Music History Survey Part II: The 18th-Century through the Present
MHL 346.001/002 – Spring 2020

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: 22148; 3 credit hours
Location and Time: Room Music 152, MWF 11:00 - 11:50 AM
CRN: 24501; 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: http://www.sfasu.edu/policies/class-attendance-and-excused-absence-6.7.pdf

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:

- 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 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.

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

TWENTY MINUTES TOTAL (not longer, not shorter). Please choose a topic FROM THE MHL 346 SYLLABUS 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, 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.
You can include a small Kahoot Quiz at the end of your presentation for review purposes. You can also use questions from the quizzes for the Kahoot.

**Step 1: DUE Wednesday January 29, 2020. Identify Presentation Topic.**
Submit your name and presentation topic to your D2L drop box. PLEASE HAVE YOUR SUBJECT LINE LOOK LIKE THIS: YOUR TOPIC, DATE, YOUR NAME. Ex: Tchaikovsky, NAWM 160, March 16th, Penelope Grace.

**Step 2: DUE Wednesday January 29, 2020. Submit bibliography AND footnotes.**
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 Wednesday January 29, 2020. 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/1ZPuAT6IgF-8zKqpymS9KfYJ1CGREpD5Kb9hg4PjD3D1/viewform?edit_requested=true

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

**Step 4: Due Wednesday February 5, 2020. Proof of one-on-one Peer Review.** Your partner will be assigned. SUBMIT A 5 minute VIDEO of proof of your work together (YouTube link).

**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 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.

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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 presentation”. 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.

Course Description, Credit Hours, and Time Requirement
MHL 346 “Music History Survey Part II: The 18th-Century through the Present” (3 credits) typically meets three times each week (Monday/Wednesday/Friday) in 50-minute segments for 15 weeks, and also meets for a 2-hour final examination. Students have significant weekly reading assignments, are expected to take regular reading quizzes and a final examination, are required to make a major class presentation in which they interpret key information from the literature. These activities average at a minimum 6 hours of work each week to prepare outside of classroom hours.
**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**
Wednesday January 15
Syllabus, Overview, Expectations, download Kahoot, Quizzes, Exams, PROJECT DISCUSSION (what are the building blocks for this project?), how to load MP3s in D2L

Friday January 17
**Chapter 17**
Topic: Haydn, Symphonies
Reading: pp. 338-350
Listening: NAWM 118d (St. Q.)-119a (Symphony)

**Week 2**
Wednesday January 22
Topic: Haydn, Quartets, Vocal Music, Begin Mozart
Reading: pp. 351-352
Listening: NAWM 120 (Creation)

Friday January 24
PRESENTATION WORKSHOP - BRING LAPTOP OR PHONE, you will be assigned a research topic

**Week 3**
Monday January 27 - MEET IN LIBRARY FOR CLASS - BRING RESEARCH MATERIALS/COMPUTER
PRESENTATION WORKSHOP - BRING LAPTOP OR PHONE
Research Materials in library, build reference, bibliography and footnotes, peer-to-peer reviewers will be assigned
Example Presenters

Wednesday January 29 - MEET IN LIBRARY FOR CLASS - BRING RESEARCH MATERIALS/COMPUTER
PRESENTATION WORKSHOP - BRING LAPTOP OR PHONE
Research Materials in library, build reference, bibliography and footnotes, peer-to-peer reviewers will be assigned
Example Presenters

*DUE TODAY:*
Step 1: Identify Presentation Topic.
Step 2: Submit bibliography AND footnotes.
Step 3: Powerpoint with footnotes.
Friday January 31  
Topic: Mozart, Instrumental Music  
Reading: pp. 353-364  
Listening: NAWM 121 (Piano Sonata), 122 (Piano Concerto), 123 (Symphony)  

Week 4  
Monday February 3  
**CHOOSE TRIVIA TEAMS**  
**Chapter 18**  
Topic: Mozart, Opera  
Reading: pp. 365-369  
Listening: NAWM 124 (Don Giovanni)  

Wednesday February 5  
Topic: Beethoven, First Period, Second Period  
Reading: pp. 370-381  
Listening: NAWM 125 (Pno, Sonata), 126 (Symphony #3)  

**DUE TODAY:**  
**Step 4: Peer-Peer Review**  

Friday February 7  
Topic: Beethoven, Third Period  
Reading: pp. 381-389  
Listening: NAWM 127 (St. Q)  

Week 5  
Monday February 10  
**Chapter 19**  
Topic: Romantic Music, Schubert  
Reading: pp. 393-412  
Listening: NAWM 128 (Gretchen), 129 (Winterreise)  

Wednesday February 12  
Topic: Robert and Clara Schumann  
Reading: pp. 413-418  
Listening: NAWM 132 (Carnaval)  

