



SCHOOL OF MUSIC/DIVISION OF ADULT LEARNING

SYLLABUS

MUHL-523: HISTORY OF AMERICAN MUSIC

Date: 10/02/2019

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University Mission Statement:

Lee University is a Christian institution which offers liberal arts and professional education on both the baccalaureate and graduate levels through residential and distance programs. It seeks to provide education that integrates biblical truth as revealed in the Holy Scriptures with truth discovered through the study of arts and sciences and in the practice of various professions. A personal commitment to Jesus Christ as Savior is the controlling perspective from which the educational enterprise is carried out. The foundational purpose of all educational programs is to develop within the students knowledge, appreciation, understanding, ability and skills which will prepare them for responsible Christian living in a complex world.

Health and Safety Statement:

The Lee University School of Music values the health and safety of its students, faculty, and staff. Information related to vocal, hearing, and neuromusculoskeletal health for musicians, and injury prevention is available on Portico (<https://portico.leeuniversity.edu/universityservices/Resources/schoolofmusic/Pages/default.aspx>). In addition, the university provides counseling services, health services, and security services to students, faculty, and staff through the Student Development Sector.

Catalog Description:

This course is a survey of music in the United States of America from colonial times to the early 21st century. It is designed to guide students in the exploration of composers, performers, and other musical entrepreneurs whose varied traditions and interactions with a uniquely American audience combined to form a vibrant musical culture.

Required Text(s) and/or Supporting Resources:**Required Text:**

Crawford, R. (2001). *America's Music Life: A History*. New York: W. W. Norton. ISBN: 9780393327267.

Additional Supporting Resources:

Root, D., & Macy, L. (Eds.) (2001). *Grove Dictionary of Music*. Oxford UP. Online. Articles and other readings included in the Learning Management System (LMS).

Prerequisite Skills and Knowledge:

MUHL 500, MUST 500, and MUST 501 or their approved equivalents.

Course Goals and Learning Outcomes:**PURPOSE**

This primary aim of this course is to trace the history of music in the United States of America from colonial times to the early 21st century, highlighting the themes of entrepreneurship, cultural identity, and audience influence. Further, it places events and developments in their contexts by identifying composers, performers, and others who shaped a uniquely American musical culture from a wide variety of styles and traditions.

General Learning Objectives (Course Goals):*This course seeks to:*

1. Identify and explore central themes that have characterized American music from colonial times to the early years of the twenty-first century, illustrating them with musical examples and contextual bearing.
2. Relate musical styles and trends in American Classical music with contemporary ones in Western Europe.
3. Demonstrate the roles of African-American slaves, other selected ethnic groups, and their descendants on the unfolding history of American music.
4. Chronicle the process whereby American music became increasingly segmented into stylistic camps, e.g., “performer’s and composer’s music,” and their derivatives.
5. Explore wide-ranging American musical repertoire and associated resources for potential study and performance in educational and related settings.

Specific Behavioral Objectives (Learning Outcomes):*As a result of the activities and study in this course, the student should be able to:*

1. Relate selected course themes, including entrepreneurship, audience reception, identity, and cultural edification to the music and contexts of the various eras of the course.
2. Compare and contrast the roles and styles associated with Classical music in America with those of contemporary ones in Western Europe, citing seminal figures and their roles.
3. Describe and evaluate influences and of African-American slaves, other selected ethnic groups, and their descendants on American musical culture.
4. Differentiate between Crawford’s concepts of “composer’s music” and “performer’s music,” supporting conclusions with appropriate musical examples and justifications.
5. Chronical and analyze the increasing divergence between Classical, jazz, and popular styles that has characterized American music through much of its history.
6. Assemble and evaluate potential repertoire and other resources from selected American musical traditions that apply to educational and related settings.

