COURSE DESCRIPTION:
Study of music literature and stylistic characteristics associated with the principal performance
genres. The course includes substantial listening activities, tools for studying music history –
bibliographic and Internet sources--and an introduction to world music. A background in music and
an understanding of music notation are strongly recommended. It may be taken for Honors credit.

REQUIRED TEXT:
  2015. ISBN:1319023975.(book w/ cds, or e-text w/streaming audio)
- Weaver, Jamie and David Howard. *A Handbook for Writing*. Nacogdoches, TX:SFA Printing
  Services, revised, 2012. (This will be posted on D2L.)

GRADING:
Quizzes/small assignments: 15%
Major Assignments: 40%
Three Unit Exams: 30% (10% each)
Cumulative Final: 15%
= 100%

SCALE:

ATTENDANCE:
My expectation is that you will be present unless you have a legitimate reason to be absent. Job
responsibilities, the required activities of sororities and fraternities, or other activities in which you
may choose to participate should not be considered as legitimate reasons for absences. Students that
fail to attend every class should not expect success in the course. Unexcused absences will affect
your final grade. Attendance will be recorded at the beginning of every class; three unexcused
absences will be permitted before your final grade is penalized. The fourth and every subsequent
unexcused absence will result in a letter grade deduction your final grade. You are considered late
for class if you miss role; three late arrivals will count as one unexcused absence. If you are tardy
and do not sign the attendance sheet, it is your responsibility to make sure I change your attendance
for the day. Tests or quizzes missed during an absence, without prior arrangement, may not be re-taken and will result in 0 points.
PROGRAM LEARNING OUTCOMES:
1. The student will demonstrate a working knowledge of music history and literature form the Western art tradition, with supported related studies in non-western traditions, practices, and cultures.
2. The student will successfully complete an academic capstone project that demonstrates written language skills, citations, analysis, and organization.

STUDENT LEARNING OBJECTIVES:
1. Students will learn to understand and identify characteristics and principles important to each of the six musical periods discussed in the course.
2. Students will learn to identify the most important scholarly questions associated with the various periods of music history.
3. Students will learn to identify and analyze representative works from each period of the Western art music canon.
4. Students will learn to research composers and musical works using primary and secondary sources, and will document the results of this research in clear academic prose. This activity will prepare students for the eventual completion of the capstone project at the 400 level.
5. Students will learn to think critically about music in its social, political, geographic and historical contexts, and to form scholarly questions about its reception and value.

EXPECTATIONS:
1. Regular, prompt attendance and preparation.
2. Course engagement through attention, note-taking, and enthusiastic participation in class discussion. This class will be a two-way street!
3. Completion of assigned reading and listening.
4. Completion of four (4) major assignments
5. Completion of three (3) unit exams covering the readings and topics discussed in class.
6. Completion of one (1) comprehensive Final Exam.

AREAS OF STUDY: (Kerman’s Units)
- Unit 1: Fundamentals of Music
- Unit 2: Early Music: An Overview
- Unit 3: The Eighteenth Century
- Unit 4: The Nineteenth Century
- Unit 5: The Twentieth Century

GENERAL EDUCATION CORE CURRICULUM:
This course has been selected to be part of Stephen F. Austin State University’s core curriculum. The Texas Higher Education Coordinating Board has identified six objectives for all core courses: Critical Thinking Skills, Communication Skills, Empirical and Quantitative Skills, Teamwork, Personal Responsibility, and Social Responsibility. SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives.

Assessment of these objectives at SFA will be based on student work from all core curriculum courses. This student work will be collected in D2L through LiveText, the assessment management system selected by SFA to collect student work for core assessment. LiveText accounts will be provided to all students enrolled in core courses through the university technology fee. You will be required to register your LiveText account, and you will be notified how to register your account.
through your SFA e-mail account. If you forward your SFA e-mail to another account and do not receive an e-mail concerning LiveText registration, please be sure to check your junk mail folder and your spam filter for these e-mails. If you have questions about LiveText call Ext. 1267 or e-mail SFALiveText@sfasu.edu.

SMALL ASSIGNMENTS/QUIZZES:
There will be quizzes and short writing assignments given throughout the semester. Some will be given in class while others will be given as homework. Grades for these quizzes and assignments will be evenly distributed across the 15% of your final grade.

EXAMS:
There are three regular exams throughout the semester that are each worth 10% of your final grade. Every exam will include short answer listening questions, multiple choice, matching, short essay, and long essay questions. The final exam will test your cumulative knowledge. Students are required to bring green Scantron (882-E) sheets in order to take portions of these exams. All exams are knowledge intensive and will require regular study of course content and listening examples. Keeping up with reading assignments, taking careful notes in class, and frequent active listening are necessary for your success in this course.

