

Date	Chapter in class	NAWM	Paper assignment due	Other dates to keep in mind
Thurs. 1/8/09	Chapter 23	108-110	Discuss Paper Assignment	
Tues. 1/13/09	Research Methods		3 possible topics	MEET IN LIBRARY AUDITORIUM
Thurs. 1/15/09	Chapter 24	111-120		Dr. Peterson's Faculty Recital
Tues. 1/20/09	Chapter 25	121-124	Share topic with class	
Thurs. 1/22/09	Test one			
Tues. 1/27/09	Chapter 26	125-126	First bibliography due (5 sources)	
Thurs. 1/29/09	Chapter 26			Honor Band Clinic Jan. 28-31
Tues. 2/3/09	Chapter 27	127-131		
Thurs. 2/5/09	Chapter 28	132-133		
Tues. 2/10/09	Chapter 28		Thesis statement and outline	
Thurs. 2/12/09	Test 2			
Tues. 2/17/09	No Class –			Wind Ensemble on tour
Thurs. 2/19/09	Chapter 29	134-135		Magnolia Film Festival Feb. 19-21.
Tues. 2/24/09	Chapter 30	136-140	2nd bibliography due (10 sources)	
Thurs. 2/26/09	Chapter 31	141-148		
Tues. 3/3/09	Test 3			
Thurs. 3/5/09	Chapter 32	149-152		
Tues. 3/10/09	Chapter 33	153-158		
Thurs. 3/12/09	Chapter 33		First Draft of Paper Due	
Tues. 3/17/09	No Class -			
Thurs. 3/19/09	No Class -			
Tues. 3/24/09	Chapter 34	159-167		Advising begins.
Thurs. 3/26/09	Chapter 35	168-172		
Tues. 3/31/09	Test 4		Papers will be returned to you with comments	
Thurs. 4/2/09	Poster Show in Library		Poster Show	Templeton Conference Room in Library (4 th floor)
Tues. 4/7/09	Presentations		Presentations	MEET IN LIBRARY AUDITORIUM
Thurs. 4/9/09	Presentations		Presentations	MEET IN LIBRARY AUDITORIUM
Tues. 4/14/09	Presentations		Presentations	MEET IN LIBRARY AUDITORIUM
Thurs. 4/16/09	Medieval/Renaissance			
Tues. 4/21/09	Baroque/Classical			
Thurs. 4/23/09	Romantic/20 th Cent.			
Mon. 4/27/09	3:00 Final Exam/Proficiency		Final Rewrite of Paper due	

Syllabus

MU 2323 - History and Literature of Music III Spring 2009

Tuesday and Thursday 12:30-1:45

Instructor: Dr. Elaine Peterson

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Catalogue Description

Three hours lecture. An intensive study of the music and composers of Western art music in the nineteenth and twentieth centuries, as well as an examination of the music of non-Western cultures. Emphasis is placed on listening, score-study, writing, and speaking. (Primarily for music majors). Prerequisite: Grade of C or better in MU2322 or permission of instructor.

Textbooks

- 7th edition of *A History of Western Music* by J. Peter Burkholder
- 5th edition of the Norton Anthology. Second volume of CDs and scores only.

Readings

Please examine assigned readings by the date that they appear on the class schedule

1. Selected readings from Burkholder
2. Readings from Grove Dictionary of Music On-Line
3. Articles and handouts posted on MyCourses
4. Additional Readings assigned in class, TBA
5. Books and Articles needed to complete your research paper and presentation

