Music History Survey Part I: The Medieval through Classical Periods
MUMH 3301.001/002 – Spring 2024

Instructor: Dr. Jamie Weaver
Office: Room M150A
Office Hours: All office hours this semester will take place by personal appointment.
Phone: (936) 468-4690
Email: weaverjg@sfasu.edu
Location and Time: Room 152, MWF 9:00AM-9:50AM & 10:00AM-10:50AM
CRN: 22310 (3301.001) or 22311 (3301.002); 3 credit hours

Contacting the Instructor:
I look forward to working with each of you and getting to know you during the course of the semester. Please feel free to contact me with questions or items of interest. Please make an appointment to meet individually or in a small group in person. Please note that it is best to contact me by email or telephone. I check my school mailbox 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.

Textbook and Recordings:
1. Hanning, Barbara Russano, A Concise History of Western Music, 5th edition updated to match NAWM 8th edition (CHWM)
   (ISBN: 9780393868999 – loose leaf copy & access card / 9780393869125 – eBook copy & access card)
3. Weaver, Jamie and David Howard. A Manual for Writing SFA Printing Services, Nacogdoches TX, 2011. (also available on the SOM web site)

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

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 four musical periods discussed in the course.
- Students will learn to identify the most important scholarly questions associated with the
Medieval through Classical periods of music history.

- Students will learn to identify and analyze representative works from each period, (Medieval through Classical) of 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. Your attendance in lectures is necessary to your understanding of course material and is expected at all class meetings. Class begins promptly on the hour. You are expected to be on time. Roll is taken, and if you are not in your seat with your anthology on your desk 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. **Permission to leave class during a class session will be granted very rarely, and only in the case of an emergency.** 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 percentage points off your final grade
- 3rd absence = 10 additional percentage points off your final grade
- 4th absence = 10 additional percentage 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:

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

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: Small penalties for lack of course engagement may be deducted from your final grade for infractions such as sleeping, reading non-course material, or chatting during class. Course engagement is NOT the same as attendance. It includes making intelligent statements and
asking sincere questions, and clear preparation for class. This class preparation includes reading the assigned materials, completing the assigned homework, 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 written, verbal, or electronic quizzes in which brief 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.

**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 and to open and use it when requested. When our course monitor(s) take attendance, they will also note whether or not you have your anthology with you. Because everyone forgets or is inconvenienced occasionally, the first two times that you fail to bring your NAWM to class 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 or study it.

**Quizzes, assignments, papers:** Late assignments will not be accepted without penalty. Rough drafts of the papers are optional; please submit them no later than a week before the due date of the paper. Drafts submitted after this point may not be accepted. 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, for example, three letter grades will be subtracted from your paper grade.) There will be a total of five, in-class, Pop Quizzes which last approximately 10 minutes each, and cover all materials discussed up to that point (e.g. in week 8 you may be quizzed on materials discussed in week 2.) The quizzes will test your listening and recognition skills of the musical examples in NAWM, but also your ability to understand and recognize unknown examples and scores. Quizzes may take place using electronic devices.

**Skill Builders and Inquizitive Assignments**
You will also participate in two innovative and important activities offered by your text publisher, and both will be completed online and outside of class time. Inquisitive will assess your knowledge about each musical period we study and help you to identify strengths and weaknesses in your understanding of the material. The Music History Skill builders will help you to become more proficient in the interpretation of primary sources, the understanding of listening examples, and the analysis of scores, skills important for every musician.

**Bright Space:** The D2L Learning Management system, called Bright Space will be a crucial component of this course. Please note that content for both sections will be available only in the course shell for MUMH 3301.001. Regardless of whether you are enrolled in section one or section two, MUMH 3301 section one will be added to your course list within D2L. Please make sure you are accessing this section. Section one on D2L is where you will find homework assignments, quizzes, my lecture outlines, chapter study guides, W. W. Norton resources, posted grades, and announcements. Lecture outlines will be made available before class so that you may use them as templates for your own notes. These notes are not intended to substitute for your attendance in class. Instead, they are meant to accommodate students of all learning styles in their efforts to take the kind of clear and thorough course notes that are expected.
Expectations of a student in a three-credit course: This course meets three hours per week. Students are expected to spend at least six hours per week completing chapter homework assignments, papers, listening assignments, and exam preparation. Your success will depend on your commitment to utilizing at least six hours per week to complete work for this course. Therefore, MUMH 3301 is listed as a three-credit course.