Friday February 14  
**Quiz #1 Ch. 17-18**  
Topic: Mendelssohn, Chopin  
Reading: pp. 418-426  
Listening: NAWM 139 (Mendelssohn Vln. Concerto), 134-135 (Chopin)
Week 6  
Monday February 17  
Topic: Berlioz  
Reading: pp. 426-433  
Listening: NAWM 138 (Berlioz)

Wednesday February 19  
**Chapter 20**  
Topic: French Opera  
Reading: pp. 434-440  
Listening: NAWM 147 (Meyerbeer)

Friday February 21  
Topic: Italian Opera  
Reading: pp. 440-450  
Listening: NAWM 152 (Bizet), 145 (Rossini)

Week 7  
Monday February 24  
Topic: Italian Opera, Verdi  
Reading: pp. 440-450  
Listening: NAWM 150 (La Traviata)

Wednesday February 26  
Topic: Italian Opera, Verdi  
Reading: pp. 440-450  
Listening: NAWM 150 (La Traviata)

Friday February 28  
Topic: German Opera, Wagner  
Reading: pp. 450-461  
Listening: NAWM 148 (Weber)-149a, b (Wagner)

Week 8  
Monday March 2  
**Quiz #2 Ch. 19-20**  
**Chapter 21**  
Topic: Liszt, Brahms  
Reading: pp. 462-475  
Listening: NAWM 136 (Liszt)

Wednesday March 4  
TRIVIA, Teams 1 & 2, Chapters 17-20
Friday March 6  
Exam #1: covering chapters 17-20, Infolab 2 (LIBR 215)

Week 9  
Monday March 16  
Chapter 22  
Topic: Brahms, Tchaikovsky  
Reading: pp. 475-482  
Listening: NAWM 155 (Brahms Symphony), 160 (Tchaikovsky)

Wednesday March 18  
Topic: Nationalism, Mahler, Strauss, **BRING NAWM VOLS. 2 & 3**  
Reading: pp. 483-490  
Listening: NAWM 165 (Mahler), 158 (Strauss)

Friday, March 20  
Topic: Nationalism, Russia  
Reading: pp. 490-495  
Listening: NAWM 153 (Mussorgsky, *Boris Godunov*)

Week 9  
Monday March 23  
Topic: Italy  
Reading: pp. 495-501  
Listening: NAWM 151 (Puccini)

Wednesday March 25  
Chapter 23  
Topic: Modern World  
Reading: pp.503-516

Friday March 27  
Topic: Classic Modernism, Debussy, Ravel  
Reading: pp. 517-524  
Listening: NAWM 167 (Debussy), 168 (Ravel)

Week 10  
Monday March 30  
**Quiz #3 Ch. 21-22**  
Topic: American Vernacular Music  
Reading: pp. 524-532  
Listening: NAWM 163 (Sousa), 164 (Joplin)
Wednesday April 1
Topic: American Vernacular Music
Reading: pp. 533-544
Listening: NAWM 198 (Bernstein)

Friday April 3
Topic: Modernism and National Traditions
Listening: NAWM 170 (Scriabin), 171 (Satie)

Week 11
Monday April 6
**Chapter 25**
Topic: The Jazz Age, Schoenberg, Berg, Webern
Reading: pp.544-565
Listening: NAWM 181 (Gershwin), 197 (Parker/Gillespie), 181-183, 172 (Schoenberg), 174 (Berg)

Wednesday April 8
Topic: Stravinsky
Reading: pp. 566-574
Listening: NAWM 176 (Stravinsky)

Friday April 10
NO CLASS, Easter

Week 12
Monday April 13
**Chapter 26**
Topic: Bartok, Ives
Reading: pp. 574-585
Listening: NAWM 179 (Bartok), 180 (Ives)
**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: Music between the Two World Wars, France, Germany
Reading: pp. 586-592
Listening: NAWM 185 (Milhaud), 187 (Hindemith)

Wednesday April 15
TRIVIA, teams 3 & 4
Friday April 17
Exam #2 covering chapters 21-24, Infolab 2 (LIBR 215)

Week 13
Monday April 20
Topic: Music between the Two World Wars, Soviet Union
Reading: pp. 592-597
Listening: NAWM 188 (Prokofiev), 189 (Shostakovich)
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)

Wednesday April 22
Topic: Music between the Two World Wars, Americas
Reading: pp. 597-607
Listening: NAWM 190 (Villa-Lobos), 195 (Copland)

Friday April 24
Chapter 27
Topic: The Changing World of Postwar Music
Reading: pp. 608-614
Listening: NAWM 201 (Messiaen), 200 (Britten)

Week 14
Monday April 27
Topic: The Avant-Garde
Reading: pp. 614-618
Listening: NAWM 203 (Cage)
Quiz #6 Ch. 27
Listening:
   1. Messiaen: Quartet for the End of Time
   2. John Cage: Sonatas and Interludes: Sonata V

