

Spring 2023



Class Time and Location:

Sec 002: MWF, 10:00am-10:50am, Bishop Hall C323

Instructor

Dr. Erin Brooks

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Office: Schuette Hall A102

Office hours:

Office hours can be in person or via online meeting or by phone—any office hour is scheduled by appointment in order to maximize the overlap between your schedule and mine!

Please email or message me to set up these office hour meetings; I'm very happy to discuss course material or just offer a supportive ear for anything you'd like to share in a safe space.

Course Description and Objectives:

MUCH 323 is a survey of (primarily) Western styles from 1900 to the present (although we will be interrogating Eurocentric views and historiographic questions—whose history gets told and why—throughout the semester). You will engage with primary sources, current scholarship, and reference materials to gain knowledge of music history and understanding about how such knowledge is constructed and revised. This course provides opportunities to hone intellectual skills such as close listening, score analysis, interpretation of original historical documents, critical thinking, and writing that requires synthesis.

Upon successfully completing MUCH 323, you should be able to:

- Recognize vocabulary, styles, genres, forms, and individual works from the twentieth and twenty-first centuries
- Analyze music and apply listening skills in order to trace historical change in composition and performance practice
- Discuss the impact and understandings of individual composers, performers, patrons, teachers, scholars, and audiences in the past and present
- Establish methods for the use of primary sources as evidence for constructing historical narratives about music
- Locate, evaluate, and use reference tools for research of music history
- Enhance critical thinking through writing and presentation skills
- Evaluate the controversies of the 20th and 21st centuries, particularly in light of how this history shapes your music making today—how do the stories we assess in this course impact your experience of music (performance, pedagogy, etc)?
- Evaluate how historical narratives and canons emerge, and how we can deconstruct/problematize/change these canons as educators, performers, and scholars
- Evaluate how various identities—whether class, geography, race, gender, age, (dis)ability, etc—shape the composition, performance, and reception of music of the past and present

Course Requirements (Prerequisites)

Students enrolled in this course should have taken MUCT 203 (Theory III) and MUCT 204 (Aural Skills III) or completed MUCH 203 (Music History I) and MUCH 204 (Music History III). Skills from MUCT 205 (Theory IV) are often useful in this course, so I may require you to come meet with me individually if you are having any questions or problems related to twentieth or twenty-first century analytical skills.

Course Materials: Textbooks, Extra Stuff, Brightspace

Textbooks

There are **two** required texts for this course—they are available via the bookstore and in other places online. Please note: there are multiple editions of both the textbook and anthology. In case you have the slightly older version of the textbook or anthology, we can work with that, but please note that ultimately it is **your** responsibility to make sure you have read and/or listened to the correct pages & listening examples, no matter which edition you are using. Please let me know if you run into questions or problems!

1. J. Peter Burkholder, Donald J. Grout, Claude V. Palisca. *A History of Western Music*, 9th edition. W.W. Norton & Co, 2014. ISBN: 978-0-393-91829-8.

[This is the older edition that some of you may own already, but for those who have the newer tenth edition, that is great!]

- **Access to the textbook's streaming audio ("Total Access") is important for this course. The code for this streaming audio should be included with your textbook, but if your code does not work, you may need to contact the Norton help desk. If your streaming code doesn't work, you CAN use Youtube, but it's not a failsafe option.**

2. J. Peter Burkholder and Claude V. Palisca, editors. *Norton Anthology of Western Music Volume Three: The Twentieth Century and After*, 8th edition. W.W. Norton & Co, 2019. ISBN: 978-0-393-65643-5.

[This is the newer anthology edition that was listed for the course; if anyone has purchased the older seventh edition, you **are allowed to use it** but may run into problems with a few missing examples].

