CORE CURRICULUM COMPONENT APPLICATION
Sam Houston State University

PART I – Course Information

Course Type
☒ Existing/Restructured
☐ New Course Proposed Fall 2013
If new, have you submitted a Form B to the SHSU Curriculum Committee? ☐ Yes ☐ No

Course Prefix & Number: MUSI 2348W

Course Title: Survey of Music Literature

Course Catalog Description (Copy and paste from online catalog for existing courses): University Core area V course; The fundamentals of music terminology, standard instrumental and vocal forms, and representative composers and compositions from secular and sacred music of most eras. Writing Enhanced. Prerequisites: restricted to music majors and music minors; MUS 122, 124 Hours 3.

Course Prerequisites: MUS 122, 124, music major or minor

Available Online?
☐ Yes, currently developed in online delivery mode
☐ Anticipated development in online delivery mode (Semester, Year:)
☒ No

Number of Sections to be Offered per Academic Year: 2-4

Estimated Enrollment per Section: 30

Course Level (freshman, sophomore): sophomore

Requestor(s) Full Name(s) [(designated department rep(s) – contact person(s)]: Sheryl Murphy-Manley

E-Mail Address: mus_skm@shsu.edu

Phone: 936-294-4990

Approvals

Department Chair:	Signature	Date 10/5/12
Academic Dean:	Signature	Date 10.8.12

Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271

PART II – THECB Foundational Component Areas

See Appendix for full description of each component area.

Select Component Area: V. Creative Arts

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area:
This course will focus on an exploration and study of the history of Western music as art and the functions of music within the major time periods of music history: Medieval, Renaissance, Baroque, Classic, 19th Century, 20th Century.

PART III – Course Objectives & Student Learning Outcomes

Insert the applicable course objectives stated in student learning outcomes(e.g., Students completing the course will be able to…) that support the core component area objectives. Please reference the component rubric for additional information on core component area objectives.

Objective/SLO 1: Students who successfully complete this course will understand and be able to discuss the primary musical forms and terminology needed to examine all genres and eras of music. Students will learn to appreciate creative works of the human imagination as explored through the time periods of music history while communicating within the appropriate discourse of the discipline.

How will the objective be addressed (including strategies and techniques)?
Students will develop their knowledge through class discussion, readings, film clips, sound recordings, activities, assignments, and lectures.

Describe how the objective will be assessed: Students will be directly assessed on this objective through exams. Students will also be directly assessed through a written and visual research project that requires the student to assimilate information about a specific composer and write a short stylistic and historical analysis of one of the composer's works. The research project will have multiple steps, teaching the student proper methods of research, citation, academic writing genre, and drafting of one's text. This research project, and its multiple steps, will be graded with a rubric. Examples of questions that measure this objective would be numerous and apply directly to course material. For instance, this question will be asked: "Diagram sonata form, labeling all musical parts and keys. In which genres was sonata form used, and during what years did it experience its height? Give two examples of specific works and name the composers who wrote them."

Objective/SLO 2: Students who successfully complete this course will be able to understand, recognize, and discuss the primary styles, musical compositions, genres, and composers that

have a place in our musical canon today. Students will be taught to analyze compositions through an aesthetic approach, exploring cultural and artistic changes that govern the stylistic and musical changes seen from the Middle Ages through the 20th Century.

How will the objective be addressed (including strategies and techniques)?
Through textbook readings, research, class lectures, films, and class discussions, students will gain a broad understanding of how a social group's aesthetics governs musical and artistic tastes, thus furthering their understanding of musical and historical styles of art.

Describe how the objective will be assessed: Students will be directly assessed through written exams, a research project that is presented orally for the class, and graded with a rubric for oral and visual communication, a research paper that is graded according to a rubric, and through assignments structured to measure student engagement in the analysis of works of art as they are grouped and identified by aesthetic principles governing stylistic characteristics. Students will also be directly assessed through listening quizzes, during which the instructor will play a piece they have studied. They will identify the composer, title, genre, date, and texture. Students will be asked additional questions about the style of the work, and they will use critical thinking to link course material to the quiz activity.

Objective/SLO 3: Students who successfully complete this course will have a broad understanding and knowledge of the culture of music in the Western Hemisphere, and understand with clearer perception, the world of music as a whole, including its past, its changes, and its current state. Students will explore aesthetic judgments and interpretation of musical and cultural meaning of selected musical compositions and historical styles. As discussion about the 19th century ensues, students will explore the nature and process of artistic communication within that century and how these aesthetic approaches helped shape a new set of musical expectations in the 20th century.