MAJOR ASSIGNMENTS:
Students are strongly encouraged to visit the AARC at least one week prior to writing assignment due dates. Most students do not receive A’s on writing assignments due to writing them at the last minute, not proofreading them, and submitting papers with many grammatical problems. I will occasionally devote class time to giving writing advice.

❖ Documentation Assignment (5%):
Complete the Handbook for Writing Worksheet. The answers for each question are located in the required course-pack, A Handbook for Writing, which is available in the bookstore. The questions cover a range of issue related to research, writing, and documentation. Mastery of research, writing and documentation is necessary for all future writing assignments. This assignment will be completed on a green Scantron (882-E) sheet.

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

❖ Library Research/Annotated Bibliography Assignment (5%):
Select a composer from the MHL 245 Composer Bank and then find, and check-out, two (2) related books, find one (1) related journal article, consult the related (1) Grove Music Online article, and one (1) additional electronic resource. Prepare an annotated bibliography using properly formatted entries (see A Handbook for Writing) followed by a brief note describing not only the value of each source to your future report, but also a statement on specific information that you will use. Also, on a separate sheet of paper, include a properly formatted (see A Handbook for Writing) footnote for each source. Assignments with improperly formatted footnotes and bibliographies will not be accepted. Submit finished work by emailing it to me.

The purpose of this assignment is to provide an introduction to researching topics in music and to introduce the Chicago Manual of Style protocols for documenting research. The CMS is the preferred style manual of most schools of music in
the United States. The required Handbook for Writing is based on the CMS and will serve as the writing guide for this course.

❖ Composer Report (15%):
Utilizing your research from the previous assignments, write a composer report of 500 to 750 words in length, typed with Microsoft Word, double-spaced, and using 12-point font with one-inch margins. The report should include a brief biographical overview followed by an examination of the composer’s importance to the development of music and/or a discussion of a particularly important example of the composer’s work. Submit finished work on D2L Dropbox folder.

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

❖ Melody Transformation Group Performance (15%) (for university assessment)
Each section will split into groups of five to give an in-class performance that demonstrates knowledge of the style periods and genres common to the Western art music tradition. Each group will choose a simple melody to transform based on the musical characteristics of each historical style period, and perform a chronological medley using any combination of instruments and/or voices as appropriate. Each group member will evaluate themselves and their group members using the Teamwork Worksheet. Additionally, each student will prepare a 5-minute oral presentation video detailing the historical context for each setting of their chosen melody, utilizing key concepts and vocabulary learned in the course. This video MUST be made, and:

- It must be at least 5 minutes long
- It must clearly show the speaker from at least the waist up during the entire presentation (no voice-overs)
- It must be uploaded to YouTube (and LiveText) and a link submitted to the instructor via D2L.
- Powerpoint slides and/or other visual aids are allowed, but not required.

The composite grade for the assignment will be split between performance quality and presentation creativity and thoroughness. *This will be presented on April 28.*

This assignment is designed to allow you to cultivate skills in teamwork, critical thinking, and oral communication.

MHL 245 Exam Dates:

- 2/19/16 – Exam # 1: Fundamentals, Medieval, Renaissance (Ch. 1-7)
- 3/24/16 – Exam # 2: Baroque/Classical (Ch. 8-14)
- 3/22/16 – Exam # 3: Romantic/20th Century (Ch. 15-19)
- 4/21/16, 8-10 A.M.-Final Exam (This will be cumulative.)

*You must bring a Green Scantron and a pencil for Exams.
COURSE OUTLINE: (Indicated only as a guide; dates are fluid. Check D2L regularly for updates)
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**ACADEMIC INTEGRITY:**

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

**Definition of Academic Dishonesty**

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained form an Internet source or another source; and (3) incorporation the works or ideas of an author into one’s paper without giving the author due credit. Please read the complete policy at <http://www.sfasu.edu/policies/academic_integrity.asp>.
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.

WITHHELD GRADES:
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.

ACCEPTABLE STUDENT BEHAVIOR:
Classroom behavior must 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.

Cell phones must be put away and turned off. If using other devices as a learning aid, this must be approved by the instructor.

“All appreciation of art implies a widening of apprehension; the more we reduce our appreciation the more we narrow our boundaries... We are all born into the language of our day, and to rediscover an old one, or to absorb a new one, may need mental effort and the discarding of prejudices. But whether forwards or backwards, every addition brings an enrichment.” Gerald Finzi (1901-1956)