Grading:
- Introductory Assignments: = 4%
- Scaffolded research paper/project: = 25%
- In-class Quizzes: = 5%(1% each)
- Inquisitive and Skill Builder assignments: = 25%(2.5% each)
- Short homework projects: = 11%
- 2 Midterm exams (10%) each = 20%
- Cumulative final exam = 10%

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 your 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 ensures 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:
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 promptly may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Academic Integrity:
The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

Policy on Completion of PEMT Research Project
Since one of the purposes of this course is to ensure that students are capable of creating an academic research paper, complete with appropriate source documentation, STUDENTS WILL NOT PASS MUMH 3301 without achieving a passing score on the PEMT research project. This means that, despite the achievement of passing grades in other areas of the course, no student will earn a passing grade in this course without achieving a grade of sixty percent or above on the term research project.

Policy on Withheld Grades:
Withheld Grades Semester Grades Policy (5.5)
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 coursework 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 to compute the grade point average. For additional information, go to https://www.sfasu.edu/policies/course-grades-5.5.pdf.
Student Wellness and Well-Being
SFA values students’ overall well-being, mental health and the role it plays in academic and overall student success. Students may experience stressors that can impact both their academic experience and their personal well-being. These may include academic pressure and challenges associated with relationships, emotional well-being, alcohol and other drugs, identities, finances, etc.

If you are experiencing concerns, seeking help, SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
The Dean of Students Office (Rusk Building, 3rd floor lobby)
www.sfasu.edu/deanofstudents
936.468.7249
dos@sfasu.edu

SFA Human Services Counseling Clinic Human Services, Room 202
www.sfasu.edu/humanservices/139.asp
936.468.1041

The Health and Wellness Hub “The Hub”
Location: corner of E. College and Raguet St.

To support the health and well-being of every Lumberjack, the Health and Wellness Hub offers comprehensive services that treat the whole person – mind, body and spirit. Services include:

- Health Services
- Counseling Services
- Student Outreach and Support
- Food Pantry
- Wellness Coaching
- Alcohol and Other Drug Education

www.sfasu.edu/thehub
936.468.4008
thehub@sfasu.edu

Crisis Resources:
- Burke 24-hour crisis line: 1.800.392.8343
- National Suicide Crisis Prevention: 9-8-8
- Suicide Prevention Lifeline: 1.800.273.TALK (8255)
- johCrisis Text Line: Text HELLO to 741-741

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 MUMH 3301, I expect you to conduct yourselves as adults and to always demonstrate respect for your classmates and for your instructor. Therefore, the following behaviors will not be tolerated in class. If you engage in these behaviors you may be asked to leave class, and points may be deducted from the participation portion of your grade or from your final course grade.

- Cellular Telephones: This class requires your full engagement, and all use of cell phones must be focused on facilitating that engagement. Use of cell phones to contact people outside of class, to read or send text messages, or to interact with non-class related social media will not be tolerated. Please use your phones for learning. Additionally, your phone should be set on “silent” Should our class monitor find that you are using your phone or other devices for non-class activities, the monitor may ask you to stop using your device, and you will receive two points off your final grade. Should your phone ring during class, you will consider yourself dismissed for the day. You are to silence it immediately, and quietly leave the class session. You will be counted absent for the session, and your absence will be unexcused. Failure to adhere to this policy will result in more stringent disciplinary action.