How will the objective be addressed (including strategies and techniques)?
As musical time periods are studied, students will be guided in thinking critically about their own assumptions about music and art, and how their ideas, values, and beliefs have helped shape their own aesthetic viewpoints towards the discipline today. Through textbook readings, research, films, and lectures, students will understand the broad variety of ideas concerning the functions and uses of music and art, and learn about alternative viewpoints across human experiences, specifically as they have changed historically.

Describe how the objective will be assessed: Students will be directly assessed through exams and assignments that focus their knowledge on the course objectives. Students will also be graded, according to a rubric, on their oral presentation of research. Students also will be directly assessed with listening quizzes that measure their ability to synthesize and interpret works in various musical styles and historical time periods. An example question would include the following: What were the primary reactions against Romanticism in the early 20th Century? What affect did this reaction have on traditional approaches to melody, harmony, and form?! Correct answers will include a discussion of all relevant topics including Impressionism, Expressionism, Neo-Classicism, Nationalism, Atonality, Polytonality, Polyrhythmic structures, Scale systems, Serialism, and Compositional Form.

Objective/SLO 4:

How will the objective be addressed (including strategies and techniques)?

Students who successfully complete this course will have learned effective and creative communication about music within its historical context. Students will learn ways to discuss musical issues as well as how to communicate critically about music. Students will internalize course content to the extent that they can present their knowledge in written, visual or verbal format.

Describe how the objective will be assessed: Students will be directly assessed through exam questions which will be graded with a rubric when of the essay type. Students will also be directly assessed with a rubric on their research project, including written, oral, and visual presentation. Students will be further assessed through a final listening quiz that will require students to communicate differences between musical styles of listening examples provided on the quiz. An example question would include: "When listening to Machaut's rondeau, what primary difference is noticeable at the ends of phrases when compared to phrase endings of Josquin's Renaissance motets?" Answer: Phrase endings in the Ars Nova are not yet structured according to formulas of tension and resolve, while phrase endings in the Renaissance are governed by modality and a strong preference for harmonic movement from the dominant to the tonic.

Objective/SLO 5:

How will objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

PART IV – THECB Skill Objectives

Address each of the required THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s), and how each objective will be assessed. ***Address ALL skill objectives associated with the selected Component Area. (See Appendix)***

1. Critical Thinking Skills: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information

How will the skill be addressed (including strategies and techniques)?
- Through exams, writing, research projects, discussions, and assignments, students will be taught to think critically and analytically, and to ask appropriate questions about musical styles; integrating and synthesizing knowledge they gain in the course, forming conclusions, and building an informed belief system from the complex of information presented in the course content.
- Students will research, organize, outline, draft, and write a research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine a musical composition, and the biographical details of a composer's life and significance, as they evaluate and synthesize information concerning the historical period they are learning about, analyzing their findings, and gaining a more specialized knowledge of their research subject.
- Students will develop skills necessary to aurally identify musical styles from different time periods, and be able to articulate conclusions about stylistic analysis.

Describe how the skill will be assessed: This skill will be assessed through embedded questions on exams, through the grading of their research project, which will include multiple learning tasks that guide the student towards the final product, and through listening quizzes that measure the students' abilities to think critically about musical style as they aurally perceive it. An exam question might include: "Describe why the most famous composers recognized by our public today are all of German heritage. Explain how this is, or is not, an accurate reflection of the history of music, and how this situation came to be."

2. Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication

How will the skill be addressed (including strategies and techniques)?

Students will communicate effectively in written, oral, and visual means as they present their research on a given composer through a written research paper, an oral presentation of a portion of that project, and a visual product used in that presentation. They will be required to outline, draft, and revise writing assignments with instructor feedback, (and according to a rubric), as they learn to present their research in an effective and logical manner.

Describe how the skill will be assessed: Students will be graded on their projects and papers (including the revision of their writing) according to a rubric. This skill will also be assessed through embedded questions on exams. An example of a test question might include: "When discussing the stylistic changes in galant music, what visual aids would serve most useful in communicating (to a group of moderately skilled music students) the musical changes coming out of the more complex Baroque style?"