Course Objectives

- Utilize library resources, including books, journals and on-line tools. CFPO 9,10. INTASC 1, 4. NASM 1, 2c, 2d.
- Deliver oral and written presentations of individual research projects. CFPO 1, 3, 7, 9, 10. INTASC 5, 8. NASM 2a, 3b, 3d, 5a.
- Place the history of Western and non-Western music in a cultural, historical, creative and social context. CFPO 1, 2, 8. MENC 8, 9. INTASC 1, 2, 6. NASM 2a, 2c, 2d, 4d.
- Gain a deeper understanding of past composers and performers and the relevance of their lives to the music we write and perform today. CFPO 2, 3, 8. MENC 8, 9. INTASC 1, 2. NASM 2a, 2c, 2d, 3a, 4d.
- Evaluate the quality and content of recorded and live performances, and demonstrate understanding through regularly-submitted written journals and exams. CFPO 3, 4, 7. MENC 6, 7. INTASC 6, 8. NASM 2b, 4d.
- Demonstration of knowledge, comprehension and synthesis of information through exams and final, comprehensive essay-based exam that calls on each student to apply the facts they have learned in a cultural, historical and social context. CFPO 2, 3, 5, 7, 8, 9. MENC 7, 8, 9. INTASC 1, 2, 8, 9. NASM 2c, 2d, 4d.

- Study, analyzation, and comprehension of the form, structure, development and importance of scores by historical figures of music history. CFPO 1, 3, 4, 7. MENC 5, 6, 7. INTASC 1, 4, 6. NASM 2b, 4d.

Students will learn and participate by:

- Listing to prepared lectures CFPO 3. MENC 8, 9. INTASC 1, 3, 7. NASM 2d, 4d
- Working on small-group projects in class CFPO 1, 8. INTASC 5.
- Participating in open class discussion of topics CFPO 1, 3, 8. INTASC 4, 5. NASM 4d.
- Analyzing musical scores and recordings in and out of class CFPO 3, 6, 10. MENC 5, 6. INTASC 2, 3, 4, NASM 2b, 4d.
- Delivering presentations to their classmates CFPO 3, 7, 8, 10. INTASC 5. NASM 3b, 3d, 4d, 5a.
- Doing readings (books, articles and on-line sources) to prepare for class CFPO 3. MENC 8, 9. INTASC 2. NASM 1, 2c, 2d, 4d.
- Keeping listening journals CFPO 4, 5, 6, 7. MENC 5, 6, 7. INTASC 2, 8, 9. NASM 2b, 2c, 4d.
- Preparing research papers and presenting findings to the class through use of Power Point. CFPO 3, 9, 10. MENC 8, 9. INTASC 2, 8. NASM 1, 4d.
- Assessing the writing and presentations of classmates, offering constructive feedback for improvement. CFPO 4, 8. INTASC 3, 4, 5, 8. NASM2d, 3f, 4d, 5c.
- Making connections with visual art, architecture and social history through the viewing of art and film. CFPO 2, 3, 4, 9. MENC 8, 9. INTASC 4, 6. NASM 2b, 2d, 4d.
- Demonstrating knowledge on in-class and take-home exams. CFPO 3, 7. MENC 8, 9. INTASC 8. NASM 2c, 4d.

Topics

- Become familiar with the genres, major composers and styles of Western art music in the nineteenth and twentieth centuries
- Discuss nationalism in the arts
- Be aware of political and historical occurrences in the nineteenth and twentieth centuries that affected the arts
- Follow the development of opera from Beethoven, to Verdi, to Wagner, to Schoenberg, to current American composers.
- Describe the influences of jazz, world and folk music on Western art music
- Understand the path American art music has taken, which leads us to today's musical scene.
- Be exposed to music of past and present cultures from around the globe including Asia, Africa, Australia, South and Central America, and Native North America.
- Relate and compare the music of other cultures to Western art and popular music.
- Improve writing and public speaking skills through guided experience.

Suggested Student Activities

- Daily assignments - reading and listening
- Listening journal
- Term paper and class presentation on a selected topic
- Short reading and written assignments, in addition to those listed on syllabus

Methods of Instruction

- Classroom lecture/discussion
- Supervised classroom listening
- Student interactive in-class small projects
- Opportunity for, and evaluation of, writing and public speaking skills

Listening Quizzes and Exams

Listening Quizzes that are strictly identification will be included as part of the exams for the semester. Exams will be multiple choice. The final exam will be the upper division proficiency.