Note: this class will often also use readings or musical examples from outside the textbook and anthology, ranging from additional musical examples to short journalistic pieces to longer articles. Using additional tools allows me to broaden the scope and representation of our course. This means, however, that it is essential you always check Brightspace—it is just as required to read/listen to an out-of-textbook assignment as one from our books. All additional readings and recordings for this course will be available to you through Brightspace. Visit <https://brightspace.potsdam.edu> for your course resources—we'll do more with this at the end of Week 1, touring the course website.

For additional help with your assignments, the Crane Music library has a vast variety of resources. The url <http://www.libraries.potsdam.edu/resources-subject/music.html> will take you to a page with several resources that will be useful, such as audio/visual resources and reference databases. There are also many many wonderful online resources I'm also happy to show you!

You are responsible for regularly checking Brightspace for assignments, discussion questions, and any possible updates/changes. Please let me know as soon as possible if you are having any problems accessing any course materials—in particular, any issues with the textbooks. If you're having issues, the number to the Computing & Technology Services (CTS) helpdesk is 315-267-4444 or helpdesk@potsdam.edu.

How to prepare for class/homework/some general guidelines:

What kind of stuff might be assigned as homework?

- Throughout the course of the semester, you'll usually have to some work to do before coming to class—maybe some pages to read, music to listen to, a video to watch.

How much?

- I've tried to be as humane as possible—the assigned listening for each *week* is typically 3-5 examples only.

How to get to it?

- Course content and activities are structured using a weekly format on Brightspace
- You'll see a module for a week, then individual modules for each day.
- All of the specific reading / listening / viewing instructions will always be provided on the day's module.
- Each day's module on Brightspace will contain the exact assignment of required page numbers, and (if applicable) PDFs and listening links

When can I access the homework?

- I generally will have the work for the following week posted by the end of business on Friday, so you can do it as it fits into your schedule.
- You should likely have a look at Brightspace every day for listening/reading assignments, discussion questions, quizzes, and any possible updates/changes.
- Anything that's listed for a day, please do it **BEFORE** I see you in class that day.
- Once modules are opened, they will remain visible for the rest of the semester.

How to complete it?

- You should read the assigned textbook pages via either a hard copy of the book or the ebook.
- If you have listening from the anthology to do, make sure you read the **accompanying text in the anthology** as well as listening to the example.

Gentle reminder:

- SUNY guidelines assume **at least** 2 hours of study time per hour of class time or credit. For this 3-credit class, which meets 3 hours/week, you could potentially spend 6 additional hours a week outside of class (studying, listening, reading).
- Now: that number of hours you spend reading or listening will vary over the course of the week or the semester, **but if you are obviously not doing work outside class, you may not be successful in this course.**
- Please feel free to come meet with me for guidance on how to organize your studying and reading time most effectively.

Course Evaluation

Evaluation in this course is designed to be multifaceted (different types of assignments/modalities) to help you both stretch yourself as a thinker about music in context AND to help you demonstrate various ways of communicating (so I don't make EVERYTHING about writing or quizzes, for example). I've also included some ways for you to forge your own paths in thinking about this period, and ways for you to reflect on all our work together by the end of the semester.

Evaluation in this course also attempts to minimize stress and anxiety—to this end, **I have eliminated exams from this course, online quizzes are open-book and untimed, and there is some flexibility for deadlines (more on this below).**

Quizzes on Brightspace – 30%

These quizzes generally include course material from the textbook, listening, lecture, or in-class work.

1. All quizzes will take place on Brightspace.
2. Quiz questions may be fill-in-the-blank, multiple choice, or short answers.
3. **All quizzes are open-book, open-note, and untimed. They are not collaborative—please work alone.**
4. As a general rule, you will have one quiz per week. **There will be approximately 13 quizzes over the course of the semester.**
5. Quizzes usually have a specific time frame—make sure to always look at online due dates.
6. **All quizzes will have an automatic flexibility window of 2 weeks—if you forget to do one, you have an automatic extension of up to 2 weeks.** I am unlikely to grant any extensions beyond this window, since it causes problems for you and me! Please contact me with questions.
7. The **averaged** quiz scores over the course of the semester will be worth a total of 30% of the course grade.
8. **The two lowest quiz grades will be dropped.**