3. Empirical and Quantitative Skills: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including strategies and techniques)?
NA

Describe how the skill will be assessed: NA

4. Teamwork: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including strategies and techniques)?
Students will be grouped into teams of 4 or 5 and be responsible for creating a group project on a given topic focusing on explaning a core concept necessary for the discussion and understanding of historical musical styles. The teams will present their findings to the class as a whole, presenting as a team and working together to create a shared final product. Students will be provided an opportunity to assess their own team's work as well as the work of the other teams.

Describe how the skill will be assessed: Students will be rated by their team as to how well they performed as a team member. The instructor of record will also grade the teams presentation with the aid of a rubric. Embedded questions on the exam can also be used. An example of a test question might include: "When working as a member of a team in the field of music, explain why individual contribution is key."

5. Personal Responsibility: to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including strategies and techniques)?
NA

Describe how the skill will be assessed: NA

6. Social Responsibility: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including strategies and techniques)?
Students will learn intercultural competence as they explore music cultures from North and South America, Russia, and Europe. Students will come to understand the nature of their personal role in their own communities and their social responsibility in preservation of the global community of music and other social cultures. Students will gain knowledge of their artistic responsibilities as musicians in society, and will be able to engage effectively in musical cultures other than their own, demonstrating competence in regional, national, and global musical communities.

Describe how the skill will be assessed: Embedded questions will be used on the exams. An example of a question might include: "Given the opportunity to speak to a group of high school seniors about the music of George Crumb in 1970s, what sensitive relationships between Crumb and the Vietnam War would you need to address? What would be a socially responsible way to introduce his music this this group of students?" Another example might inlcude: "If the arts are to thrive in a community, access to those arts must be created for members of society who otherwise have no direct relationship to artistic venues. Describe two ways in which you could positively engage in your community to further involvement in the musical arts." A further example might be: "When Ravi Shankar realized that the American public at Woodstock was involved in a drug culture, how did he modify his musical activities? Describe how and why his actions were socially responsible and how they had far-reaching effects."

PART V – SHSU Core Curriculum Committee Requirements

1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

Week 1	-Topics include: A Modern Definition of Music; -Musical elements; -Musicology vs. Ethnomusicology
Week 2	The Middle Ages: Sacred Music, Secular Music -Hildegard of Bingen; -Beginnings of Polyphony; -Fancesco Landini, The Ars Nova and Machaut

	Composer choices for project are made
Week 3	-The Renaissance, The Reformation; Josquin; Weelkes, Byrd -First steps of research project due; bibliographic and citation exercise due -Transitions into the Baroque
Week 4	-The Early Baroque: Monteverdi, Strozzi -The Mid Baroque: Fugues; Purcell -Research Project continues with stylistic discussion of musical work
Week 5	-The Late Baroque: Bach, Vivaldi -Research project continues individually and within teams -Exam I
Week 6	The Late Baroque continues: Handel and Bach Listening Quiz No. 1
Week 7	-The Classic Era: Absolute music, Opera Buffa, and Sonata Form Research project continues individually and within teams
Week 8	-Moving Towards Romanticism: Sturm und Drang -Beethoven
Week 9	-Early Romanticism: Schubert and Mendelssohn -Progammatic music: Berlioz -Two aesthetic camps
Week 10	-Exam II -Romanticism continued: The Schumanns and Brahms -The 19th century piano: Gottschalk, Chopin, and Liszt -Research project continues individually and within teams
Week 11	-19th century opera: Verdi and Wagner contrasted -Nationalism: Dvorak -Listening Quiz II
Week 12	-The 20th Century: Impressionism and Expressionism -Indonensian Gamelans -America: Charles Ives and Beyond
Week 13	-Exam III -Stravinsky -American vernacular music -A case of Ravi Shankar
Week 14	-20th century trends: Still, Copland, Cage, Bernstein -Minimalism and Post Minimalism -Film and Game music -Special Composer Exam -Final Research Project Due
Week 15	-Oral Presentations -Teams assessed and graded -Listening Quiz III (-Final exam during finals week)

2. Attach course syllabus

Syllabus Attached? ☒ Yes ☐ No

Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/ Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human.
Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

Foundational Component Areas	**Required Skill Objectives**					
	Critical Thinking	**Communication**	**Empirical & Quantitative**	**Team Work**	**Social Responsibility**	**Personal Responsibility**
Communication	✓	✓		✓		✓
Mathematics	✓	✓	✓			
Life and Physical Sciences	✓	✓	✓	✓		
Language, Philosophy & Culture	✓	✓			✓	✓
Creative Arts	✓	✓		✓	✓	
American History	✓	✓			✓	✓
Government/Political Science	✓	✓			✓	✓
Social and Behavioral	✓	✓	✓		✓	

