Music History Survey Part I: The Medieval through Classical Periods  
MHL 345.001/002 – Spring 2016

Instructor: Dr. Jamie Weaver  
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Location and Time: Room 152, MWF 9:00am-9:50am & 10:00am-10:50am  
CRN: 22146 (345.001) or 24502 (345.002); 3 credit hours

Contacting the Instructor:  
I look forward to working with each of you and to getting 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 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.

Textbook and Recordings:  
1. Hanning, Barbara Russano, A Concise History of Western Music, 5th edition (CHWM)  

All books can be purchased at the Barnes and Noble in the UC, 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. 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 points off your final grade  
3rd absence = 10 points off your final grade  
4th absence = 10 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

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 intelligent statements and 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. When our course monitors 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 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, three letter grades will be subtracted from your paper grade.) There will be a total of five 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 primarily your listening and recognition skills of the musical examples in NAWM, but occasionally also terminology and music historical concepts. Your two midterm exams will be taken during class time while your Final exam will occur during Finals Week.

Desire to Learn: The D2L system will be a crucial component of this course. Please note that content for both sections will be available in the course shell for MHL 345.001. Regardless of whether you are enrolled in section one or section two, MHL 345 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, my lecture outlines, chapter study guides, posted grades, announcements, and postings of extra credit assignments. Lecture outlines will be posted before class so that you may use them as a template 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.
Grading:

- 3 Papers/projects = 45%
- Weekly Homework assignments = 15%
- Brief Quizzes (lowest one dropped) = 5%
- 2 Midterm exams (10%) each = 20%
- Cumulative final exam = 15%

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 text books 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 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:
If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with me (Dr. Weaver) soon to discuss specific details. Know, however, that a discussion with me does not imply completion of the required documentation process for a student with a 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 paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

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 Jamie Weaver.

Policy on Withheld Grades:

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 345, 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 term paper(s) 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 345, 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 participation portion of your grade or from your final course grade.

- Cellular Telephones (READ THIS TWICE, PLEASE): There are NO cell phones permitted to be within your reach or within your sight and/or within sight of our class monitor during this class. This class requires your engagement, and all use of cell phones serves to detract from that engagement. Additionally, your phone should be not only put away in your bag, but set on “silent” (NOTE: vibrate is NOT silent). If your phone is out and/or in sight of our class monitor or of other students, you will be asked to put it away, and you will lose 2 points off of your FINAL course grade. Should your phone ring/vibrate 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. Failure to adhere to this policy will result in more stringent disciplinary action. This policy may be lifted on specific occasions at the discretion of the instructor in order to engage cellular phones in the active learning process. You will be informed if this takes place. Otherwise, the policy remains in effect.

- 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, 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 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.
Interview Assignment: (5% of final grade)

Due before January 30.

Please prepare to attend a five-minute interview with me in which I hope to get to know you better and to guide your success in this course. We will discuss some basic personal information, such as your home town, major, preferred style of music, and instrument, as well as your academic and/or career goals, and some appropriate study strategies for the course as needed. Please sign up for this interview on the sign-up sheet circulated during class. This interview is an easy way to control five percent of your grade, so please do not miss your assigned slot. If you do not appear for the interview, you will earn a zero for this assignment.

Guido’s Methods Assignment: (15% of final grade)

Submitted electronically via the drop box within D2L by 5:00pm on February 8, 2016.

Please read the following writings of Guido distributed in your hand-out and available on our course web site.

Excerpt from Prologue to His Antiphoner and Epistle Concerning an Unknown Chant

Please be prepared to read these excerpts several times in order to facilitate your understanding of the archaic language and unfamiliar terms. You will be expected to reference portions of these writings within your paper. Please compose a three-page paper of at least seven hundred and fifty words in which you accomplish the following two tasks. First, explain, through your understanding of the readings, the educational problems that Guido faced in the training of his young students as well as his proposed solutions to these problems. Please explain the inventions or innovations that Guido and his followers contributed the music notation and to the study of music. Next, please explain the reasons why Guido’s contributions are important. In other words, explain what tasks musicians could perform after his innovations that they could not perform before. Please be detailed and specific. You may also include ideas about how this early music educator’s ideas paved the way for notation innovations or contributions made by other, later musicians. Please include both an introduction and a conclusion that will allow the reader to connect the ideas in your paper.

Purpose: The purpose of this assignment is to guide you in the understanding and interpretation of a primary source. The study of the documents assigned will strengthen your ability to understand ideas and language of the middle ages. The assignment will also help you to understand how innovative educators of the past solved pedagogical dilemmas.

I consider it to be fundamentally important that your paper 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.

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

During this term, you have learned 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 to perform or to record a piece of early music in an historically-informed manner.

**Step 1: Due February 26.** (in class.) Please choose a research group, containing three to five people, who specialize in the same field of study as yourself. If possible, singers should group with singers, pianists should group with pianists, SRT students should group with SRT students, and so forth. Those who do not have classmates who specialize in the same fields will be accommodated. The purposes of this group are to facilitate the sharing of library resources and borrowed materials that may be in short supply, and to facilitate the discussion of topics that each student could explore or pursue in the individual paper. Please prepare to list the members of your group in class.

