

SHAW UNIVERSITY
Department of Visual and Performing Arts
Music History II MUS 344 (3 credit hours)
Prerequisite: MUS 100, MUS 113, MUS 114, MUS 213, MUS 214, MUS 225

Instructor: George Hatcher

Office Duplex 205

Classroom SPH

Office Hours:

Mon: 9-10:30

Tues: 9:30-10:50, 2:30-3:30

Wed: 9-10:30

Thu: 9:30-10:50, 2:30-3:30

Fri: 9-10:30

and by Appointment

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Music Program Mission

The mission of the Music Major Program is to prepare, nurture, and develop musicianship on a professional level of artistic accomplishment. To this end, the music area will maintain a curriculum of study relevant to the student's long-term personal and professional goals.

Music Program Goals

- 1. Increase student retention and graduation rates;**
- 2. Improve the intellectual atmosphere and academic performance of students;**
- 3. Enhance the Music program to ensure consistency in quality and scope.**

Program Learning Outcomes (PLOs)

1. Students who can analyze and discuss music
2. Students who can demonstrate appropriate performance
3. Students who can link stylistic traits with given historical periods

Course Description: ; Music History II consists of a study of music of the Classical, Romantic and Modern eras. .

Student Learning Outcomes:

Student Learning Outcomes At the completion of this course, students will be able to:	Assessment of Student Learning Outcomes (Assessment Tools)	Linkage to Program Learning Outcomes <i>(Insert the PLO number(s) that corresponds to the stated SLO) Note: The PLO's are not listed on the syllabus.</i>
1. Know characteristics of the Classical, Romantic and Modern periods	Worksheets, Exam Questions,	1,2,3
2. Analyze representative compositions from the Classical, Romantic and Modern periods	Assignments Exam Questions, Timed listening quizzes	1,3
4. Know the most important terminology's and musical forms	Exam Questions, Oral Presentations Vocabulary	1,2, 3
5. Be familiar with the lives and styles of selected composers	Oral Presentations	1,3

Required Text: **TEXTBOOK:** Grout, Donald J. and Palisca, Claude V. A history of Western Music 7th edition. W.W. Norton, 2006. This text is used for **both semesters** of Music History.

Reading Assignments:

Each student is expected to read all assigned material **prior to class** and fully participate in class discussions and activities. To insure that students read their texts, there will be questions on each exam from the text that may not be covered in class. Students may also be assigned readings from professional journals, newspapers, news magazines, periodicals or the internet during the course of the semester.

Course Requirements:

1. **Tests and Final Examination:** Three written examinations will be given during the semester covering material from the text, lectures, and other readings.

2. **Class Attendance:** The attendance policy printed in the Shaw University Undergraduate Catalogue will be enforced. When a student is unable to attend class, it is the student's responsibility to call the professor in advance, whenever possible. It is the student's responsibility to obtain the notes, handouts, or other material for the missed class. Students remain responsible for all assignments due during the missed class. An absence does not excuse the student from any work or due dates.

Times This Class Meets Per Week 2	Unexcused Absences Allowed 2
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3. Class Participation: Students are expected to actively participate in a positive manner in the learning process. Participation includes: demonstrating critical thinking, active learning, development and use of listening and speaking skills needed for career success, and the ability to join a discipline’s conversation. Such participation will include asking questions, active listening, seeking out and valuing the opinion of others, and showing respect for peers and the instructor. Participation also includes evidence that the student has read the assigned material prior to class and by contributing to class discussions, and asking questions about the readings and lectures. Students will be assigned participation points primarily based on the Student Participation Rubric below:

Music Oral Presentation Rubric

Guidelines for Assessment

PRESENTATION TRAITS	1 UNACCEPTABLE	2 ACCEPTABLE	3 SUPERIOR
Vocal Presentation and Tone	Speaks too fast or too slow. Halting, uneven pace. Volume inappropriate. Giggling or other inappropriate vocal behaviors interfere with the message. Extremely monotone, ineffective tone. Tone is unprofessional and disrespectful of the audience. Complete lack of enthusiasm.	Articulation, volume, pace, and pronunciation are acceptable. Slightly monotone. Tone is acceptable, but somewhat casual for a professional business presentation. Somewhat lacking in enthusiasm and assertiveness.	Articulation, volume, pace, and pronunciation are excellent. Fluid, natural delivery. Excellent vocal tone. Tone is professional. Enthusiastic and assertive.
Word Choice	Uses clichés, slang, jargon, racist, or sexist language. Word choice is inappropriate and exhibits bias.	No inappropriate language. No apparent bias.	Word choice illustrates grasp of content and enhances presentation.
Organization	Information presented in a disorganized manner. Abrupt transitions from one topic to another with no clear transition or logic. Does not appear prepared or practiced. <u>If appropriate:</u> Lacks a clear introduction and conclusion.	Information organized and presented adequately. Minor problems with topic transitions or logical flow. <u>If appropriate:</u> Introduction and conclusion are clear, but not used effectively.	Information presented in an organized, logical fashion. Obviously prepared and practiced. <u>If appropriate:</u> Has an effective introduction and conclusion.
Support/evidence	Much too general or anecdotal. Insufficient use of evidence to support key points. Lacks appropriate source citations.	Adequate use of specifics and evidence. Sources cited appropriately.	Excellent details. Uses multiple forms of evidence to support key points. Sources cited appropriately.