Major Topics:

- A. Liturgy and Song in Colonial America
- B. Completing the First Three Centuries
- C. Music in the 19th Century
- D. The First Half of the 20th Century
- E. Institutions and Protest, 1945-1970
- F. Identity and Modification after 1970

Course Assessments:

- A. **Text/Media.** All text/media is evaluated in the threaded discussions and assignments.
- B. **Threaded Discussions.** The threaded discussions are an opportunity for students to demonstrate their knowledge of the course material and interact with fellow students. Discussions will be evaluated as follows: a) on the depth of engagement with the discussion topic and/or issue; b) on the depth of understanding of the topic and/or issue; and c) on the depth of interaction with other students and their ideas and/or research. An initial post is required (evaluation of “a” and “b” above) and then response posts interacting to other students’ initial posts (evaluation of “c” above). Once the discussion deadline is reached, there

will be no further opportunity to attain points for that discussion. If you have questions on how these are evaluated, please contact your instructor.

- C. **Unit Assignments.** A variety of assignments will offer students the opportunity to engage with materials and concepts that the course explores. Outlines of evaluative standards are included for each assignment. These include timed writing without consultation of notes or other resources.
- D. **Group.** The course will include several opportunities for students to collaborate on projects that go beyond the texts and relate concepts and themes to specific repertoire and contexts. Evaluation, while primarily based on the quality of the collective work produced, includes peer and faculty ratings of individual contributions.
- E. **Course Project.** Designed as a summative product of the course, students will prepare an annotated, personalized list of resources and repertoire drawn from their study in this course, which has potential to apply to their work in educational and related settings.

Evaluation:

A. Threaded Discussions	175
B. Unit Assignments	500
C. Group	200
D. Course Project	125

Grading Scale:

The standardized grading scale provides a uniform foundation from which to assess your performance.

Grade	Quality Points per Credit	Score
A	4.0	930 - 1000
A-	3.7	900 - 929
B+	3.3	870 - 899
B	3.0	830 - 869
B-	2.7	800 - 829
C+	2.3	770 - 799
C	2.0	730 - 769
F	.0	0 - 729

Letter Grade Equivalencies:

A = Clearly stands out as excellent performance. Has unusually sharp insights into material and initiates thoughtful questions. Sees many sides of an issue. Articulates well and writes logically and clearly. Integrates ideas previously learned from this and other disciplines. Anticipates next steps in progression of ideas. Example "A" work should be of such nature that it could be put on reserve for all cohort members to review and emulate. The "A" cohort member is, in fact, an example for others to follow.

B = Demonstrates a solid comprehension of the subject matter and always accomplishes all course requirements. Serves as an active participant and listener. Communicates orally and in writing at an acceptable level for a cohort member. Work shows intuition and creativity. Example "B" work

indicates good quality of performance and is given in recognition for solid work; a "B" should be considered a good grade and awarded to those who submit assignments of quality less than the exemplary work described above.

C = Quality and quantity of work is average. Has average comprehension, communication skills, or initiative. Requirements of the assignments are addressed at least minimally.

F = Quality and quantity of work is unacceptable and does not qualify the student to progress to a more advanced level of work.

Unit and Time Distribution:

The time to complete each unit is approximately 17 hours per week on average for a three hour course. Actual assignment completion times will vary. A more detailed breakdown of each assignment can be found within the course.

POLICIES

Attendance Policy:

At Lee University, student success is directly related to the student actively attending and engaging in the course. Online courses are no different from classroom courses in this regard; however, participation must be defined in a different manner.

Online courses will have weekly mechanisms for student participation, which can be documented by submission/completion of assignments, participation in threaded discussions, and/or specific communication with the instructor as outlined within the syllabus.

Academic Honesty Policy/Information:

Cheating is defined as the use or attempted use of unauthorized materials or receiving unauthorized assistance or communication during any academic exercise.

Examples of cheating include:

- Submitting work for academic evaluation that is not the your own.
- Receiving assistance from another person during an examination.
- Using prepared notes or materials during an examination.
- Permitting another student to copy your work.
- Plagiarism.
- Falsification.
- Other misrepresentations of academic achievement submitted for evaluation or a grade.

As stated in the LEE UNIVERSITY Catalog, plagiarism is presenting as your own work the words, ideas, opinions, theories, or thoughts which are not common knowledge. Students who present others' words or ideas as their own without fair attribution (documentation) are guilty of plagiarizing. Unfair attribution includes, but is not limited to, a direct quotation of all or part of another's words without appropriately identifying the source. It is also unfair attribution to have included a source within a Works Cited page without having carefully cited the source within the text of the document.