- Laptops and Tablet computers: Electronic devices, while useful, also have the potential to distract you from your engagement in class. If you choose to use any electronic device other than a cell phone to take course notes or engage in learning, you will be subject to observation by our course monitor. If, at any point, you are found to be working on any application or project other than your course notes, or your device causes a noise distraction during class, you will be dismissed and counted absent for the class session. If the course monitor and I determine that you are too distracted by your electronic device, you may be asked not to bring it to class, and to take paper notes instead. 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. Our class monitor will count any student sleeping as absent on course 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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**Syllabus Quiz:** (2% of final grade)

Due by January 26th

Please take the Syllabus Quiz, found within the “Quizzes” tool in D2L. You may reference the syllabus as you are completing the quiz. You will be allowed two attempts to complete the quiz, and your highest score will be recorded. It will also be timed. I encourage you to complete both attempts of the quiz to increase your chance of earning 100%.

**Interview Video Note Assignment:** (2% of final grade)

Due by January 31st

Using the video note option within the Bright Space Dropbox tool, please create a three-minute to five-minute video in which you tell me some information about yourself. Answer the questions you find in the assignment prompt in the Dropbox. The purposes of this video are to allow me to get to know you better and to help me to become familiar with the sound of your voice. Please make the clarity of your voice in the audio your highest technical priority. Be sure to record your video using video note feature and do not attach external files to the Dropbox. I will respond with feedback using the same technology. This assignment will help me to support and to guide you in your goals for success in this course.

**Understanding and Avoiding Plagiarism:** (2% of final grade)

Due by January 31st

Please complete the Arizona State University tutorial "Plagiarism: Don't Stumble Into It Accidentally" to which I have provided a link within the "Plagiarism Assignment” quiz in Bright Space. If the link in Bright Space fails to work, please type the link into your own browser. While working through the exercises and videos in the tutorial, please complete the associated quiz, scoring at least ninety percent. This assignment is designed to help you understand the need to credit your sources and the consequences of plagiarism. If you fail to achieve a score of ninety percent, remediation will be required.

**How do musicians listen? Assignment:** (3% of final grade)

Due by March 18th

Watch and listen to my video tutorial about what you can learn about a piece of music by listening with intent. Then, complete the “How do musicians listen?” quiz in which you answer detailed questions about each of the four listening examples provided for you in the “Listening like a musician” drop box.
**Primary Source Interpretation Assignment:** (3% of final grade)

Submitted electronically in the Bright Space Dropbox tool by March 22nd.

Please watch my video tutorial on how to recognize, evaluate, and interpret primary sources. Then, follow the Bright Space prompt as you study the primary sources available in the drop box assignment, and answer the questions about these sources in complete sentences. Cite and document your sources as necessary.

Purpose: The purpose of this assignment is to guide you in the understanding and interpretation of primary sources. The study of the documents assigned will strengthen your ability to understand ideas and language of historical periods before 1750. I consider it to be fundamentally important that your paper demonstrate 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.

I will be happy to comment on rough drafts; in order to take advantage of this option, submit the draft to me electronically at weaverjg@sfasu.edu no later than September 30, one week before the assignment due date.

**Score Identification Assignment:** (3% of final grade)

Due by April 17th

Read my short lecture about the identification of unknown scores found in the content area within Bright Space. Then, take the Bright Space quiz assessing what you have learned about identifying scores. The quiz will feature several images of scores about which you will answer specific questions.

**Performing Early Music Today Term Research Project:** (25% of final grade)

During this term, you will learn a great deal about early notation and its interpretation, early instruments and singing practices, and about the sources performers use to determine how music of the Medieval, Renaissance, and Baroque periods might have been performed. This term, you will complete a research paper in which you write, in detail, about the knowledge, techniques, and performance practices necessary for a musician (you) to perform or to record a piece of early music in an historically-informed manner.

