Instructor: Staci A. Spring
Phone: (936) 468 - 1622 Email: springsa@sfasu.edu
Office Hours: M289, MWF 10am, or by personal appointment
CRN: 22148/24501; 3 credit hours
Location/Time: M170, MWF 9:00 -9:50 AM (Section 001) M152, MWF 11:00-11:50 AM (Section 002)

Contacting the Instructor:
Please feel free to contact me with questions or items of interest. Email is the best method of contact for questions outside of class or for scheduling an appointment, and I will do my best to respond quickly. I look forward to working with each of you!

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

All books and recordings can be purchased at the Barnes and Noble in the UC. All items are required. New textbooks come with an access code for the accompanying Total Access website, which includes streaming audio/video examples, an ebook, and other study resources. If you have a used textbook, it is highly recommended that you purchase access to the Total Access website. http://www.wwnorton.com/college/music/conchis5/total-access.aspx

Program Learning Outcomes:

• The student will demonstrate a working knowledge of music history and literature from the Western art tradition with supported related studies in non-western traditions, practices, and cultures.

• The student will successfully complete an academic capstone project that demonstrates written language skills, citations, analysis, musical examples, and organization.

Student Learning Objectives:

• Students will learn to understand and identify characteristics and principles important to each of the musical periods discussed in the course.

• Students will learn to identify the most important scholarly questions associated with music history of the nineteenth through the twenty-first centuries.

• Students will learn to identify and analyze representative works from the nineteenth, twentieth, and twenty-first centuries within the Western art music canon.

• Students will learn to research composers and musical works using primary and secondary sources, and will document the results of this research in clear academic prose. This activity will prepare students for the eventual completion of the capstone project at the four-hundred level.

• Students will learn to think critically about music in its social, political, geographic and historical contexts, and to form scholarly questions about its reception and value.
Course Policies

Attendance:
My expectation is that you will be present unless you have a legitimate reason to be absent. Students that fail to attend every class should not expect success in the course. Unexcused absences will affect your final grade.

- Two unexcused absences will be permitted before your final grade is penalized. The third and every subsequent unexcused absence will result in a letter grade off your final grade. Habitual tardiness will also affect your final grade. Three late arrivals will count as one unexcused absence. If tardy, it is your responsibility to make sure you have been counted present 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.

- **Exams and quizzes missed during an absence, without prior arrangement, may not be re-taken and will result in 0 points.**

- 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.

- Your professor understands that unexpected events may occur that prevent your attendance in class. That is why you get two freebies. Use them wisely.

Course Engagement:
This is NOT the same as attendance. It includes intelligent statements and sincere questions, and **clear preparation for class.** This class preparation includes reading the assigned materials and listening to the appropriate recordings **before class,** and also reviewing course materials and notes from the previous class. Take notes, and be actively involved in your own learning process! Be prepared to answer questions as well as to discuss assigned readings and listening in class.

Positive or negative course engagement may affect your final grade. Those actively engaged in the course may see the benefit particularly when their final average is a borderline grade (i.e. a B+ may be raised to A). On the other hand, clearly disengaged or disruptive students may see their grade lowered, or not benefit from a borderline grade boost.
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. Opening the anthology and actively studying the music while listening is also required. Marking scores and highlighting important information in the summaries following each example is an extremely useful way to help your learning process.

D2L:
The D2L system will be used extensively in this course. Please visit the course site to find outlines, posted grades, announcements, attendance records, and other resources related to the course. Many assignments will need to be uploaded to the D2L Dropbox. It is a good idea to change your settings so that you receive notifications in your email. It is your responsibility to stay informed.

Small Assignments/Quizzes:
There will be many 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. The lowest of these grades will be dropped at the end of the semester.

Many of the smaller assignments are designed to help you prepare for class and for quizzes/exams. It is in your best interest that you complete these assignments on time. There is no guarantee that the professor will accept late assignments.

Quizzes may be in the form of online reading/listening quizzes, or in class. These will primarily help you practice your listening and recognition skills of the musical examples in NAWM, but occasionally also test terminology and music historical concepts.

Exams:
There are two regular exams throughout the semester that are each worth 15% of your final grade. Every exam will include short answer listening questions, multiple choice, matching, short answer, and long essay questions. The final exam is structured in the same way as the regular exams but it will also test your cumulative knowledge. The final exam is worth 20%.
Students are required to bring green Scantron sheets (882.E) 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 for help with writing assignments. Grammatical errors, hastily finished assignments, plagiarism, and lack of proof-reading/editing often result in lower grades. This is an upper-level college course, and therefore you are expected to represent yourself well on paper. See the end of the syllabus and refer to D2L for more detailed information regarding major assignments.
Students with Disabilities:
If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to meet with your instructor soon to discuss specific details. Know, however, that a discussion with me does not imply completion of the necessary documentation process for recognizing a student's disability. To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations.