Sciences						

Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271

COURSE SYLLABUS
MUSI 2348.01

Survey of Music Literature

3 credit hours
Fall 2014: DRAFT
Sam Houston State University
Music Building, Room 217
Mondays, Wednesdays, and Fridays
10 am to 10:50 am; or 11 am to 11:50

Associate Professor: S. K. Murphy-Manley, Ph.D.
Office: 936-294-4990, Music Building 324
Email: mus_skm@shsu.edu

◆ **Office Hours**

I will be available to you every day, at any time, by phone or email. You might be required to leave a message and a phone number at which you can be reached. I am almost always in my office or here at SHSU in a meeting working during the day. However, if you need to meet with me in my office, please call me to make an appointment. If you need to meet with me, you can be sure that we will find a time that will work for you. More details concerning my office hours will be posted on my office door.

◆ **Course Description**

This introductory course will present you with the fundamentals of music terminology and the structure of instrumental and vocal forms. Representative composers and their works from most eras will be examined.

◆ **Prerequisites**

This core course is intended for music majors (music minors can also take this course, but if you are a minor, talk to me after class so that I am aware of your musical level). The course will prepare music students for their advanced studies in music history. In order to take this class you must be fluent in the reading and studying of music. You must know the key systems and understand rhythmic values. If you are not a musician, please consider taking one of the following three classes:

— MUSI 1306: *Music Appreciation* (This course for non-music majors will be similar to mine in content (literature and composers)
—MUSI 1301: *Introduction to the Study of Music* (This will give you the fundamentals for reading and understanding music)
—MUSI 2364: *The History of Rock, Jazz, and Popular Music*

◆ **Course Objectives**

1. Students who successfully complete this course will understand and be able to discuss the primary musical forms and terminology needed to examine all genres and eras of music. Students will learn to appreciate creative works of the human imagination as explored through the time periods of music history while

communicating within the appropriate discourse of the discipline. Gaining factual knowledge is one of your primary goals.

2. Students who successfully complete this course will be able to understand, recognize, and discuss the primary styles, musical compositions, genres, and composers that have a place in our musical canon today. Students will be taught to analyze compositions through an aesthetic approach, exploring cultural and artistic changes that govern the stylistic and musical changes seen from the Middle Ages through the 20th Century. Students will learn fundamental principles, generalizations, and theories concerning music history.

3. Students who successfully complete this course will have learned effective and creative communication about works of art. Students will learn ways to discuss musical issues as well as how to communicate critically about music from the six historical periods. Students will internalize course content to the extent that they can present their knowledge in written, visual or verbal format.

4. Students who successfully complete this course will have a broad understanding and knowledge of the culture of music in the Western Hemisphere, and understand on a deeper level, with clearer perception, the world of music as a whole, including its past, its changes, and its current state. Students will explore aesthetic judgments and interpretation of musical and cultural meaning of selected musical compositions and historical styles. As discussion about the 19th century ensues, students will explore the nature and process of artistic communication within that century and how these aesthetic approaches helped shape a new set of musical expectations in the 20th century. Learning about musical cultures is another primary goal.

◆ **Core Skill Objectives**

As part of the revision to the Texas State System University's core classes, this course is required to address and assess the four following skills.

1. Critical Thinking Skills: To include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.

▣ Through exams, writing, research projects, discussions, and assignments, students will be taught to think critically and analytically, and to ask appropriate questions about musical styles, integrating and synthesizing knowledge they gain in the course, forming conclusions, and building an informed belief system from the complex of information presented in the course content.

▣ Students will research, organize, outline, draft, and write a research paper that puts into practice the analytical skills, (critical thinking and aural analysis) they acquire during the class. They will examine a musical composition, and the biographical details of a composer's life and significance, as they evaluate and synthesize information concerning the

historical period they are learning about, analyzing their findings, and gaining a more specialized knowledge of their research subject.

▣ Students will develop skills necessary to aurally identify musical styles from different time periods, and be able to articulate conclusions about stylistic analysis.

2. Communication Skills: to include effective development, interpretation and expression of ideas through written, oral and visual communication.

