

MUCH 323

MUS HIST III:

Music Since 1900

Spring 2024

Class Time and Location:

Bishop Hall, C323

Sec 001: MWF, 9:00am-9:50am



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provides opportunities to hone intellectual skills such as close listening, score analysis, interpretation of original historical documents (those could be from 2020 or 1920!), critical thinking, and writing that requires synthesis.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)

You should have taken MUCT 203 (Theory III) & MUCT 204 (Aural Skills III) or completed MUCH 203 (Music History I) and MUCH 204 (Music History II).

Course Materials: Textbooks, Extra Stuff, Brightspace

Textbooks

For the first year,, there are **no required materials to purchase for this course**.

We will pull materials from a variety of places, from open-educational resources to readings / musical examples drawn from various anthologies, short journalistic pieces, and longer articles.

Using additional tools allows me to broaden the scope and representation of our course and dramatically lessen the cost of materials for you.

This means, **however, that it is essential you always check Brightspace**—it is just as required to read/listen to a Brightspace assignment as one from a book.

All 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, and take a tour of the course website.

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. If you're having issues, the number to the Computing & Technology Services (CTS) helpdesk is 315-267-4444 or helpdesk@potsdam.edu.

If you are someone who would *like* a textbook, either because you're interested in the material and want a more permanent resource (perhaps useful for graduate school?) or because you learn better with a textbook, I would suggest the following two texts as **optional** resources:

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 edition some of you may own already].
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 most recent volume of the anthology series you have likely already purchased for Music History I and II. **This volume is on reserve in the library if you would like to use it**].

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!

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. Because of this, I expect that you do all the listening and reading.

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 [Week 1, for example], then individual modules for each day [Monday, Wednesday, Friday].
- All of the specific reading / listening / viewing instructions will always be provided on each day's module.
- Each day's module on Brightspace will contain the exact assignment of required page numbers, PDFs and/or 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 (over the weekend, or day by day).
- You should 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 any assigned pages and do any assigned listening.
- If you have listening from an anthology, 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, they therefore assume you would potentially spend 6 additional hours a week outside of class (studying, listening, reading).
- Now: I don't think you always need to hit that number of hours outside class—some of that depends on YOU and obviously the 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 will likely 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

I've designed evaluation to include different types of assignments/modalities: this helps you stretch in different ways as a thinker about music in context AND helps you demonstrate various ways of communicating (so not EVERYTHING is quizzes, for example). I've also included ways to work on your own content choices and ways to reflect on all our work together by the end of the semester.

Evaluation in this course also attempts to minimize stress and anxiety: **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).**

Details:

1. Quizzes on Brightspace – 25%

Quizzes include material from reading, listening, lecture, and/or in-class work.

- a. All quizzes take place on Brightspace.
- b. Questions include fill-in-the-blank, multiple choice, & short answer. At times, you may be asked to reflect on the semester's "big picture questions."
- c. **All quizzes are open-book, open-note, and untimed. They are not collaborative—please work alone.**
- d. Generally, you have one quiz per week. **There will be ~10-12 quizzes over the course of the semester.**
- e. Quizzes have a specific time frame—make sure to always look at online due dates.
- f. Flexibility: **All quizzes have an automatic flexibility window of 1 weeks—if you can't finish one by the due date, you have an immediate extension of up to 1 week.** I am unlikely to grant extensions beyond this, since it causes problems for you and me! Please contact me with questions.
- g. **Averaged** quiz scores over the course of the semester are worth 25% of the course grade.
- h. **The two lowest quiz grades will be dropped.**

2. Attendance/Participation – 20%

This class will only be successful if it becomes an engaged, active learning community. Course lectures, discussion, and activities 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 cannot be successful in this class without being present.

- a. **Please note that your "Guest DJ" work is part of this grade. (you'll serve as Guest DJ twice, and these are worth 4% overall of this category).**
- b. During class sessions, I track attendance and participation. I may assign you a discussion topic to work on & for participatory discussions, you are expected to contribute (simply being present is not enough).
- b. There are already days this semester when we won't meet: Winter Break, spring recess, advising day....and who knows what else will come up in addition (snow days??).
- c. Not counting days mentioned in #b: for the days we DO meet this fall, you can miss **FIVE** classes for whatever reason with **NO** penalty. **Use these as you see fit—use them for illness, mental health days, prep for some giant deadline/recital, whatever works. I strongly suggest you reserve some absences for sickness (we all get sick).**
- d. But: once you miss more than **FIVE** classes, I have concerns about the extent to which you are "doing this class"/participating in semester-long communal work and discussions. **Except in unusual emergency circumstances, I will subtract 10% from your participation grade for each additional absence after the five "use-as-you-see fit" absences.**

- e. If you have more extended issues this term—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.
- f. **Except under specific circumstances, if you miss more than ELEVEN 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.**
- g. 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.
- h. 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!!

3. "Choice Day" work— 10%

- a. You'll be asked to choose a topic to add to our curriculum this semester; in addition to my research on your topic, you'll also do some research, make some suggestions, and submit some work on the topic. This way, we can collaborate when this topic is covered in class :)

4. Projects – 40% (breakdown will be 10%, 10%, and 20%)

- b. There will be three projects assigned during the semester
- c. These are intended to be useful, thought-provoking, and even fun opportunities to reflect and work on music created since 1900.
- d. Two of the projects are small—they'll take you a couple of hours to do and are **not** intended to be a semester-length cumulative research project. Project #3 is a bit bigger (with some smaller internal steps).
- e. I will announce each of the projects with several weeks completion time—you'll get a general timeline of the projects in Week 1, with more specific details and assignment sheets as we work throughout the semester.
- f. **Projects have an automatic flexibility window of 1 week**—if you forget to do one or need extra time, you have an automatic extension of up to 1 week. 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.**

5. Reflection Questions – 5%

- a. A series of prompts to help you to reflect on our work together, and how to help you 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 (they will only be assigned at the end of the semester).

Course Policies

Grading

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

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

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

Grade Appeals

I want you to think hard, learn, do your work, AND not be stressed about grades in here—generally speaking all of those things can happen :)

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

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- **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 via email.

- **Office Hours:** Office hours can be in person or via online meeting—**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 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?:** At the moment there aren't a lot of specific protocols on campus, but if circumstances change during the semester, I will 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.
- **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 things that might impact your 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.... **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."**

Quizzes for this class are online, untimed, and open book, so there's no need to be concerned about 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. 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 important access need 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 & 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. 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 with listening examples and to take detailed notes about what is happening in the musical examples as you listen. If you don't write it down, you often don't remember.
- **If I use slides 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 to focus on 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 with 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 one week "grace period" (no need to ask for extensions, you can submit it up to one week 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.

- In general, academic misconduct includes acts in which you seek 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.

AI/Chat GPT, etc:

Here's a specific guide on ChatGPT. https://library.potsdam.edu/citing_ai

While I don't have issues with you using AI as a research tool, I'll just say BE CAREFUL (it's got issues and makes a lot of weird mistakes....it may actually be getting less accurate with time, not more so!) and do not present such text as "your own" (it's not).

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.