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

Grading:
Quizzees/small assignments: 15% (lowest grade dropped)
Major Assignments: 35% (3 assignments)
Exams: 30% (2 tests, 15% each)
Semi-Cumulative Final: 20%
= 100%

Scale:
100 – 90 (A) 89 – 80 (B) 79 – 70 (C) 69 – 60 (D) 59 – 0 (F)

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 346, withheld grades will only be granted in exceptional emergency situations, such as death in the immediate family or serious illness, when the term paper(s) cannot be completed in time. Auditions, family visits, conferences, weddings, etc. do not count. In all other cases your grade will be based upon the work you have completed by the end of the semester, which may well result in a failing grade.

**Policy on disruptive classroom behavior:**
The university policy on acceptable student behavior reads as follows:
“Classroom behavior should not interfere with the instructor’s ability to conduct the class or the ability of other students to learn from the instructional program (see the Student Conduct Code, policy D-34.1). Unacceptable or disruptive behavior will not be tolerated. Students who disrupt the learning environment may be asked to leave class and may be subject to judicial, academic or other penalties. This prohibition applies to all instructional forums, including electronic, classroom, labs, discussion groups, field trips, etc. The instructor shall have full discretion over what behavior is appropriate/inappropriate in the classroom. Students who do not attend class regularly or who perform poorly on class projects/exams may be referred to the Early Alert Program. This program provides students with recommendations for resources or other assistance that is available to help SFA students succeed.”

As your instructor for MHL 346, I expect you to conduct yourselves as adults and to demonstrate respect for your classmates and for your instructor at all times. Therefore, the following behaviors will not be tolerated in class:

- Turn off anything that makes noise. Texting and use of social media during class is absolutely unacceptable.

- Electronic devices, while potentially useful, are also highly distracting to you, your classmates, and your instructor. Studies also show that one retains more through taking written notes. Use of any electronic device in class for scholarly purposes must be approved by the instructor and monitored. If, at any point during class, you are found to be working on any application or project other than your course notes, you will be dismissed for the day and counted absent for the class session.

- Inattentive behaviors: Disruptive behaviors, such as talking and whispering during class, will not be tolerated. If you are distracting other classmates or the instructor 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. If you sleep during class you will not be allowed to take a quiz if one is offered.

- 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.

If you participate in these behaviors you may be asked to leave class, and points may be deducted from the course engagement portion of your grade or from your final course grade.
Major Assignment Details

Program Note Assignment: (10% of final grade)
Submitted electronically via the drop box in the D2L system by 11:59 PM on February 29, 2016.
Please choose a piece or a group of pieces that you are currently working on in your private studio lessons or in one of your major ensembles and prepare a program note for this piece or group. You should not cite sources within your program note itself, but you will prepare a separate bibliography of sources that I will review. Discuss biographical information about the composer only as necessary, concentrating, instead, on details that will create interest in your piece or group. Your goal is to create an interested and educated audience for your performance.

The purpose of this assignment is to give you the research skills, practice, and confidence necessary to compose program notes for your future individual or ensemble performances. This assignment will allow you to research composers, and to develop the ability to prioritize information for future notes and papers. A guide for writing a program note may be found in your Student Writing Handbook.
It is 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.

Topic Research Assignment: (15% of final grade)
Final papers should be submitted electronically via the drop box in the Desire to Learn system no later than 11:59 pm on May 2nd, 2016. Other due dates will be required throughout the semester to facilitate progress on this paper. Refer to the Research Paper Guidelines handed out in class for more specific instructions.

Please choose a topic within music history of the late-eighteenth, nineteenth, twentieth, or twenty-first centuries that is of interest to you. Keep in mind that you may need to do some initial reading and research before choosing a subject. Start by looking at literature for your instrument, for example, or at music within a specific genre. Your topic should not be centered on biographical information about a specific composer, nor should is simply regurgitate the history of an instrument.

The paper must contain an introduction, including a thesis statement or a statement of purpose, an extended body, and a conclusion. It must also contain notes and a bibliography formatted according to your writing handbook and to the Chicago Manual of Style. You are required to use at least ten sources of various types in the preparation and composition of this paper. At least one source must be a hard copy source such as a book or journal article (go to the library!). Your paper must present information extrapolated from all of these source (without plagiarizing) and must be written in a coherent manner.