“Big Picture Question” Followup Assignments on Brightspace – 5%

1. These will be short-answer followup questions on some of our “big picture questions” during the semester.
2. You’ll have about 5 of these during the semester (so each one will be worth about 1%).
3. **Again, like the quizzes, there is an automatic flexibility window of 2 weeks, but the assignment closes after that.**

Attendance/Participation – 20%

This class will only be successful if it becomes an engaged, active learning community. Course lectures, discussion, and activities will expand on material presented in homework, offering additional perspectives and musical examples. Due to these factors, attendance and participation is **essential** and is encouraged through multiple means of evaluation.

I’ve tried to build in some **flexibility** into this class—**EVERYONE NEEDS IT!**—while also acknowledging the **reality** that you can’t be successful in this class without being present.

1. Each day during our class sessions, I will track attendance and participation. I may assign you a discussion question or topic to work on, or an in-class quiz or poll may be taken. For participatory discussions, you are expected to contribute (simply being present is not enough).
2. **Please note that your Guest DJ work comes as part of this grade.** (It’s worth 2% overall)
3. There are a couple of days built into this semester when we won’t meet in person, ranging from spring break and April recess to advising day....and who knows what else will come up in addition (snow days??).
4. This spring, you can miss **SIX** classes for whatever reason with **no** penalty. **Use these as you see fit—you can use them for illness, mental health days, prep for some giant deadline or recital, whatever works. I strongly suggest you reserve some of your absences for sickness, since we all get sick. Six days=two entire weeks of class, if you’re counting.**
5. If you miss more than **SIX** classes, I have concerns about the extent to you are participating in our semester-long communal work and discussions. **I reserve the right to subtract 10% from your**

participation grade for each additional absence after the six “use-as-you-see fit” absences.

6. If you have more extended issues this spring—major illness, family crises, or anything else that significantly impacts your ability to attend the class sessions—please schedule a time to talk to me *as soon as possible.* I want to help anyone in need find workarounds, but I can’t help if I don’t know the situation. It is to your advantage in these kinds of extraordinary situations to make sure to communicate with me and/or Dean Heuser so that we can help you find the right solution for your situation.

7. **Except under specific circumstances, if you miss more than TWELVE classes during the term (that’s ~ 25% of our class meetings), I reserve the right to consider that you haven’t been able to do enough of the work to successfully complete the course (meaning you can’t “pass” the course). This isn’t automatic, but is a possibility.**

8. For **any** class you’ve missed, I strongly suggest you contact me to discuss missed course content, as you’ll still need to know it for quizzes and projects.

9. If you have a religious observance during the semester, any missed coursework during that particular class will not count against you. However, you should inform me before the absence and you’ll still want to stay on top of the relevant coursework for that class date.

HEY THERE ARE NO EXAMS—Nice!!

Projects – 40% (probable breakdown is 12%, 8%, 8%, and 12%)

1. There will be four projects assigned during the semester.
2. Some of these projects are solo work, some of them may involve a partner or group.
3. These are intended to be useful, thought-provoking, and even fun opportunities to reflect and work on music created since 1900.
4. Each project is about mid-size—it’ll take you more than a couple of hours to do, but it’s **not** intended to be a semester-length cumulative research project.
5. I will announce each of the projects with several weeks completion time—you’ll get a general timeline of the projects in Week 2, with more specific details and assignment sheets as we work throughout the semester.
6. **Projects will have an automatic flexibility window of 2 weeks**—if you forget to do one or need extra time, you have an automatic extension of up to 2 weeks. I am unlikely to grant any extensions beyond this window, since it causes problems for you and me! Please contact me with questions. Note: **this window does not apply to the last project, due to the university’s submission of final grades deadline.**

Reflection Questions – 5%

- Assigned at the end of the semester: they’re a series of prompts to help you to reflect on our work together, and how you’ll move forward with thinking about music since 1900 once you’re beyond this class. We will spend some class time on these during Week 15.

