

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 1 of 8



COURSE GOALS.

For students to

- ★ recognize the significance of a variety of American musics (class discussions, projects).
- ★ learn an objective vocabulary with which to speak and write about American music (class discussions, readings, written tests, projects).
- ★ recognize by ear \geq 50 compositions and their composers, contexts, and genres of American music (listening tests, class discussions, projects).
- ★ build a working relationship with the arts of Winston-Salem (**PUBLIC ENGAGEMENT** project).
- ★ observe and evaluate American music and allied arts events (projects).

COURSE INSTRUCTOR. Dr. Susan Borwick, Professor of Music, M319 SFAC, 758-5953, borwick@wfu.edu.

APPOINTMENTS WITH THE INSTRUCTOR. Please contact me before or after class, or at the number or address above. I do want to meet with you.

COURSE EXPENSES.

- ★ Text: [Richard Crawford, *An Introduction to America's Music* \(New York: Norton, 2001\)](#) is the required text.
- ★ Listening: Access via streaming under "Listening" on Sakai **or** purchase of the 3 cd's that accompany Crawford's text is essential; a few listening items not in Crawford's collection are also assigned and are available on reserve in the Listening Library, M311, or via streaming on Sakai.
- ★ Supplemental (optional) resource: [J. Heywood Alexander, *To Stretch Our Ears: A Documentary History of America's Music* \(Norton, 2002\)](#).
- ★ **PUBLIC ENGAGEMENT** project: The cost of attending arts events, traveling to the project sites, and other expenses related to the project are the responsibility of students.

PUBLIC ENGAGEMENT. Each student will participate in, and devote a minimum of 12 hours to **PUBLIC ENGAGEMENT** with a group of class members and an arts agency. See the **PUBLIC ENGAGEMENT** document for further information.

GRADING. Course work is graded on a point scale of these percentage values:

A 92-100%	B+ 88-89.9%	C+ 78-79.9%	D+ 68-69.9%	F below 60%
A- 90-91.9%	B 82-87.9%	C 72-77.9%	D 62-67.9%	
	B- 80-81.9%	C- 70-71.9%	D- 60-61.9%	

The following components make up the course grade: **PUBLIC ENGAGEMENT**, 30%; forums, 15%; 5 arts events listed below, 15%; and listening and written tests, 40%. The attendance policy below clarifies that poor attendance will adversely affect a course grade.

ATTENDANCE: Attendance is prized and expected. Unless excused according to the guidelines here, the maximum number of unexcused absences between Jan. 13 and Apr. 19 without grade-penalty is *two* (2)—which is approximately 1/15 of the course, and *each* unexcused absence beyond two will adversely affect the final course grade; there is an important exception: An

★ item to know for the listening test **©2011 by Susan H. Borwick, Wake Forest U.**

1/11/2011

The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 2 of 8

unexcused absence from either of the **PUBLIC ENGAGEMENT** conference sessions will adversely affect the final course grade. Regular attendance and energetic class preparation and participation will lead to a course grade that reflects the work accomplished.

GUIDELINES FOR EXCUSED ABSENCES: Absences will be excused—

- ★ if the student notifies the instructor the first day back in class that the absence was due to illness, or death in the immediate family (documentation may be required), or
- ★ if the student and instructor agree *before the absence* that the absence will be excused (documentation may be required). No exceptions, please.

PROJECTS. Each student will complete four projects:

- ★ **Participate in a **PUBLIC ENGAGEMENT** project (30%)** by following the guidelines under Resources, Sakai.
- ★ **Participate in 5 online **Forums** (15%)** on Sakai by writing meaningful responses that draw connections between the topic and you personally, and that advance the discussion rather than reiterate what has already been written. Think of the forum as a one-paragraph essay over course material in which you integrate what you’ve learned with your own life-experience in American music and American culture. All forum comments, taken together, should provide a meaningful commentary on the topic. (10 pts. per forum response)
- ★ **Write up 5 arts events (15%)** that include a Sakai Reynolda House questionnaire, a Sakai Old Salem questionnaire and online tour, 2 concerts (forms on Sakai) containing some American music, 1 at-large event (form on Sakai) containing some American content—e.g., a dance performance, poetry reading, concert, museum exhibition, theatrical production. (10 pts. per arts event). Please download the completed write-ups to the Sakai dropbox.