The purpose of this paper is to provide you with an opportunity to conduct extended research in an academic format. It should allow you to utilize your writing skills, your skills in study and analysis, and your musical expertise. It is 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. Extensive information on clear writing and research methods may be found in your Student Writing Handbook.
Analytical Essay: (10% of Final Grade)
Many standard music history textbooks present the view that Ludwig von Beethoven greatly influenced legions of composers throughout the nineteenth century and beyond. This assignment will ask you to compare different scholarly and polemical viewpoints regarding Beethoven’s place in music history, and to formulate a well informed viewpoint. Resources and questions to consider will be provided in class to help focus your critical thinking. This assignment is due to the D2L Dropbox by 11:59pm on March 30, 2016. Be sure to read the full assignment instructions provided in class.

Your essay should be 600-750 words, with standard font/margins, and double spacing. When quoting, use footnotes citations in Chicago Style. If you choose to reference other sources beyond what is listed in the prompt, be sure to include a bibliography (footnotes and bibliographies do not count towards the word count). Your goal should be to write a coherent essay that blends information from the articles/text with your personal views. Ideas should flow logically and coherently, with proper grammar, spelling, and sentence structure.

Guidelines for the Submission of Electronic Documents:

• Your assignments must be submitted in electronic form through the Dropbox tool in D2L. When sending me unofficial drafts or other documents, you should use D2L email. Use regular SFA email only as a last resort if D2L is not working properly. Please note the following guidelines for submitting papers as attachments:

  o 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.

  o Double-check the file extension before submitting your paper to D2L (.docx generally works best). If you are worried, you can also submit it as a PDF to be sure your formatting looks accurate and the way that you intended.

  o Label your files in a manner similar to the following: “Joe Student Mhl345 bibliography paper”.

  o If you have any questions or concerns about submitting your electronic papers, please ask the instructor 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.
TENTATIVE SCHEDULE (Subject to Change)

The following is a general outline of topics and important dates for each week of the semester. Please check the D2L calendar and announcements regularly for the most up-to-date information.

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<th>Week</th>
<th>Part</th>
<th>Topic</th>
<th>Read/Listen</th>
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<td>Course Introduction/Guidelines</td>
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<td>Vernacular Music in America</td>
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<td>Eighteenth Century</td>
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<td>Haydn</td>
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<td>Week 2</td>
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<td>Week 4</td>
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<td>Beethoven</td>
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<td>Week 5</td>
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<td>Five</td>
<td>Nineteenth Century</td>
<td>Part Five Intro</td>
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<td>Early Romantics</td>
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<td>Week 6</td>
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<td>Early Romantics</td>
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<td>Week 7</td>
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<td>Opera and Music Drama</td>
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<td>Week 8</td>
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<td>The Later Romantics</td>
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<td>Week 9</td>
<td>Five</td>
<td>Late Nineteenth Century</td>
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<td>Week 10</td>
<td>Five</td>
<td>Finish Part Five, Part Five Exam</td>
<td>Ch. 22/Part Six Intro</td>
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<td>Six</td>
<td>Begin Part Six</td>
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<td>Week 11</td>
<td>Six</td>
<td>Classical Modernism</td>
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<td>Classical/Radical Modernism</td>
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<td>Week 13</td>
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<td>American Music/Music Between the Two World Wars</td>
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<td>Week 14</td>
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<td>Two World Wars/Postwar Music</td>
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<td>Week 15</td>
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<td>Postwar Music/Into the Twenty-first Century</td>
<td>Ch. 27/28</td>
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<td>Week 16</td>
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<td>Final Exam</td>
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Important Dates:

- **Exams (subject to change)**
  - Exam #1 – TBA
  - Exam # 2 - TBA
  - 5/11/16: Final Exam (Wednesday)
    - Section 001 (9am): 8am-10am
    - Section 002 (11am): 10:30am - 12:30pm

- **Major Assignments (uploaded to D2L by 11:59pm)**
  - 2/8/16: Thesis Statement/Bibliography Due
  - 2/29/16: Program Note Assignment Due
  - 3/30/16: Analytical Essay Due
  - 4/11/16: Outline/Rough Draft Due
  - 5/2/16: Final Research Paper Due

- **No Class Meeting:**
  - 2/12: No Class - TMEA
  - 3/14 – 3/18: Spring Break