Writing Assessment and Evaluation

5 4 3 2 1

(1) Responds fully to the assignment	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(2) Exercises good critical thinking	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(3) Expresses its purpose clearly and persuasively throughout	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(4) Invokes and uses disciplinary facts correctly	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(5) Provides adequate supporting arguments with reasons, evidence, and examples	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(6) Is focused, well organized, and unified	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(7) Uses direct language that is appropriate for the audience	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(8) Correctly documents and cites sources	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(9) Is free of errors in grammar, punctuation, word choice, spelling, and format	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
(10) Displays originality and creativity	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR
Overall Evaluation	EXCELLENT	VERY GOOD	ADEQUATE	WEAK	POOR

ADDITIONAL COMMENTS:
SHAW UNIVERSITY

Student Participation Rubric

Criteria	Exemplary 5	Outstanding 4	Satisfactory 3	Adequate 2	Unsatisfactory 1
Interaction/ participation in classroom learning activities	Demonstrates critical thinking skills, evidence that student read assigned material, asks focused and appropriate	Demonstrates beginning critical thinking skills, some evidence that student read assigned material, often interacts in class; responds often to questions, often volunteers	Occasionally, demonstrates critical thinking skills, occasionally interacts and responds to questions when prompted, contributions not as	Rarely demonstrates critical thinking skills, rarely participates or volunteers point-of-view, provides minimal answers when called upon, does show interest	Does not participate or respond to questions; almost never volunteers to contribute or provide information, little or no evidence that read assigned material or completed

	questions, always interacts, responds regularly to questions; freely volunteers opinions, initiates appropriate questions, does not dominate discussion	opinions, contributions less developed and focused contributions	clearly focused, contributions lack focus, rambling, or tangential, questions sometimes digressive	in class and discussion, some evidence that material was read	assignments, may be disruptive to class
Professional attitude and demeanor	No disruptive classroom behavior, no cell phones or electronic devices during class, respectful and courteous to others, recognizes and respects other students' points-of-view, alert in classroom, enthusiastic for work	Rarely disruptive and disrespectful on rare occasions, alert in the classroom on most occasions, enthusiastic most of the time, no cell phones or electronic devices	Minimally disruptive and disrespectful, sometimes lethargic in the classroom	Disruptive and disrespectful, rarely enthusiastic	Not respectful and courteous, alert or enthusiastic in the classroom
Punctuality	0-2 times tardy	3-4 times tardy	5-6 times tardy	7-8 times tardy	9-10 times tardy

Grade Evaluation:

The following grading scale will be used: A = 90-100; B = 80-89; C = 70-79; D = 60-69; F = 59 and below

Course Plagiarizing/Cheating:

Plagiarism (using another's work as your own, whether you put it in your own words or keep it in the original words) and cheating are serious offenses and will be treated as such. A student who plagiarizes or cheats – whether giving or receiving information – will receive a grade of zero on that particular exam or paper, and may receive a grade of F for the course.

Student Classroom Decorum Expectations:

To enhance the learning atmosphere of the classroom, students are expected to dress and behave in a fashion conducive to learning in the classroom. More specifically, students will refrain from disruptive classroom behavior (**e. g., talking to classmates, the use of cell phones, Ipods or similar electronic devices; disrespectful responses to teacher instructions; swearing; wearing** clothes that distract from academic learning such as, but not limited to, wearing body-revealing clothing and excessively baggy pants; hats/caps, and/or headdress). Students who exhibit the behaviors described above, or similar behaviors will be **immediately dismissed from class on the occurrence of the third documented offense**. The student will be readmitted to class only following a decision by the department chair. The student may appeal the decision of the department chair to the Dean of the College offering the course, and, subsequently, to the Office of the Vice President for Academic Affairs, and then to the President of Shaw University. The decision of the President will be final. Failure to follow the procedures herein outlined will result in termination of the appeal, and revert to the decision of the department chair.