▣ Students will communicate effectively in written, oral, and visual means as they present their research on a given composer through a written research paper, an oral presentation of a portion of that project, and a visual product used in that presentation. They will be required to outline, draft, and revise writing assignments with instructor feedback, (and according to a rubric), as they learn to present their research in an effective and logical manner.

3. Teamwork: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal.

▣ Students will be grouped into teams of 4 or 5 and be responsible for creating a group project on a given topic focusing on explaning a core concept necessary for the discussion and understanding of historical musical styles. The teams will present their findings to the class as a whole, presenting as a team and working together to create a shared final product. Students will be provided an opportunity to assess their own team's work as well as the work of the other teams.

4. Social Responsibility: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

▣ Students will learn intercultural competence as they explore music cultures from North and South America, Russia, and Europe. Students will come to understand the nature of their personal role in their own communities and their social responsibility in preservation of the global community of music and other social cultures. Students will gain knowledge of their artistic responsibilities as musicians in society, and will be able to engage effectively in musical cultures other than their own, demonstrating competence in regional, national, and global musical communities.

◆ **Textbooks and Supplies**

- Bonds, Mark Evan. *Listen to This.* 2nd edition, Upper Saddle River, NJ: Prentice Hall, 2011. ISBN 978-0-205-77736-5
- The CDs that go with this set: 5 CD set for *Listen to This* (and/or MyMusicLab Student Access Code Card)

Note: The package number for the CDs and Book together is: 0205170536.

• Murphy-Manley, Sheryl K. *A Concise and Friendly Guide to Music History.* 2nd edition, Cengage Publishing, ISBN 0-759-38927-6

• Class Notes: I will be posting my PowerPoint notes on Blackboard. You will be expected to print them out for yourself and bring them to class.[1] I will expect you to come to every class with your notes on which you should take additional explanatory notes during the lectures.

• **Taping of the lectures is not permitted.**

❂ **Cell phones and other electronic devices (including laptops and tablets, etc)** must be turned off in class. If you are in the midst of an emergency, and need your cell phone left on vibrate, please talk to me before class. If I hear a cell phone ring or make noise in class (**or see you texting, surfing, or doing other clever things with your device**), a pop quiz will be given immediately. If this happens during a test or quiz, then an automatic 10-point deduction will be imposed on your test score, and on everyone's if you don't fess up that the device was in your possession.

Computers and electronic devices are not allowed for note-taking at this time. Please bring to class the handouts that are provided to you via blackboard.

❂ **Course Requirements**

✧ **Attendance**

You will be expected to punctually attend every class. Please do not come late, leave early, or come and go from the class lecture. It will be your responsibility to obtain copies of any handouts given in your absence. Failure, on your part to do so, will not excuse any ignorance or missed assignment. Should you need to be absent, it will be your responsibility, to obtain the assignment and class notes from another class member. (I encourage study groups for the preparation of exams and quizzes.) If you miss more than 5 class periods, then your final grade will be lowered one point for each absence beginning with the sixth. Should a medical emergency or severe illness occur, your absence will be evaluated by me on a case-by-case basis.

Important Note: Make-up exams and quizzes will not be given under any circumstance of absence.

✧ **Supplies:** Your supplies for this course will include all items necessary to take notes, study, turn in reports, and to take tests. It will be your responsibility to obtain all textbooks, class notes, and materials at the beginning of the semester and to come to class prepared to take additional notes, to complete writing assignments, and to take tests.

[1] We request here in the School of Music that you do NOT use our music lab and printer for this purpose.

✧ **Writing Component**

This is a "W" course, which means that at least 50 percent of your course grade will derive from writing activities designed to help you master course objectives. **Writing in this course is one of the tools that will help you learn course material.** Some writing activities will require you to draft and revise your work, with or without instructor feedback. Other assignments may not receive a grade but are designed to assist you in critical reflection of the course material. You should approach writing in this course as a tool to use as part of your learning Additionally, I will use writing as a tool to assess your level of learning.