Wednesday April 29
TRIVIA TEAMS 5 & 6
Friday May 1
Exam #3 covering chapters 25-27, Infolab 2 (LIBR 215)
(Ring Dip Day)
FINAL Wednesday, May 6
8 AM - noon, Infolab 2 (LIBR 215)
FINAL EXAM, covering chapters 17-27
**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>
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</thead>
<tbody>
<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>
</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>
</tbody>
</table>
CH 17 LQ Joseph Haydn: String Quartet in E-flat Major, Op. (The Joke), Hob. II: 38
p. 33, No. 2
CH 17 LQ Joseph Haydn: Symphony No. 88 in G Major, Hob. 1:88
CH 17 LQ Wolfgang Amadeus Mozart: Piano Concerto in A Major, K. 488: First movement, Allegro
CH 17 LQ Wolfgang Amadeus Mozart: Don Giovanni: Act I

CH 18 LQ Ludwig van Beethoven: Symphony No. 3 in E-flat Major, Op. 55 (Eroica): First movement, Allegro con brio
CH 18 LQ Ludwig van Beethoven: String Quartet in C-sharp Minor, Op. 131

CH 19 LQ Franz Schubert: Gretchen am Spinnrade, D. 118
CH 19 LQ Franz Schubert: Winterreise, D. 911, No. 5: Der Lindenbaum
CH 19 LQ Robert Schumann: Dichterliebe, Op. 48, No. 1: Im wunderschönen Monat Mai
CH 19 LQ Fryderyk Chopin: Mazurka in B-flat Major, Op. 7, No. 1
CH 19 LQ Fryderyk Chopin: Nocturne in D-flat Major, Op. 27, No. 2
CH 19 LQ Clara Schumann: Piano Trio in G Minor, Op. 17: Third movement, Andante
CH 19 LQ Hector Berlioz: Symphonie fantastique: Fifth movement, "Dream of a Witches' Sabbath"

CH 20 LQ Giuseppe Verdi: La traviata, Act III, Scena and Duet
CH 20 LQ Gioachino Rossini: Il barbiere di Siviglia: Act I, No. 7: Una voce poco fa

CH 21 LQ Franz Liszt: Trois études de concert, No. 3: Un sospiro
CH 21 LQ Johannes Brahms: Symphony No. 4 in E Minor, Op. 98: Fourth movement

CH 22 LQ Richard Strauss: Don Quixote, Op. 35: Themes and Variations 1-2
CH 22 LQ Gustav Mahler: Kindertotenlieder: No. 1, Nun will die Sonn' so hell aufgeh’n

CH 23 LQ Alexander Scriabin: Vers la flamme, Op. 72
CH 23 LQ Claude Debussy: Nocturnes: No. 1, Nuages

CH 24 LQ Bessie Smith: Back Water Blues
CH 24 LQ Duke Ellington: Cotton Tail
CH 24 LQ George Gershwin: I Got Rhythm from Girl Crazy
CH 24 LQ King Oliver: West End Blues

CH 25 LQ Béla Bartók: Music for Strings, Percussion and Celesta: Third movement, Adagio
CH 25 LQ Igor Stravinsky: The Rite of Spring: Excerpts

CH 26 LQ Aaron Copland: Appalachian Spring, Excerpt with Variations on "Tis the Gift to Be Simple

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
Presentation Resources

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

CITATION HELP

Citing A YouTube Video

Bibliography:


Note:


This citation is flexible and can be adjusted to included other information. Use YouTube videos that are uploaded by credible sponsors and those who provide enough information about the video.

Citing Audio

Bibliography:


Note:


For streaming services such as NAXOS, follow the example used to cite the YouTube video.
Citing the Anthology

Bibliography:


Note:


*For more examples, please reference the Writing Handbook that can be found on the SFA School of Music website.*

Method:

The steps:

1. TOPIC: when you get your strip, PICK ONE COMPOSER AND THEIR CORRESPONDING NAWM EXAMPLE.

2. BIBLIOGRAPHY: Build a bibliography (books, web links, etc.) of FIVE sources (only 1 book is required) with information about your topic and NAWM piece. Pedro et al can help you with finding sources and formatting.

3. NEXT STEPS: Get a general outline of what you want to present: a little interesting biographical information, and information about the composer and piece you are presenting on (background, genre, form, fun facts, etc.). AGAIN Pedro et al are there to help you with this.

4. POWERPOINT: From this information you build 10 PowerPoint slides with interesting facts and visuals AND footnotes. AGAIN Pedro et al are there to help you. Make the slides clean with not too many words.

5. SUBMISSIONS: This is the basis of your presentation and you now have a good start on the project. Load these items into the appropriate Dropbox.