LISTENING ASSIGNMENTS. Each assignment is listed on the listening syllabus and is streamed under “Listening” on Sakai, and is available in the three-cd set accompanying Crawford’s text and on reserve in the Listening Library, M311 SFAC.

DATE DAY TOPIC

ASSIGNMENT DUE AT THE BEGINNING OF CLASS: **CRAWFORD** READING, LISTENING, OTHER WORK

① America during the early centuries: the “new world” through the “melting pot”

- Jan. 13 Th Introduction *Crawford* preface; discuss **PUBLIC ENGAGEMENT**.
- 17 M Email Dr. Borwick your 1st, 2nd, and 3rd choices of **PUBLIC ENGAGEMENT** project.
- 18 Tu The Amerindian cultural thread Chs. 1, 20. **Listening for 1/18:**

	★ Song to the Four Directions	by the Alabama-Coushatta	a dance to nature by Amerindians in the Big Thicket of TX
	★ I Walk in Beauty	by the Apache/Navajo	a solo song by an adolescent Amerindian girl as she comes of age in the Southwest
	★ Canoe Song	by the Haliwa-Saponi	a dance to the spirit of the canoe by Amerindians in the Dismal Swamp of NC
	★ Bear Dance	by the Haliwa-Saponi	a dance to the spirit of the bear by Amerindians in the Dismal Swamp of NC
248	★ War Dance Song	by Southern Plains Amerindians	ending of a Powwow

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U.

1/11/2011

The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else’s work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 3 of 8

20 Th Group work on **PUBLIC ENGAGEMENT** projects [Electronic devices are welcomed in class on this day.]

25 Tu The Euroamerican cultural thread **Forum 1** due on Sakai by noon; chs. 2-5, 7. **Listening for 1/25:**

14	★Mass in G Major: Kyrie	by Ignacio de Jerúsalem	Spanish Colonial Mass item from Mexico
17-18	★Old Hundred	from the <i>Ainsworth Psalter</i> by Henry Ainsworth	Ainsworth's versification of a 16th-c. Geneva, Switzerland, hymn tune
30-31	★Chester	from <i>The New England Psalm-Singer</i> by William Billings	harmonized psalm, poem by Billings
87	Thanksgiving Anthem	by William Billings (1794)	anthem in 6 sections
33-35	★Sherburne	by Daniel Read	fuging tune
40	★Ich will dir ein Freudenopfer thun	by Johann Friedrich Peter	Moravian anthem
94-95	★Olivet	by Lowell Mason (1831)	hymn in American devotional style
106-108	★Wondrous Love	in <i>The Sacred Harp</i> 3rd edition (1859)	Southern hymn setting of a secular song about the pirate Capt. Kidd
276-277	★Sweet By and By	by Joseph P. Webster (1867), published in Ira Sankey's <i>Gospel Hymns</i> (1876)	gospel hymn

27 Th cont. Descriptions of **PUBLIC ENGAGEMENT** groupwork to group dropbox on Sakai by noon.

27 Th **Secret Artist Series: Abraham, Inc. = strongly recommended.**

Feb. 1 Tu cont. Chs. 8-10, 12-15; take a virtual tour of Old Salem at <http://www.oldsalem.org> and complete the write-up on Sakai. Submit in your Sakai dropbox by noon. **Listening for 2/1:**

46	★The Liberty Song	by John Dickinson	broadside
51	★Irish Washerwoman	in sources as far back as Playford's <i>The English Dancing Master</i> (1651)	dance passed down in oral and written traditions
55	★My Days Have Been So Wondrous Free	by Francis Hopkinson (1759)	the first known secular song by a native-born American
57	★The President's March: Hail Columbia	by Philip Phile (c1793)	an enduring American instrumental melody of the 1700s

3 Th cont. Chs. 16-19, 22-23. Start of **PUBLIC ENGAGEMENT** work. **Listening for 2/3:**

112-114	★Home, Sweet Home	in <i>Clari, or the Maid of Milan</i> (1823) by Henry Rowley Bishop	melodrama song, text by actor John Howard Payne
147	Papageno Polka	by [Ludwig?] Stasney (1856)	parlor music for piano

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U. 1/11/2011
 The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 4 of 8