◘ ***Special Note:*** I have a low threshold for poor grammar. If you want me to read and appreciate your comments in your writings, then you will have to rise to at least the level of correct grammar. We have a writing center on campus that can help you with matters of grammar, organization, and citations. When you visit them, take your assignment with you, and any other helpful items that can help the tutors see what sort of writing you want to create. They are located in the Farrington Building, room 111. Their phone number is (936) 294-3680, or you can reach them through email, at wctr@shsu.edu

◈ **Exams**

There will be three regular, written exams and one final. The final exam will be comprehensive. Additionally, there will be one special written test over the composers in particular. This special test is worth 10% of your course grade. Each regular exam will test your knowledge of factual information concerning music, terminology, composers, and compositions. I will give you a review sheet for each regular exam. Since the final exam is comprehensive, keep your review sheets during the semester for that last exam. I intend to include a variety of formats including, but not limited to, essay, short answer, multiple choice, true/false, and fill-in-the blank. Since this class is a writing enhanced course, (meaning that one-half of your grade must be determined from written work or assignments) a substantial portion of each exam will be essay or short answer.

◈ **Listening Quizzes (I will give you a review sheet for each quiz, one week before the quiz)**

— Prepared listening

You will find your listening list on the inside cover of your textbook, front and back.

— Unknown listening

I will play several examples of music that you will need to identify stylistically and discuss.

Important Note Restated: Make-up exams and quizzes will not be given under any circumstance.

◈ **Class and Writing Assignments**

You will be required to make written listening sheets for each piece on your listening list. (More information will be given to you in class concerning this.) Additionally, you will have writing, research and stylistic assignments that use our library. Any pop quizzes that might be given will be averaged into the class assignment portion of your grade. **I do not accept any assignments via email. All assignments are due in class on the designated due date. All assignments must be turned in with the pages stapled together unless instructed otherwise.**

Writing Assignments will include opportunities for you to write formally and informally. Your Term Project will be the formal project, which will include drafts of your writing. Other writing assignments will include, but not be limited to:

- Textbook reading reviews (4 total) Note: These 4 reading reviews use the textbook by Bonds, 2nd edition.
- Musical analysis of a piece by the composer who is the topic of your term project.
- Exploring writing genres as you prepare for your term project
- Citation and Bibliographic assignments

◈ **Term Project**

Your formal writing project will include an especially specific discussion of a composer (and a piece by that composer) of your choice and my approval. We will discuss this assignment later, in great detail, in class.

Another Important Note: Late assignments and term projects will be accepted with the penalty of a 30-point deduction for each 24-hour period following its due date and time. For instance, if your assignment is due during class on October 2nd and you get it to me after your class has ended, rather than during the class, you will receive a 30-point deduction. The next day, on October 3rd at 24 hours past the end of class, a 60-point deduction will be implemented. Notice that the penalties are calculated by calendar days and not class meeting days.

◈ **Grading**

The following grading scale will be used for all exams and assignments. No extra credit will be allowed.

A = 90-100
B = 80-89
C = 70-79
D = 60-69
F = 59 and below

The Grading percentages are as follows:	
Class and Writing Assignments, including textbook reading reviews	20%
Listening quizzes	20%
Term Writing Project including the draft and citation exercises	20%
One Special Written Test—Composers	10%
Exams (4 total, averaged together equally)	30%

Academic Honesty

You will be held accountable for honest behavior in this class. Likewise, honest test-taking and homework procedures will be enforced. Refer to the SHSU student guidelines handbook for what constitutes "cheating".
http://www.shsu.edu/students/guide/StudentGuidelines2010-2012.pdf#page=29

Proper Classroom Demeanor

According to university policy, students are expected to assist in maintaining a classroom environment that is conducive to learning. You might find many topics in the class interesting. As the pace of the class ensues, raise your hand if you would like to ask a question or make a comment. Students are expected to refrain from behavior in the classroom that is intentionally disruptive of the learning process. As the student handbook states: "These activities shall include, but not be limited to: using abusive, indecent, profane, or vulgar language; making offensive gestures or displays that tend to incite a breach of the peace; perpetrating fights, assaults [good grief!], acts of sexual violence, abuse, or threats; or evincing [what an old word! It means, 'demonstrating'—you're welcome] some obviously offensive manner or committing an act that causes a person to feel threatened." Just so you know, the old list of offenses from just a few years ago is far less interesting, prohibiting students from: "eating in class, using tobacco products, making offensive remarks, reading newspapers [that is actually funny in today's classes, although this is only 8 years old], sleeping, talking among each other at inappropriate times, wearing inappropriate clothing [what, like flip-flops on a Texas winter day?], or engaging in any other form of distraction." Nonetheless, SHSU states that inappropriate behavior in the classroom shall result in, minimally, a directive to leave class or being reported to the Dean of Students for disciplinary action in accordance with university policy.

