Music History Period Survey: Music in America
MHL 525.501 – Spring 2020

Instructor: Dr. J. Weaver
Office: 150A Music building
Office Hours: By personal appointment for distance students.
Phone: (936) 468-4690
Email: weaverjg@sfasu.edu

Location and Time: online course
CRN: 30488; 3 credit hours

Contacting the Instructor: I look forward to working with each of you. Please feel free to contact me with questions. Please visit during the above listed office hours or make an appointment. Please note that it is best to contact me by E-mail or telephone. I check my school mail box frequently, but written messages left there, or on my door, are very difficult for me to read because I cannot see. It may, therefore, take longer for me to respond to such messages.

Textbooks:


This text is required for the course. It may be purchased at the Barnes and Noble on campus, and may be on reserve in the Steen library.

Software Needs: You also must have Adobe Acrobat reader software on your computer. Also be sure to check the "Before Class Starts" checklist available from CTL (Center for Teaching and Learning) to ensure that your browser is configured properly. (See "Web Links" under the Course Menu on the left side of your screen for links to CTL and other important references.)

Program Learning Outcomes:
The Stephen F. Austin State University School of Music has designated the following as learning outcomes appropriate to all graduate level music history courses offered in its curriculum:

1. Students must demonstrate the ability to place a composition (unknown to the student) into the appropriate stylistic period in music history and name a possible composer for the piece, providing cogent reasons for his or her answer.

2. Students must effectively communicate musical, analytical, and/or historical concepts using written language.
Course Objectives:
Achievement of the above Program Learning outcomes for this course will be accomplished through the meeting of the following five course objectives:

1. Students will learn to understand the social, political, and musical trends and principles that influenced music in the history of the United States, and to study music in its context as a component of the humanities.

2. Students will become familiar with the most influential American composers and with the nature and volume of their works.

3. Students will learn to be aware of, and to address the issues pertinent to current musicological scholarship in the area of American music.

4. Students will learn to understand and to interpret primary sources in American music and to present the results of their research.

5. Students will learn to teach others about the concepts important to the study of music in America.

Student Learning Outcomes:
The following learning outcomes, based on the program learning outcomes and stated course objectives will ensure that students demonstrate knowledge of the required skills in a music history course:

1. Students will demonstrate their ability to communicate musical, analytical, and/or historical concepts using written language by writing several short essays and discussion postings on analytical, historical, and musical concepts pertinent to music of the United States.

2. Students will display growth in their knowledge of individual composers and their works by achieving appropriate grades on quizzes and writing assignments concerning scores and recorded listening examples of American composers.

3. In order to show that they have increased their knowledge of social and political issues surrounding American composers and compositions, students will compose written responses to scholarly readings pertinent to this musical period.

4. In order to demonstrate consideration of the ways in which the works of American composers may be used in teaching, students will participate in discussions concerning the teaching of music composed in the United States to students in the studio or classroom.
Course Layout and Pacing:

All work in this course must be completed in a timely manner. A penalty of ten percent will be subtracted for each day that an assignment is late. Saturdays and Sundays count. The course is split into four units following the outline of the text, and within each unit’s module are chapter outlines, listening activities, and discussion topics. The material is organized in roughly the same format and schedule as would be presented in a “face-to-face” class, though some of it may be available early. Despite the early availability of this material, this is largely NOT a self-paced course. Much of the Discussion will be based on the weekly listening and readings, and therefore you must keep up with the posted class schedule to keep current with this aspect of the class. In addition, your score identification and research projects have firm deadlines, and the unit exams and final will be available only on specific days (see Course Timeline) for specific amounts of time.

Grading:

- Participation in discussions = 15%
- Two small research papers = 20%
- Large research paper = 15%
- Two score assignments = 10% (5% each)
- Four unit exams = 30%
- Cumulative final = 10%

Course Requirements:

1. **Timely completion of work:** Your work in each of the learning modules for this course must be completed on time. Because the course is moving quickly, it will be difficult for you to catch up if you fall behind. One letter grade will be subtracted for each day that an assignment or quiz is submitted late. Saturdays and Sundays count. Please work ahead to make allowances for the computer glitches and family difficulties that are inevitable when taking an online course.

2. **Discussion Posts:** Your postings to any discussion board in this course should be meaningful. Though I am looking for quality, not quantity in postings, I expect the content of your submissions to say something worth reading and responding to. This includes responses to the work of your classmates. You may, of course, respond to a posting with a brief statement such as “I agree” but you should not expect to receive points for such statements. Discussion postings should reflect your ideas, your thoughts, your reflections, your questions, and your doubts. Write something that might inspire others to respond.

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. I will do my utmost to see that your requests for accommodations are met, and to support your goals for success in my course.