173	★Helene Schottische	arranged by Walter Dignam	Civil War brass-band dance
206-207	★The Banjo	by Louis Moreau Gottschalk (1855)	piano showpiece
266	★Sweet Betsey from Pike	published by John A. Stone (1858) in San Francisco	a song in response to EuroAmerican migration westward
272-273	★Silver Threads among the Gold	by Hart P. Danks (1873)	post-Civil War popular solo song

8 Tu The Afroamerican cultural thread **Forum 2** due on Sakai by noon; chs. 6, 11, 21. **Listening for 2/8:**

259	★Deep River	traditional	Spiritual
128-129	★Old Dan Tucker	by Dan Emmett	minstrel song
130-131	★De Camptown Races	by Stephen C. Foster (1850)	minstrel song
151-153	★Jeanie with the Light Brown Hair	by Stephen C. Foster (1851)	sheet music song
162-163	★The Battle Cry of Freedom	by George F. Root (1862)	Union Army recruiting song
166-167	★Weeping, Sad and Lonely	by Henry Tucker	Civil War Union song about staying at home

10 Th cont.

PUBLIC ENGAGEMENT contract filled out, signed, scanned, and submitted to Sakai group dropbox by noon.

15 Tu Review

17 Th **Listening & written test over** ①

18-19, 23-27 **WFU Theatre: *The Grapes of Wrath* = strongly recommended**

② **1900-WWII: America, the “artistic center of the world”**

22 Tu The beginning of a new era: To World War I **Forum 3** due on Sakai by noon. Between now and Apr. 30, tour the O. Winston Link exhibition at Reynolda House and complete the write-up form under Resources, Sakai. **Chs. 24-27, 30-31. Listening for 2/22:**

298-299	After the Ball	by Charles K. Harris (1892)	the hit ballad of the 1890s
287-288	★The Stars and Stripes Forever	by John Philip Sousa (1897)	Sousa’s best known march
334-335	★Maple Leaf Rag	by Scott Joplin (1899)	instrumental rag
268	★Home on the Range	by Daniel E. Kelley (1905)	the best known American cowboy song
338-339	★Alexander’s Ragtime Band	by Irving Berlin (1911)	Tin Pan Alley vocal rag

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U. 1/11/2011
 The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else’s work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 5 of 8

339-340	That Mysterious Rag	by Irving Berlin (1911)	Tin Pan Alley vocal rag
345	★St. Louis Blues	by W.C. Handy (1914)	perhaps the best known 20th-c. blues
329-330	★Swing Along	In <i>In Dahomey</i> (1903) by Will Marion Cook	song from the first black-produced Broadway show
327-328	★I'm Falling in Love with Someone	In <i>Naughty Marietta</i> (1910) by Victor Herbert	American operetta
224	★Gaelic Symphony, mvt. 2	by Amy Cheney Beach (1896)	movement from the first American symphony composed by a woman
231	★To a Wild Rose	in <i>Woodland Sketches</i> , Op. 51 (1896), by Edward MacDowell	movement from a piano set describing the New England countryside
217-219	Symphonic Sketches, mvt.1	by George W. Chadwick (1904)	orchestral movement in American symphonic style
314	The Circus Band (originally for voice and piano)	in <i>114 Songs</i> by Charles Ives, arranged for unison chorus and orchestra by George Roberts	art song
316	★Serenity	in <i>114 Songs</i> by Charles Ives	art song
319-321	★The Housatonic at Stockbridge	in <i>114 Songs</i> by Charles Ives	art song

24 Th cont.

Mar. 1 Tu Between the World Wars

One concert or at-large arts event write-up due in the Sakai dropbox by noon. Chs. 28-29. **Listening for 3/1:**