Course Policies

Grading

All grades will be determined on the following scale (this scale is consistent throughout undergrad music history courses at Crane).

4.0: 95-100	2.7: 82-84	1.3: 68-71
3.7: 92-94	2.3: 78-81	1.0: 65-67
3.3: 88-91	2.0: 75-77	0.0: 0-64
3.0: 85-87	1.7: 72-74	

Please note that passing grade for this course is 2.0 (75% or above).

Grade Appeals

If you have questions about a grade, please speak with me (in person) first. Please note that the Undergraduate Catalog includes the specific criteria upon which you are allowed to appeal a course grade. If we cannot come to an informal resolution, you would then complete a formal Grade Appeal Form and we would consider if additional resolution is necessary. Details about the specific steps and timelines for this process are located in the Undergraduate Catalog: <https://catalog.potsdam.edu/content.php?catoid=4&navoid=191>

- **Email:** I check email several times a day; if you don't hear back from me within 24 hours, feel free to try again. Please make sure to check your campus email regularly—I frequently send essential updates or class comments via email.
- **Office Hours:** Office hours can be in person or via online meeting or by phone—**any office hour is scheduled by appointment** in order to maximize the overlap between your schedule and mine! Please email or message me to set up these office hour meetings; I'm very happy to discuss course material or just offer a supportive ear for anything you'd like to share in a safe space.
- **Pandemic? Protocols:** Well, we continue to be in the midst of this....at the moment there aren't a lot of specific protocols on campus that should impact this class, but given how we don't know what we don't know, it is entirely possible that circumstances may change during the semester (for better or worse). As a faculty member, I will continue to follow official campus guidelines, which may mean that our classroom policies could change over the course of the semester. I'll keep you posted should there be any changes in policy as we go.
- Please let me know if you have concerns—depending on the nature of the question, some of those inquiries may be redirected to the Dean or Assistant Dean, but I'm happy to work with you if you have any questions or concerns related to the pandemic (including if you come down with COVID, which I hope happens to no one!). I know we're all grateful to gather to make music, talk music, and have the opportunity to be part of an in-person community.
- **Trauma-Sensitive Teaching:** In my entry ticket for the course, I asked each of you to feel free to come to me with any personal issues and/or other limitations that might impact your ability to participate in the semester; please always feel free to keep me updated should your circumstances change during the semester.

I am committed to using trauma-sensitive teaching and learning principles to support your resilience and success in this course. Trauma-sensitive principles help create a safe, transparent, connected, and collaborative classroom environment where you feel empowered and respected. Be sure to do periodic self-checks on how course material—and the ways in which material is delivered and discussed—are affecting you, and please talk with me if you are having difficulties with any aspect of the course. Getting support from friends, colleagues, family, and mental health professionals is also important, especially if you have risk factors or you find yourself becoming distressed. For additional links to campus and community services, see <https://www.potsdam.edu/studentlife/wellness/counseling-center>

- **Accessibility:** I'd like to borrow a few words from the wonderful scholar Mimi Khúc (scholar/artist/activist in Residence in Disability Studies at Georgetown University): "**Everyone's** access needs matter, and we will try collectively to meet them as they arise. **Access needs are needs that when met enable participation in the course to the fullest--therefore they are wide-ranging and can be met in wide-ranging, creative ways.** I am committed to making participation as accessible as possible. Please let me know if anything comes up that makes participation feel hard....**We are taught not to have needs, that needs mean we are "weak"; resist this impulse.** Access is relational. This means that creating access and accessibility is something we do together, in relationship and community. It requires a shared commitment to each other's wellbeing and participation in the community space, and requires communication and negotiation and flexibility. We learn each other's needs and try to meet them as best we can, so that we can all participate as much as possible in this classroom space. **Everyone has access needs, and these needs change over time. I will try to anticipate as much as possible but I cannot know everyone's needs at all times. When you become aware of your access needs, please communicate them to me.**"

Note that the quizzes for this class are online, untimed, and open book, so there's no need to be concerned about any time constraints in terms of quizzes (though if you have other online quiz concerns please let me know). If you have any concerns about our *in-class work*, please let me know and I will work with you to find acceptable accommodations. I know that some of you may have a registration on file with Accommodative Services (<http://potsdam.edu/support/oas>)—you're very welcome to share these with me. I look forward to talking to all of you about your access needs as we work together this semester.