**Step 1: Choose a Paper Topic (4% of individual paper grade): Due February 7th. Submitted in class.**

Choose a paper topic. Your topic will be a piece of music that will serve as the focus of your research and writing. Choose a piece of music, composed between 750 and 1750, for your own instrument or voice type. You may choose a piece from the NAWM or another piece that interests you. If you play an instrument invented after this time period, please choose a transcription of a piece composed between 750 and 1750. Then, examine the process through which you would work if you intended to perform the work with an early music ensemble using period instruments or within a concert of early music. You will write about the sources you would explore and the stylistic choices you would make about this performance, particularly those that are different from those you would make for a piece of modern music. I am asking you to write about performance that is historically informed rather than “authentic.”
Step 2: Proposed Research Bibliography (4% of individual paper grade) Due February 19th. Submit via the drop box in D2L.
Create a research bibliography listing the sources you will utilize in order to conduct research on the piece you have chosen as your topic. Submit a bibliography of at least twelve sources. You may submit more than twelve sources if necessary. The guidelines for choosing sources are as follows. Five of your sources must be hard copy format. The other seven may be electronic. Include period-specific books about the general time period you will study, such as a book about music of the medieval period. Please include discipline-specific books or articles about performance practices for your instrument, voice, or field. Include entries from sources found within the Oxford Online Suite, and at least two articles in journals pertaining to your topic. Finally, include at least two primary sources pertaining to your topic. You could use period treatises on style or technique, for instance. Please feel free to ask if you would like other ideas regarding primary sources. The bibliography should be properly formatted according to The Chicago Manual of Style. Examples of this formatting may be found in the example handouts in D2L and the writing handbook you have been assigned to acquire for this course. I will evaluate and offer feedback on your bibliography so that you can conduct appropriate research and properly document sources from it in your papers. Please submit your individual bibliography via the drop box in D2L.

Step 3: Revised Bibliography (3% of individual paper grade) Due March 4th. Submit via the drop box in D2L.
Read the feedback offered to you on your research bibliography and the material presented about source documentation in class. Then, revise your bibliography according to the instructions you were given. The goal of this assignment is for you to submit a correct bibliography in terms of research content and appropriate formatting.

Step 4: Note Formatting Assignment (3% of individual paper grade) Due March 27th. Submitted via the drop box in D2L.
For this research paper, students will incorporate quotations, paraphrases, and explanations of ideas from sources within their papers. You are required to use either foot notes or end notes to document these source quotations, paraphrases, and attributions of ideas. Because note formatting differs from bibliography formatting, this assignment is designed to help you learn to follow the correct formatting guidelines. Using the writing handbook, materials distributed to you in class, and your own research bibliography, format a collection of notes (either foot notes or end notes) to be used in your research paper. Format two notes for each source in your revised bibliography. The first note should be in “long format” and will serve as the first documentation of each source within your paper. The second note will be in “abbreviated format,” and will serve as all following documentations of your source. Use the examples in your materials to determine that the formatting of each note is correct. The result will be a correctly-formatted set of notes that you can alter for your paper with minimal effort. Write a sentence to accompany each note, placing the superscript number for the note after the period at the end of the sentence. It will be most beneficial for you if you choose a quotation or write about an idea you hope to include in your paper. Each note must be attached to a sentence, making your submission look similar to a short paper. Submit your notes document as an attachment within the drop box in D2L.

Step 5: Paper Outline (3% of individual paper grade) Due April 1st. Submitted via the drop box in D2L.
Please submit a working outline of your paper through the drop box in D2L. The outline must include a thesis statement and proposed topic sentences for each of your paragraphs. If you are utilizing ideas learned from specific sources, please document those sources in footnotes or endnotes.
Plan for an introduction, at least three body paragraphs (although there may be more), and a conclusion. Include citations for any sources you quote or paraphrase. You may develop your outline as much as you choose, including entire paragraphs if you like. You will receive feedback from me on the viability of your outline.