385-387	Dippermouth Blues	by Joe "King" Oliver (1923)	blues recorded by Joe "King" Oliver and the Creole Jazz Band in the Gennett Studio, Richmond, IN
389	★West End Blues	by Joe "King" Oliver (1928)	blues performed by Louie Armstrong with the Hot Five
397-398	Old Man Blues	by E. K. "Duke" Ellington (1930)	blues by Duke Ellington and his Cotton Club Band
398-399	★Diminuendo and Crescendo in Blue	by E. K. "Duke" Ellington (1937)	2 sides of a 78-rpm recording
403-404	★Lester Leaps In	by Lester Young (1939)	orchestral jazz performed by Count Basie's Band in Kansas City
406	★Water Boy	prison worksong	oral-tradition folksong
410	★Can't Help Lovin' Dat Man	in <i>Show Boat</i> (1927) by Jerome Kern and Oscar Hammerstein	blues-style song in a Broadway musical
412	My Heart Stood Still	in <i>One Dam Thing after Another</i> (1927) & <i>A Connecticut Yankee</i> (1927, 1943) by Richard Rodgers and Lorenz Hart	song in a 1920s Broadway musical

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U. 1/11/2011
 The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 6 of 8

413-414	★The Man I Love	by George Gershwin and Ira Gershwin (c1924)	popular song recorded by Billie Holiday, Ella Fitzgerald, and others
3 Th cont. PUBLIC ENGAGEMENT progress report (50% of project completed?) in Sakai group Drop Box from group convener by noon. Listening for 3/3:			
	★Summertime	in <i>Porgy and Bess</i> by George Gershwin, DuBose Heyward, Ira Gershwin, Dorothy Heyward (1935)	song in a 1930s Broadway opera
353-355	★Rhapsody in Blue	by George Gershwin (1924)	a "jazz concerto"
366	★The Banshee	by Henry Cowell (1925)	Cowell's best known piano piece
	★String Quartet 1931, mvt. 3	by Ruth Crawford Seeger (1931)	a modernist chamber work
	★Afro American Symphony mvt. 1	by William Grant Still (1931)	first symphony performed by an African American composer
362	★El salón México	by Aaron Copland (1937)	a symphonic poem for orchestra
	★Appalachian Spring scenes 5-end	by Aaron Copland (1942-44)	ballet for Martha Graham
373-374	★Can the Circle Be Unbroken	by A. P. Carter (1935)	country ballad
378-379	★So Long, It's Been Good to Know You	by Woody Guthrie (1940)	folk-style song for social action
5-13 —SPRING BREAK—			
15 Tu Review			
17 Th Listening & written test over ②			

③ Post-WWII to today, in a pluralistic world

22 Tu Post-WWII to 1970 Forum 4 due on Sakai by noon. Chs. 32-38. Listening for 3/22.			
463	★Parker's Mood	"improvised" by Charlie Parker, John Lewis, Max Roach, and Curly Russell (c1950)	bebop
468-469	★Welcome	by John Coltrane (1965), performed by him and his quartet	virtuosic jazz
472	★Where Is the Life That Late I Led	in <i>Kiss Me, Kate</i> by Cole Porter (1948)	song in a 1940s Broadway musical

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U. 1/11/2011
 The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 7 of 8

	★America; [no ★]Somewhere	in <i>West Side Story</i> by Leonard Bernstein, Arthur Leventz, Stephen Sondheim (1957)	song in a 1950s Broadway musical
	★Agony; [no ★]Children Will Listen	in <i>Into the Woods</i> by Stephen Sondheim and James Lapine (1986)	song in a 1980s Broadway musical
427-428	String Quartet No. 1 excerpt	by Elliott Carter (1951)	a string quartet (2 violins, viola, 'cello) that comments on time itself
431	Williams Mix	by John Cage (1952)	taped sounds organized into 6 categories
	★4'33"	by John Cage (1952)	chance music
430	★Philomel excerpt	by Milton Babbitt (1964)	mixed electronic and live music
	★Ancient Voices of Children, "The Child Is Looking for His Voice"	by George Crumb to Federico García Lorca texts (1970)	song cycle for mezzo-soprano and chamber ensemble
450	★It Wasn't God Who Made Honky Tonk Angels	by J. D. Miller (1952), sung by Kitty Wells	country music by a woman
452	★It's Mighty Dark to Travel	by Bill Monroe (1947) and His Blue Grass Boys	bluegrass music
487	★Papa's Got a Brand New Bag	by James Brown (1964)	funk

24 Th cont.

24 Th **Secret Artist Series: Tord Gustavsen Jazz Ensemble = strongly recommended**

29 Tu cont.

Chs. 39-40.