Attendance Policy

In-class listening, pop quizzes, class projects and discussions make attendance in class mandatory. There will be allowance for two unexcused absences during the semester. Three tardies will also be counted as one unexcused absence. **Call or e-mail before class if you are going to miss.**

Turning Work in On Time

Written assignments will be due in class on the specified dates. Assignments turned in after the due date will be lowered one full letter grade each day they are late. Any assignment may be turned in early for comments and suggestions so that the final submission is better.

Term Paper and Presentation

Each student will write a paper of approximately 10 to 15 pages in length and also give a 10-minute presentation based on the same materials. Topics may be chosen from the music history of the nineteenth or twentieth centuries, or may cover a topic on non-Western music or popular music. Possible topics will be discussed further in class, and individual conference times will be arranged to discuss topics and sources appropriate for each student. Formatting and common grammar mistakes will be discussed in class. A guide on writing and formatting the paper (we will be using MLA), footnotes and bibliography will also be available on-line. Any plagiarism within the paper will result in failure for the class, and will be reported to the University. As part of the grade for the paper, each student must turn in the following assignments at the designated due date for each (specific due dates are posted on the attached semester schedule):

- Three Possible Topics (Jan 13)
- Topic choice (You will share this with the class on Jan. 20)
- Bibliography of at least five NON-WIKIPEDIA sources (Jan. 27)
- Thesis statement and outline (Feb. 10)
- First draft of paper (March 12)
- Poster show (April 2)
- Presentations (April 7-14)
- Final Paper with corrections (April 27)

Poster Show

Each student will create a poster presentation for their paper. We had a lot of fun with this last term. Details will be discussed in class. Creativity and neatness are encouraged. The poster show will take place in the library and be open to the public.

Grade Evaluation

- Attendance – doesn't count in final percentage, though your grade can be lowered for not coming to class.
- Term Paper 15%
- Presentation 15%
- Poster Show 10%
- 4 Exams (which include listening) 15% each for 60%
- Final Exam/Proficiency – Doesn't count in final percentage for MU2323. This is a separate pass/fail test for upper division.

Grading Scale: 90-100 A 80-89 B 70-79 C 60-69 D 0-59 F

Some Ideas for Paper Topics (to get you thinking....)

- Use of Music as Propaganda in Nazi Germany
- The use of Double-Entendres in Blues Music of the early 20th century
- Music of the Underground Railroad
- The Influence of Copland's Film Scores
- Development of the Theremin
- The Influence of Classical Indian Music in the Songs of The Beatles
- Beethoven's Difficult Relationships with Women
- Robert Schumann's Mental Illness and its Effects on his Output
- Why are there still so few Female Composers?
- Exoticism in nineteenth century opera
- The Real Music of the Moulin Rouge
- Political Uses of Verdi's Operas
- Explaining Wagner's Anti-Semitism
- Johannes Brahms' Relationship with Clara Schumann: Musical Evidence
- The Use of the Music of Franz Liszt in Early Warner Brother's Cartoons
- Racism of the Big Band Era
- The Impact of Recorded Sound on Musical Performance: Edison's Phonograph of 1877
- Charles Ives' use of Sousa Marches in his Compositions
- A Comparison of the Careers of Frederic Chopin and Scott Joplin
- Erik Satie and his Contributions to the Parisian Dadaist Movement
- An Examination of the Visual Art of Arnold Schoenberg
- The Groundbreaking Choreography of the Ballet Russes
- Bela Bartok: The First Ethnomusicologist
- The Effects of World War II on the Economics of Popular Music
- The Philosophies of John Cage
- Development of the First Synthesizers: Early Uses in Popular and Classical Music

- The Development of Rap and Hip-Hop Culture in the Late 1970s.
- An Analysis of Philip Glass's opera *Einstein on the Beach*.