**Step 6: PEMT Initial; Draft (5% of individual paper grade) Due April 19th. Submitted through the drop box in D2L and in Class.**

Please understand that this is not a Rough Draft. Utilizing at least eight sources, three of which must be in paper format, study performance practice issues that apply to your chosen piece. Such as the vocal technique you would use in singing, the sources through which you would learn to achieve appropriate diction, the sources that would assist you in reading the notation, the accessibility of modern performing editions, the possibility of playing from transcriptions, the possibilities for recording early instruments in unusual spaces, and the preparation necessary to achieve adequate performance. Please write an research paper of at least twelve hundred and fifty words in which you describe the process through which you would work to discover how you could perform or record your chosen piece in an historically-informed manner. You may also express your own opinion, based on the results of your research, on the value of performing or recording early music in a manner that is historically informed. After an introduction, begin the body of your paper by summarizing your research on the piece you have chosen. Describe what you learned about the process of performing this early work in a manner that reflects historical information. Describe which issues you would need to address in order to achieve an historically-informed performance of your chosen piece. Then, proceed to the opinion portion of the paper, demonstrating how ideas you have learned in your study have influenced your opinion about historically-informed performance practice. Here are some of the questions you could choose to answer in your paper:

- Should the performance of early music be reserved for specialists who have the time and knowledge to perform the works in an historically-informed manner?
- Should everyone perform early music in order to learn about it, regardless of authenticity in the performance?
- Do the worries about achieving authenticity in early music performance keep good performers from engaging in early music?
- Should education about early music performance practices be emphasized to a greater degree within the higher education system?
- Are professional performers of early music too worried about historically-informed performance, given that the early performance experience can never be recreated in its entirety?
- After concluding your study, would you make the decision to pursue the performance of your chosen work according to performance practices that are historically-informed? Please submit your individual paper through the designated D2L drop box and bring a paper copy to class. I will evaluate and offer feedback on your paper.

I consider it to be fundamentally important that your paper demonstrate good prose style and correct grammar. You will not be graded exclusively on your good analysis and content, but also on the quality of the language. Documentation and citation of your sources is fundamental to this project. Please format your bibliography and foot notes or end notes according to *The Chicago Manual of Style* which you will find very briefly summarized in your course writing handbook.
Step 7: Peer Review (2% of individual paper grade) Due April 24th. Submitted through the D2L Email System.
Each student in class will learn valuable lessons about proofreading and editing through conducting a peer review of a classmate’s paper. Please access my video workshop on performing a peer review for guidance in this process. You will be provided with a paper copy of a classmate’s paper to evaluate, as well as 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 8: Final Draft (4% of individual paper grade) Due May 1st. Submitted through the D2L drop box.
Using the D2L drop box, please submit the final draft of your revised paper by 11:59 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 demonstrate good prose style and correct grammar. You will not be graded exclusively on your good analysis and content, but also on the quality of the language. Documentation and citation of your sources is fundamental to this project. Please format your bibliography and foot notes or end notes according to The Chicago Manual of Style which you will find very briefly summarized in your course writing handbook. Research on the citation of specific electronic sources will be necessary.

I will be happy to comment on rough drafts; in order to take advantage of this option, submit the draft to me electronically at weaverjg@sfasu.edu no later than one week before the assignment due date.

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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 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:

1. 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.

2. Please prepare to submit your electronic paper in one of the following formats: MS Word (.doc or .docx) 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 may not be accepted, and re-
submissions will be considered late. MS Word is available in various Computer Labs on campus.

3. 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 MUMH 3301 Guido’s Methods Assignment” Papers with inadequate subject or attachment labels may not be accepted.

If you have any questions or concerns about submitting your electronic papers, please ask me, Dr. Weaver, 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 rough drafts should be sent to Jamie Weaver at the following e-mail address: weaverjg@sfasu.edu.

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Excerpts from "Claiming an Education" Commencement Speech offered by Adrienne Rich (with slight editing by 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.

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SCHEDULE
Assignments and readings are due on the date indicated.
All NAWM listening numbers will be announced in class.
All Reading Homework Assignments are due on the dates listed.
You may work ahead, if you wish.