Each behavior construed by the teacher/professor as not contributing to learning will be recorded, properly documented, and appropriately reported to the student and to the chair of the academic department offering the course. The report will be in written form with a copy provided to both the student and the department chair. The faculty member should retain a copy for his/her own records.

Additional student behavior codes may be found in Student Affairs especially in the Shaw University Student Handbook.

Revised, Approved by Dean's Council September 5, 2007

TOPICAL OUTLINE:

Week1 Thu Aug 21	Introductory Material
Week 2 Tue 26 Thu 28	Chapter 20 Opera and Vocal Music In the Early Classic Period p 472-505
Week 3 Tue Sept 2 Thu 4	Chapter 21 Instrumental Music: Sonata, Symphony and Concerto at Mid Century p 506-524
Week 4 Tue Sept 9 Thu 11	Chapter 22 Classic Music In the late 18 th century p 525-565
Week 5 Tue 16 Thu 18	Chapter 23 Revolution and Change p568-594
Week 6 Tue 23 Thu 25	Review Listening Assignment 1 is due. Opening Convocation
Week 7 Tue 30 Thu Oct 2	TEST I Chapter 24 The Romantic Generation: song and Piano Music p 595-630
Week 8 Tue 7 Thu 9	Chapter 24 Continued Chapter 25 Romanticism in Classic Forms
Week 9 Tue 14 Thu 16	Chapter 26 Romantic Opera & Musical Theatre p 659-678 Chapter 27 Opera and Musical Theatre in the later 19 th Century p 679-713
Week 10 Tue 21 Thu 23	Chapter 28 Late Romanticism p 714-736 Chapter 29 Diverging Traditions p 737-735
Week 11 Tue Oct 28 Thu 30	Review Listening Assignment 2 is due. Test II
Week 12 Tue Nov 4 Thu 6	Chapter 30 The Early 20 th Century p 757-800
Week 13 Tue 11 Thu 13	Chapter 31 Modernism and the Classical Traditions p 801-843
Week 14 Tue 18 Thu 20	Chapter 32 Jazz & Popular Music p 844-864 Chapter 33 p 865-892
Week 15 Tue 25 Thu 27	Chapter 34 Postwar Crosscurrents p893-940 Tue November 25 Listening Assignment 3 is due

	Thanksgiving Holiday
Week 16 Tue Dec 2 Thu 4	Chapter 34 Postwar Crosscurrents p893-940 Chapter 35 The End of the Millennium p 941-965

(1) **OUTSIDE LISTENING ASSIGNMENTS:** Outside listening can be done by accessing the classical music library from the Shaw University main page. Click on libraries-James E. Cheek Library- Classical Music Library-. Select compositions by composer, period, or genre. You can access Classical Music anywhere on Shaw's Campus. You may also use the Music Listening Center in the duplex. The Classical Music Library can only be accessed on campus. **General Directions for listening Assignments:** Your writing should describe what you hear as accurately as possible. The purpose of the listening is to help you learn how to identify aurally the most important stylistic traits of the examples. Write in such a way that makes clear what you hear in the example that is unique or otherwise helps to distinguish the example from other examples. Try to use the correct technical terminology as much as possible. Grading of the listening will be based primarily on completeness. Extremely brief responses or work that appears to have been written without listening will be down-graded. Write at least one paragraph (approximately 4-6 sentences that describes the sound of the item. Write objectively about the basic elements and parameters of the item:

Timbre – the performing forms, number and inter-relationships of parts, texture (s)

Rhythm – metrical or non-metrical, tempo, general note values

Pitch – modal vs. other forms of pitch organization, melodic types and shapes, levels of dissonance

Dynamics – how important is this element? In what way?

Other Parameters – use of text, type of text-setting, language, unique or unusual instruments, performance techniques, or other factors associated only with this sort of music. You will not need to write about every one of these parameters (that is unless you think that it is appropriate). You should focus on the most obvious traits of the music and skip those that do not pertain.

(2) An exam will be administered on **Tuesday September 30.** .

(3) An Exam will be administered on **Tuesday, October 30.**

(4) The date for the FINAL will be posted through the office of the Registrar.

STUDENT EVALUATION: The examinations, the work sheets, the listening assignments, oral and written work as well as the final will carry equal weight. The examinations may include written, aural, and analytical sections.

Credit will also be given for consistent class participation/attendance.

Friday, Dec 5 is the last day of classes.

Finals are Monday, Dec 8 – Thursday, 11

Bibliography

Supplemental Reference: Housed in the Check Learning Resource Center

Apel, The Harvard Dictionary of Music

Davidson, Historical Anthology of Music Volumes I and II

The New Grove dictionary of Music and Musicians/edited by Stanley Sadie: executive editor, John Tyrrell REF ML 106.N48 2001