Plagiarism also includes, but is not limited to, the following acts when performed without fair attribution:

- a. directly quoting all or part of another person's words without quotation marks, as appropriate to the discipline.
- b. paraphrasing all or part of another person's words without documentation.
- c. stating an idea, theory, or formula as your own when it actually originated with another person.
- d. purchasing (or receiving in any other manner) a term paper or other assignment, which is the work of another person, and submitting that work as if it were one's own.

Late Policy:

- No credit is available for postings of any kind made in the **Threaded Discussions** after a given unit ends.
- If your faculty approves your submission of late assignments, each assignment score will be penalized 10% per day up to five days late. After the fifth day, late assignments will not be accepted. (Note: An assignment is a paper, a project, a team presentation, etc., **not** a discussion.)
- No late assignments will be accepted after the close of the final unit.

EXPECTATIONS

Faculty Expectations of Students:

- Have consistent access to a computer and possess baseline computer and information skills prior to taking online courses.
- Log into their courses within 24 hours of the beginning of the session to confirm their participation. (Students who register after the session has begun will be responsible for any assignments or material already covered.)
- Take an active role in each unit, participating fully in discussions, assignments and other activities throughout the entire session. If some event interferes with that participation, the student is responsible for notifying the instructor in advance.
- Review the course syllabus and other preliminary course materials thoroughly as early as possible during the first few days of the course.
- Be responsible for raising any questions or seeking clarification about these materials, if necessary, within the first week of the session.
- Frequently check the course calendar for due dates.
- Submit assignments and papers on time, and take tests by the posted dates. Acceptance of late work and any penalties for late submissions are up to the discretion of the instructor, based on the expectations outlined in the course syllabus.
- Contribute meaningful, timely comments to online discussions according to guidelines provided.
- Contribute substantively to group assignments (if required in course).
- Check for University announcements each time you log onto the LMS. These postings are critical.
- Use Lee email address.

- Complete the "Student Survey of Instruction" for each course to evaluate the instructor and the course.

Students' Expectations of Faculty:

- The opportunity to be active participants in a stimulating and challenging education that is global in scope, interactive in process and diverse in content and approach.
- A friendly, respectful, open, and encouraging learning environment.
- A course outline or syllabus that clearly provides information regarding course content, teaching methods, course objectives, grading, attendance/participation policies, due dates, and student assessment guidelines.
- Instructors who are responsive and available to discuss within 48 hours students' progress, course content, assignments, etc. at mutually convenient times from the first day of the session through the last day of the session. (Check the faculty contact information regarding weekends and holidays.)
- Individual instructor's contact information, schedules, availability, and procedural details are located within the course.
- To have access to instructor feedback and grading on projects, exams, papers, quizzes, etc., within ten (10) days of assignment due date so students are able to determine where they have made errors or need additional work.
- Final grade/feedback provided within ten (10) days after the last date of course.

IMPORTANT STUDENT INFORMATION

Special Needs:

Lee University, in conjunction with the Academic Support Office, works to ensure students with documented disabilities have access to educational opportunities. Students who need accommodations based on a disability should visit the Academic Support Office, call (423) 614-8181, or email academicsupport@leeuniversity.edu. It is the student's responsibility to share the Accommodations Form with the instructor in order to initiate the accommodations.

BIBLIOGRAPHY

Knowledge Base/Working Bibliography (Reading List):

Alexander, H. (Ed.) (2002). *To Stretch Our Ears: A Documentary History of America's Music*. New York: W. W. Norton.

Chase, G. (1992). *America's Music, from the Pilgrims to the Present*. Champaign: University of Illinois Press.

Hamm, C. (1983). *Music in the New World*. New York: W. W. Norton.

Hitchcock, H. W. (1974). *Music in the United States: A Historical Introduction*. Englewood Cliffs, NJ: Prentice-Hall.

Standard Histories of Western Music:

Burkholder, J. P., Grout, D. J., & Palisca, C. (2019). *A History of Western Music*. 10th ed. New York: W. W. Norton.

Seaton, D. (2017). *Ideas and Styles in the Western Musical Tradition*. 4th ed. New York: Oxford UP.

Taruskin, R. & Gibbs, C. (2017). *The Oxford History of Western Music*. 2nd ed. New York: Oxford UP.