**Academic Integrity:**
The university policy concerning academic integrity includes the following statement. “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/4.1-student-academic-dishonesty.pdf](http://www.sfasu.edu/policies/4.1-student-academic-dishonesty.pdf)

The instructors additional policy on academic integrity is as follows: “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, including those found on popular web sites. If no cited author is available within a web site the source should not be considered credible academic information, and should be avoided. If you have questions about academic integrity please feel free to contact me. 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 Jamie Weaver.

**Policy on Withheld grades:**
In this course, 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 course work 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 term, which may well result in a failing grade. 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.

***

Small Research Paper #1

Due February 26

For your first research project, you will use one of the topics provided below and write a 2-3 page paper. Each of these topics is discussed briefly in Chapters 1-4 of your text; you will expound on that topic through your own research.

For your paper, please format using double-spacing between lines and normal margins (usually 1" on all sides), and do not include a cover page. Simply put your topic, centered, with your name at the top of page one. In addition, please use citations/footnotes as necessary and include a bibliography as well. Please format your source citations according to The Chicago Manual of Style, studied in your Bibliography course. I will run these papers through Turnitin.com, a plagiarism-detection web site, so please do not steal the work of others...cite anything you feel might even be questionably construed as plagiarism!

Simply submit your paper by attaching it as a Word document, PDF or HTML file to the appropriate location in the appropriately-labeled area of the D2L drop box. (There is no need to write anything in the comments box.) Late papers will be penalized by ten percent per late day.

Topics:
- Important songbooks used in the Singing Schools of the mid-to-late 18th century
- Benjamin Franklin as a musician
- "Hail! Columbia" - the history, importance and usage of the song in Colonial America
- The Hutchinsons (America's "singing family")
- Piano Builders in America, late 1700s through the mid 1800s

***

Small Research Paper #2

Due April 8

For your second research project, you will use one of the topics provided below and write a 2-3 page paper. Each of these topics is discussed briefly in Chapters 5-9 of your text; you will expound on that topic through your own research.
For your paper, please format using double-spacing between lines and normal margins (usually 1" on all sides), and do not include a cover page. Simply place your topic, centered, with your name at the top of page one. In addition, please use citations/footnotes as necessary and include a bibliography as well. Please format your source citations according to The Chicago Manual of Style, studied in your Bibliography course. I will run these papers through Turnitin.com, a plagiarism-detection web site, so please do not steal the work of others...cite anything you feel might even be questionably construed as plagiarism!

Simply submit your paper by attaching it as a Word document, PDF or HTML file to the appropriately-labeled area in the D2L drop box. (There is no need to write anything in the comments box.) Late papers will be penalized by ten percent per late day.

Topics:
- Benny Goodman's role in the racial integration of the swing big band
- George Ives (father of Charles Ives)
- Original Dixieland Jazz Band
- Wa-Wan Press
- The Virginia Minstrels

***

Final Research paper (15% of final grade):

Due April 29

Please compose a paper of eight to ten pages on a topic of American music that interests you (This total number of pages does NOT include any musical examples you may use, footnotes, bibliography, cover page, etc.). You must submit a topic for approval by March 25th. Your topic may include a focus on a specific work, comparisons of different works by one composer or by several composers, a specific genre or period, etc. The list of possible topics is vast, so please choose a paper subject early in the term and discuss it with me in order to avoid research dilemmas. Your paper must contain at least eight sources, and must utilize both hard copy and electronic sources. Sources such as personal interviews, collected programs, and other less traditional sources is encouraged. Please cite and document your sources according to the Chicago Manual of Style, and please provide a bibliography of all sources consulted in the preparation of the paper. Please compose the paper in a formal, academic prose style and use appropriate grammar and vocabulary. Spelling, grammar, writing style, depth of study, and research techniques will be considered in the evaluation of this document. Please submit as you have submitted your previous papers, through the appropriately-labeled area of the D2L Drop Box.

***

Listening Experiences:
Since listening is an integral part of any music course, I have included listening assignments for many of the chapters. Please note: you do not have to go anywhere else to get these recordings or scores...they are right here on this Web site! These assignments are generally more substantial than the smaller excerpts from your text. Often, they will include an entire movement, or a sizable section of a piece. Scores may or may not be provided; in some cases, portions of the scores appear in your text or I may supply a portion with the assignment. The questions included with the assignments do not need to be submitted formally, but will be addressed through the discussion board, and may also appear in some form on exams. These questions are simply guidelines of what to listen for or what to look for in the score.

I have tried to include a wide variety of pieces for this component of the class: instrumental, vocal, chamber, and orchestral works. I hope you will find this variety pleasing; I'm sure you will hear some works you have never heard before.

Lastly, the files themselves will often not load automatically. Depending on your connection speed some may take a while. Some of the data files (the questions, scores, etc.) are in .PDF format, readable with Adobe Acrobat Reader. All of the sound files are in Real Audio (streaming) format. You MUST have both of these programs installed to gain access to this material. Links are provided on the syllabus.