31 Th Since 1970

Listening for 3/31:

507-508	★Einstein on the Beach	by Philip Glass and Robert Wilson (1976)	minimalist "portrait opera"
502-503	Violin Concerto in D Major, mvt. 3	by William Bolcom (1984)	new romanticism
	★Oh, Yemanje	aria in <i>Scourge of Hyacinths</i> by Tania León and Wole Soyinka (2005)	opera based on an African-Brazilian myth
	★On the Transmigration of Souls	by John Adams for the first anniversary of Sept. 11th (2002)	work for choirs, orchestra, and live and recorded voices and street sounds
477	★Oye como va	by Tito Puente (1962), covered by Santana (recorded 1970)	Latin rock
519	★It's Like That	by Run-D.M.C. (1980s)	rap featuring the first synthesized "instrumental" background; also considered the first political rap recording

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U.

1/11/2011

The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.

No electronic devices (including phones, computers, mobile devices) may be used in class or at examination without the written permission of the course instructor. Borwick, MUS 207 American Music, noon-1:15 pm TTh Spring 2011, page 8 of 8

458	★Talk about Jesus	by Thomas A. Dorsey, sung by Marion Williams (1986)	Chicago gospel music
514-515	★In This House, on This Morning excerpt	by Wynton Marsalis (1992) for a 7-piece jazz ensemble	concert work that depicts a Southern Black church worship service
	★Tweezer http://www.youtube.com/watch?v=azy4KUTeOFI	in <i>Picture of Nectar</i> by Phish (1992)	Virtuosic jazz/rock
	★Poker/Speechless/Your Song http://www.youtube.com/user/ladygagaofficial?blend=1&ob=4#p/f/3/ehJ4PB5o6cA	Lady Gaga at the Grammy's (Feb. 2010)	Covers and original songs from a current rock superstar

31, Apr. 1 **WFU Spring Dance Concert = strongly recommended**

Apr. 5 Tu cont.

Another concert or at-large arts event write-up due in the Sakai dropbox by noon.

7 Th cont.

PUBLIC ENGAGEMENT project completed and individual logs in the Sakai dropbox by noon on this date.

12 Tu Review

14 Th **Listening & written test over** ③

④ **The PUBLIC ENGAGEMENT conference**

19 Tu **PUBLIC ENGAGEMENT** group work

Forum 5 due on Sakai by noon.

21 Th **PUBLIC ENGAGEMENT conference: Groups 1, 3, 5** [No unexcused absences without heavy grade penalty.]

26 Tu **PUBLIC ENGAGEMENT conference: Groups 2, 4** [No unexcused absences without heavy grade penalty.]

28 Th

All **PUBLIC ENGAGEMENT** evaluations due in the Sakai dropbox by noon.

30 Sa [Exam block, 2 pm]

The last concert or at-large arts event write-up and Reynolda House write-up due in the Sakai dropbox no later than 2 pm. No final exam.

★ item to know for the listening test ©2011 by Susan H. Borwick, Wake Forest U.

1/11/2011

The Wake Forest honor code governs all work and activity associated with this course. Passing off someone else's work product as your own—that is, plagiarism—is explicitly forbidden.


AMERICAN MUSIC: PUBLIC ENGAGEMENT PROJECT

Each student will take part in a group public-engagement project (150 pts. per participant: 100 for the group work and group presentation and 50 for an individual's contribution to the group).

Jan. 13-Feb. 3 Join a project, form a group, and get your group organized.

Jan. 13 Th Discuss public engagement projects in class.

14-17Th-M By Monday, Jan. 17, please email Dr. Borwick your first, second, and third choices, from the five public engagement projects listed and described below. She will try to assign you one of your top 3 choices. *First come, first served.*
*convener

1 **Public engagement** with a not-for-profit service organization through music and the allied arts: 5-7 students

This group will organize a project through which it will engage in volunteer work through music that benefits a not-for-profit service organization. Possible organizations include the Samaritan Inn, a hospital, Crisis Control, the Bethesda Center, or the Chamber of Commerce.

2 **Public engagement** with an arts organization: 5-7 students

This group will organize a project through which it will engage in volunteer work on behalf of, or complete a survey or study for, an arts organization in Winston-Salem. Possible organizations include the W-S Arts Council, the Piedmont Chamber Singers, Piedmont Opera, the Winston-Salem Symphony, Secret Artists Series.