One of the most important access needs relates to both attendance and late work—I have tried to hit the sweet spot with both by offering flexibility but also some structure. Please come to me if you have questions or concerns.

- **Classroom conduct:** In this class, it is inevitable and important that we will disagree with points in the readings, critical approaches, and with each other. Critical engagement—which should include reasoned debate, critique, and questions—is essential to the central questions of this class, and is often the way we all learn the most. It is essential, however, that we be considerate in the ways we conduct these discussions; have an open mind, don't make assumptions about your classmates, have respect for different viewpoints, and hone your ability to listen thoughtfully and compassionately to each other and the instructor. Please let me know if you have any concerns about discussions during the semester.
- **Note taking:** A few friendly note-taking suggestions:
 - It is very important for you to follow along in the anthology and to take detailed notes about what is happening in the musical examples as you listen—it's often best to write directly in the anthology score. If you don't write it down, you often don't remember.
 - **If I use slides in a lecture or at any point in class, I will post the slides on Brightspace,** no need to copy down all the info directly from the slides as you go. It will help you the most to focus on ways of jotting down important verbal content from classroom discussions (i.e. material beyond just copying

down any information directly from a slide). While everyone assimilates information differently—I do still strongly suggest that you take notes during class, otherwise it'll be murky down the road!

- **Technology:** we're likely to be using technology regularly in this class! Please feel free to come to me personal issues and/or technology limitations that might impact your ability to participate in the semester. You'll likely find it helpful to bring laptops, tablets, or phones to class—I'll let you know in advance if there's a particular class where it is especially useful to have such devices. Regardless of what we're doing during our in-class meetings (unless we're specifically using the internet to look things up) please try to help yourself focus on your classmates by refraining from multitasking (texting, being on social media, etc).
- **Late work:** See above, but as a general policy, all quizzes and projects have an automatic two week "grace period" (no need to ask for extensions, you can submit it up to two weeks after the deadline with no problems at all). I am unlikely to grant any extensions beyond this window, since it causes problems for you and me! Please contact me with questions.
- **Academic Integrity:** This class will strictly follow SUNY Potsdam's policies on academic integrity. Please consult the Academic Honor Code website (<http://www.potsdam.edu/studentlife/studentconduct/honorcode>) for more information regarding your responsibilities as a student. In general, academic misconduct includes acts in which a student seeks to claim credit for the work or efforts of another without authorization or citation. Examples include (but are not limited to):

1. Cutting and pasting text from the web without quotation marks or proper citation.
2. Paraphrasing from the web or written texts without crediting the source.
3. Using notes in an exam when such use is not allowed.
4. Using another person's ideas, words, or research and presenting it as one's own.

***Please note that this also includes working together on any assignments that are not explicitly framed as collaborative projects.**

I encourage you to discuss class content with each other inside and outside of class. For assignments, however, no collaboration with other students is permitted. Disguising words or work by others as your own undermines the academic community here at SUNY Potsdam. If you have any questions about this, don't hesitate to ask me. For specific questions on intellectual property and proper citation techniques, advice is available both at SCCS and the Writing Center.

Cheating, plagiarism, fabrication, falsification and other academic honor code violations are taken very seriously. Any suspicious situations will be dealt with through proper judicial channels and may result in serious consequences. For more information about academic misconduct procedures, see the processes and procedures at the Academic Honor Code website.