**Step 2: Due March 4.** Within a discussion board on D2L, with the members of your research group, please choose a piece of music composed between 750 and 1750 for your own instrument or voice type and examine the process through which you would work if you hoped to perform the work with an authentic early music ensemble or within a concert of early music. Suggestions for appropriate pieces will be distributed in class. Please indicate the piece your group has chosen within the designated discussion board on our D2L site.

**Step 3: Due March 30.** In the D2L drop box. In conjunction with the members of your group, please create a research bibliography pertaining to the piece you have chosen as your research topic. Regardless of its size, your group must submit a bibliography of at least twelve sources. Five of these must be sources in hard copy. The other seven may be electronic. 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. I will evaluate and offer feedback on your bibliography so that you may properly document sources from it in individual papers. Each group must submit a bibliography of at least twelve sources into the D2L drop box designated.*

**Step 4: Due April 15.** Utilizing at least eight sources, three of which must be in paper format, study such issues as the properties of the instrument you would play, 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 individual paper of at least one thousand words in which you 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. Briefly describe what you learned about the process of performing this early work in an informed manner. Then, proceed to
the opinion portion of the paper, demonstrating how what you have learned in your study has 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 authentic 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 authenticity, 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. I will evaluate and offer feedback on your paper.

**Step 5: Due April 20.** Each student in class will learn valuable lessons about proofreading and editing through conducting a peer review of a classmate’s paper. You will be provided with an electronic copy of a classmate’s paper to evaluate. 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 D2L system

**Step 6: Due May 2.** Using the D2L drop box, please submit the final draft of your revised paper by 5:00 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 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 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 MHL 345 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.
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
W Jan. 20: Introduction–Syllabus–Chapter 1: General background
F Jan. 22: Conclusion of Chapter 1; beginning of Chapter 2 class activities, HW 1 is due

Week 2
M Jan 25: Chapter 2 activities cont.
W Jan 27: Chapter 2 class activities, HW 2 is due
F Jan 29: Chapter 2 activities cont.

Week 3
M Feb. 1: Chapter 2 conclusion
W Feb 3: Chapter 3 class activities, HW 3 is due
F Feb. 5: Chapter 3 activities cont.

Week 4
M Feb. 8: Chapter 3 conclusion, “Guido’s Methods” due through D2L
W Feb. 10: Chapter 4 class activities, HW 4 is due
F Feb. 12: Chapter 4 activities cont.

Week 5
M Feb. 15: Chapter 4 conclusion
W Feb. 17: Intro to Part Two- HW 5 is due
F Feb. 19: Chapter 5 conclusion

Week 6
M Feb. 22: Chapter 5 Conclusion
W Feb. 24: Exam #1: covering chapters 1-5
F Feb. 26: Chapter 6 class activities, HW 6 is due; Submit membership of Research Group for Performing Early Music Today Assignment.

Week 7
M Feb. 29: Chapter 6 conclusion
W Mar. 2: Chapter 7 class activities, HW 7 is due
F Mar. 4: Chapter 7 conclusion, HW 8 is due; Submit choice of piece for Research Project.

Week 8
M Mar. 7: Chapter 8 class activities & conclusion
W Mar. 9: Chapter 9 class activities, HW 9 is due
F Mar. 11: Chapter 9 cont.

Spring Break March 14-18
Week 9
M  Mar. 21: Chapter 9 conclusion.
W  Mar. 23: Intro to Part Three-Chapter 10 class activities, HW 10 is due
F  Easter Break (NO CLASS)

Week 10
M  Easter Break (NO CLASS)
W  Mar. 30: Chapter 10 activities cont.; Prospective Research Bibliography Due
F  Apr. 1: Chapter 10 conclusion

Week 11
M  Apr. 4: Chapter 11 class activities, HW 11 is due
W  Apr. 6: Chapter 12 class activities, HW 12 is due
F  Apr. 8: Chapter 12 conclusion

Week 12
M  Apr. 11: Exam #2 covering chapters 6-12
W  Apr. 13: Chapter 13 class activities, HW 13 is due
F  Apr. 15: Chapter 13 activities cont.; Individual Performing Early Music Today Assignment Due.

Week 13
M  Apr. 18: Chapter 13 conclusion
W  Apr. 20: Chapter 14 class activities, HW 14 is due; Peer Review of Classmates’ Research Paper Due.
F  Apr. 22: Chapter 14 conclusion

Week 14
M  Apr. 25: Chapter 15 class activities,
W  Apr. 27: Chapter 15 activities cont., HW 15 is due
F  Apr.29: Chapter 15 conclusion

Week 15
M  May 2: Chapter 16 class activities; Revised Performing Early Music Today Paper due
W  May 4: Chapter 16 activities cont., HW 16 is due
F  May 6: Chapter 16 conclusion, and review

Final exam to be taken during finals week, May 9-13.