to develop your writing skills by practicing on helpful drafting techniques. Creating a Writing Outline will allow the instructor to provide guidance and feedback on your research and writing skills.

4. **Composer Report (15%)**:

Utilizing your research from the previous assignments, write a composer report of 500 to 750 words in length, typed with Microsoft Word, double-spaced, and using 12-point font with one-inch margins. The report should include a brief biographical overview followed by an examination of the composer’s importance to the development of music and/or a discussion of a particularly important example of the composer’s work. Submit finished work in the D2L Dropbox folder. **Due Week 12.**

This assignment is designed to help you synthesize research and then clearly communicate salient information in an engaging way.

**Melody Transformation Group Assignment (10%) (for university assessment)**

Groups of five will choose a simple melody to transform based on the musical characteristics of each musical era, and perform a chronological medley using any combination of instruments and/or voices as appropriate. Each student will evaluate themselves and their group members using the Teamwork Worksheet. The composite grade for the assignment will be split between performance quality and presentation creativity and thoroughness. **Due final class meeting.**

**Quizzes:**

There are four unit Quizzes throughout the semester. The lowest of the four quizzes will be dropped and the remaining three quizzes will account for 30% of the total grade. These unit Quizzes will be taken in class, and the student is must provide their own Green Scantron (form 882-E) + pencil. Each unit Quiz will include listening questions, multiple choice, and long essay questions. **Weeks 4, 7, 10, & 13.**

**Final Exam:**

The Final Exam is cumulative in nature, and counts for 15% of the grade. The student must bring a Green Scantrons (form 882-E) + pencil.
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<tr>
<th>Date</th>
<th>Preparation/Assignment Due</th>
<th>Class Meeting Objectives</th>
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<tbody>
<tr>
<td><strong>WEEK 1</strong></td>
<td></td>
<td><strong>Course Introduction &amp; Early Music</strong></td>
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|        | Ch. 5-6: Reading, Listening | Course Introduction & 5) Musical Form/Style  
                      |                            | 6) The Middle Ages |
| **WEEK 2** |                            | **Early Music & Baroque** |
|        | Ch. 7-9: Reading, Listening, & Ch. 7: D2L Quiz  
                      |                            | 7) The Renaissance  
                      | RA 1: Writing Handbook Quiz | 8) The Early Baroque & 9) Prelude: The Late Baroque |
| **WEEK 3** |                            | **Baroque** |
|        | Ch. 10: Reading, Listening, & Ch. 10: D2L Quiz  
                      |                            | 10) Baroque Instrumental Music  
                      |                            | LIBRARY DAY 9/12 |
| **WEEK 4** |                            |                        |
|        | Ch. 11-12: Reading, Listening, & Ch. 11: D2L Quiz  
                      |                            | 11) Baroque Vocal Music  
                      |                            | *Quiz 1* & 12) Prelude: Music and the Enlightenment |
| **WEEK 5** |                            | **Classical Era** |
|        | Ch. 12-13: Reading, Listening, & Ch. 13: D2L Quiz  
                      |                            | 13) The Symphony |
| **WEEK 6** |                            |                        |
|        | Ch. 14: Reading, Listening, & Ch. 14: D2L Quiz  
                      |                            | 14) Other Classical Genres  
                      | RA 2: Annotated Bibliography |
| **WEEK 7** |                            |                        |
|        | Ch. 15: Reading, Listening, & Ch. 15: D2L Quiz  
                      |                            | 15) Beethoven  
                      |                            | *Quiz 2* & 16) Prelude: Music After Beethoven |
| **WEEK 8** |                            | **Romantic Era** |
|        | Ch. 16-17: Reading, Listening, & Ch. 17: D2L Quiz  
<pre><code>                  |                            | 17) The Early Romantics |
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<tr>
<td>WEEK 9</td>
<td>Ch. 19: Reading, Listening, RA 3: Writing Outline</td>
<td>19) The Late Romantics</td>
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<td>WEEK 10</td>
<td>* Ch. 18: Reading, Listening, &amp; Ch. 18: D2L Quiz</td>
<td>18) Romantic Opera <em>Quiz 3</em> &amp; 20) Prelude: Music and Modernism</td>
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<td>WEEK 11</td>
<td>Ch. 20-21: Reading, Listening, &amp; Ch. 21: D2L Quiz</td>
<td>20th Century and Beyond 21) Early Modernism</td>
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<td>WEEK 12</td>
<td>Ch. 22: Reading, Listening, RA 4: Composer Report</td>
<td>22) Modernism Between the Wars</td>
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<td>WEEK 13</td>
<td>* Ch. 23: Reading, Listening, &amp; Ch. 23: D2L Quiz</td>
<td>23) Late 20th Century <em>Quiz 4</em> &amp; Group Work Time</td>
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<td>*Summary and Review</td>
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<td>WEEK 15</td>
<td>Study Guide</td>
<td>Summarizing Topics, Review for Final Transformation Assignment Last Class Day</td>
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<td>Transformation Assignment</td>
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<tr>
<td>WEEK 16</td>
<td>Study for Final Exam</td>
<td>Final Exam: Tuesday December 10th 8:00-10:00</td>
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**Syllabus Disclaimer**

It is the instructor's right to modify the class schedule when necessary and cover course topics as he/she feels is necessary to meet the learning outcomes; therefore this syllabus is subject to change.
UNIVERSITY POLICIES

Academic Integrity
Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

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](http://www.sfasu.edu/policies/academic_integrity.asp)

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.

Students with Disabilities
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, and 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. For additional information, go to [http://www.sfasu.edu/disabilityservices](http://www.sfasu.edu/disabilityservices)