◆ **Visitors in the Classroom:** Only registered students may attend class. Exceptions can be made on a case-by-case basis by the professor. In all cases, visitors must not present a disruption to the class by their attendance. Students wishing to audit a class must apply to do so through the Registrar's Office.

- **Disabilities**

Accommodations for disabilities must be initiated by the student by going to the Counseling Center and the Services for Students with Disabilities in a timely manner. Every semester that a student desires accommodation, it is the student's responsibility to complete a Classroom Accommodation Request Form at the Students with Disabilities Office and follow the stated procedure in notifying the faculty.

- **Religious Holy Days**

If you must miss a class because it is your religious Holy day I must be notified of your intended absence not later than the 15th calendar day after the first day of the semester.

Projected Class Plan and Reading Assignments

This outline is tentative and subject to change.

(Note: The lectures will take precedence over this schedule. You will be able to figure out where we are in the course content by looking at the topics that we discuss in class. We might be ahead or behind in the reading schedule. If you are a stickler for schedules and reading assignments, you will need to "chill" and follow the pace of the class.)

You should read the assigned pages and listen to the appropriate pieces that are discussed in the reading by the week's end. Bring your textbooks and listening sheets to every class unless told otherwise.

Textbook Reading Reviews: You will write four reading reviews on designated pages. We will discuss this writing assignment in class later. All textbook readings and reading reviews will be from the Mark Evan Bonds book, *Listen to This*, 2nd edition (orange book). You must choose 4 of the Reviews listed here. Notice when each is due in the schedule below.

Week's reading assignment: pages 1-15

August 29 Introduction to the class

August 31

Week's reading assignment: pages 16-53

September 1 Holiday

September 5

September 7 **Composer choice for writing term project is due**

Week's reading assignment: pages 54-84

September 10

September 12 **Bibliographic and Footnote citation due**

September 14 Study-Work individually on your composer project (will not meet as a class today)

Week's reading assignment: pages 85-104 and 111-117

September 17 **Textbook reading review No. 1 due covering: pages 54-57 and p. 63, 69, and 70)**
OR
Textbook reading review No. 1 due covering: pages 105-110

September 19 **Choice of piece for musical analysis is due**
September 21

Week's reading assignment: pages 118-153
September 24
September 26 **Exam I**
September 28

Week's reading assignment: pages 154-196
October 1
October 3 **Textbook reading review No. 2 due covering: pages 85-89**
OR
Textbook reading review No. 2 due covering: pages 181-186
October 5

Week's reading assignment: pages 197-232
October 8 **Listening Quiz I**
October 10 **Textbook reading review No. 3 covering: pages 166-169 and p. 176**
OR
Textbook reading review No. 3 due covering: pages 292-299
October 12

Week's reading assignment: pages 233-266
October 15 **First Version of Musical Analysis discussion (paragraph 2 of term project) due**
October 17
October 19

Week's reading assignment: pages 267-343
October 22
October 24 **Exam II**
October 26

Week's reading assignment: pages 344-365
October 29 **Revision of Musical Analysis due**
October 31
November 2

Week's reading assignment: pages 366-390
November 5
November 7 **Listening Quiz II**
November 9 **Textbook reading review No. 4 covering: pages 335-339**
OR
Textbook reading review No. 4 due covering: pages 352-359

Week's reading assignment: pages 391-415

November 12
November 14 **Exam III**
November 16

Week's reading assignment: pages 416-460
November 19 **Final complete term project due**
November 21 **Holiday, no class**

November 23 **Holiday, no class**

Week's reading assignment: pages 461-482
November 26 **Textbook reading review (Optional No. 5) covering: pages 491-498**
OR
Textbook reading review (Optional No. 5) covering: pages 499-504
November 28 **Special Composer Exam (10% of your grade)**
November 30

Week's reading assignment: pages 483-513
December 3
December 5 **Listening Quiz III**
December 7

Your Final Exam:

December 10, 11 am

(Note: One time the administration of the University changed the final exam schedule during the semester without notifying the faculty. Check the SHSU website occasionally to make sure that they don't do this again.)

Important Note: Failure to read or to obtain this syllabus (or to read this important note) will not negate the contents herein. Likewise, failure to obtain or to read information concerning tests and assignments for this class will not negate your responsibility for those graded items nor the criteria by which they are graded.