Week 1
F  Jan. 19: Introduction-Syllabus–Chapter 1: General background

Week 2
M  Jan. 22: Chapter 1 conclusion
W  Jan. 24: Beginning of Chapter 2 class activities
F  Jan. 26: Chapter 2 activities cont.  Syllabus Quiz due through D2L

Week 3
M  Jan. 29: Chapter 2 class activities; Part 1 Skill Builder – Sound and Score - due
W  Jan. 31: Chapter 2 conclusion.; Avoiding Plagiarism Quiz due; Last day to conduct interviews
F  Feb. 2: Chapter 3 activities; Part 1 Skill Builder – Analyzing Primary Sources – due

Week 4
M  Feb. 5: Chapter 3 activities cont.; Part 1 Skill Builder – Critical Listening – due.
W  Feb. 7: Chapter 3 conclusion; Chapter 4 class activities; Deadline to choose a topic piece for the PEMT paper.
F  Feb. 9: Chapter 4 class activities; Part 1 Skill Builder – Analyzing Music and Scores – due

Week 5
M  Feb. 12: Chapter 4 conclusion; Part 1 Inquizitive activity due in D2L
W  Feb. 14: Introduction to Part II and beginning of Chapter 5.
F  Feb. 16: Chapter 5 cont.

Week 6
M  Feb. 19: Chapter 5 conclusion; Submit Proposed Research Bibliography
W  Feb. 21: Chapter 6 class activities; Transition Part 1 & 2 Inquizitive Activity due in D2L
F  Feb. 23: Chapter 6 conclusion.

Week 7
M  Feb. 26: Midterm Exam I
W  Feb. 28: Chapter 7 class activities
F  Mar. 1: Chapter 7 activities cont.

Week 8
M  Mar. 4: Chapter 7 activities cont.; Submit Revised Bibliography
W  Mar. 6: Chapter 7 conclusion; Begin Chapter 8 class activities
F  Mar. 8: Chapter 8 class activities.

SPRING BREAK
Week 9
M  Mar. 18: Chapter 8 conclusion; **How do musicians listen? Assignment due**
W  Mar. 20: Chapter 9 class activities
F  Mar. 22: Chapter 9 conclusion; **Primary Source Interpretation Assignment due**

Week 10
M  Mar. 25: Introduction to Part III Chapter 10 class activities; *Part 2 Inquizitive Activity due in D2L*
W  Mar. 27: Chapter 10 activities cont; **Note Formatting Assignment due.**
F  Mar. 29: No Class, Easter break.

Week 11
M  Apr. 1: Chapter 10 conclusion; **Paper Outline due**
W  Apr. 3: Chapter 11 class activities; *Transition Part 2 & 3 Inquizitive Activity due in D2L*
F  Apr. 5: Chapter 11 conclusion; *Part 3 Skill Builder – Sound and Score – due*

Week 12
M  Apr. 8: Chapter 12 class activities; *Part 3 Inquizitive Activity due in D2L*
W  Apr. 10: Chapter 12 conclusion.
F  Apr. 12: **Exam II**

Week 13
M  Apr. 15: Chapter 13 class activities
W  Apr. 17: Chapter 13 activities cont.; **Score Identification Assignment due.**
F  Apr. 19: Chapter 13 conclusion; **Initial Draft of PEMT due by your class time.**

Week 14
M  Apr. 22: Chapter 14 activities
W  Apr. 24: Chapter 14 activities cont.; **Watch the video and complete Peer Review Assignment**
F  Apr. 26: Chapter 14 activities cont.

Week 15
M  Apr. 29: Chapter 14 conclusion
W  May 1: Introduction to Part IV Chapter 15 activities and conclusion; **Final Draft of PEMT due at 11:59 PM**
F  May. 3: Chapter 16 activities and conclusion

Week 16 – May 6-10: Finals Week (Final Exam to be taken at your assigned time)

**Your Final Draft of the PEMT Paper is due on Wednesday, May 1, at 11:59 PM**