3 **Public engagement** with educational institutions and/or children/youth: 5-7 students

This group will organize a project through which it will engage in volunteer work on behalf of, or complete a survey or study for, an educational institution that involves music. Possible organizations include an arts magnet school, SmartStart, a daycare center, an instrumental or choral ensemble, or after-school activities.

4 **Public engagement** with religious organizations: 5-7 students

This group will organize a project through which it will engage in volunteer work on behalf of, or complete a survey or study for, a religious institution or organization that involves music. Possible organizations include a church, temple, fellowship, or independent religious group.

5 **Public engagement** with the senior citizens or the history of Winston-Salem: 5-7 students

This group will organize a project through which it will engage in volunteer work on behalf of, or complete a survey or study tied to, the musical heritage of Winston-Salem. Possibilities include an activity associated with a retirement center, the Shepherd Center, city celebrations, Old Salem, a Moravian band, the Moravian Music Foundation, downtown arts festivals, Trade St. as an arts district, . The list is long.

Jan.18-20Tu-Th All group members, get in touch with one another. As a group, **EXPLORE** two possible agencies and feasible projects that appeal to you. Start learning about various agencies/opportunities in the area prior to class on Jan. 20.

20 Th During class, **MEET** with your project group. Dr. Borwick will designate a member of your group to be the group convener, who calls meetings, arranges for meeting places, and gives guidance overall; it is, however, the responsibility of the

© 2011 by Susan H. Borwick, Wake Forest U.

PLEASE NOTE: The Wake Forest honor code governs all work and activity associated with this course.

1/11/11

group working together to accomplish the public engagement project. At this first group session, select two possible projects/agencies and a goal to pursue in each, a strategy for reaching that goal, individual assignments to do before the next meeting, a list that includes every group member and email, and a next-meeting time and place. Jot down the member list and emails and hand them to Dr. Borwick, along with the names of your two chosen agencies, during class.

27 Th By this date, **COMPILE** a contact, email, and phone number for each of the two agencies, and work out feasible projects with the contacts by phone or email. Drop information in the group Drop Box on Sakai by noon.

27-Feb.3 Th-Th Select one of the two projects and **PREPARE** for it: 1. Organize and assign tasks to every group member. 2. Design a plan that involves every group member and that carries out the work of the group. What are you best at? How does your "best" fit with the other group members' "bests"? 3. Contact the project you have *not* chosen to thank them for their time.

Feb. 3-10 Complete at least one-fourth of the project.

3-10Th-Th With your group, **ENGAGE IN** your public engagement project. **BUILD RELATIONSHIPS AND COORDINATE EFFORTS.** Work within the boundaries set by the agency; be prompt; be dependable. Build a relationship with the agency contact and other agency members. Build a relationship within your group. Develop healthy habits of working together.

10 Th **HOLD YOURSELF ACCOUNTABLE.** Complete and sign your public engagement project contract, scan it, and submit it to the Sakai group Drop Box by noon. Every group member should have logged 3 or more hours by this date. There will be spot-checks of time logs, so have yours up-to-date.

Feb. 10-Mar. 3 Complete at least half of the project.

Mar. 3 Th **CONTINUE TO HOLD YOURSELF ACCOUNTABLE.** The group convener posts a group progress report in the Sakai group Drop Box by noon. Every group member should have logged 6 or more hours by this date. There will be spot-checks of time logs, so have yours up-to-date.

Mar. 14-Apr. 7 Complete the project.

Apr. 7 Tu **ONCE AGAIN, BE ACCOUNTABLE.** Prepare and file a final group report in the Sakai group Drop Box by noon. Every group member should have logged 12 hours by this date. All time logs should be submitted individually in individual Sakai Drop Boxes by noon.

Apr. 7-21 Prepare the conference presentation.

7-21 Th-Th Prepare for the public-engagement conference by working through five steps with your group:
First, **CONCRETENESS** Tell us what you decided to do, how you prepared for it, and what you did. Who was involved? What happened as a result of your preparation and project?
Second, **AFFECTIVE CONNECTIONS** Tell us some of the feelings of your group in doing this project. What did doing the project remind you of? Were you apprehensive? How did your apprehension change or your confidence grow? Did you

feel successful? Effective? Knowledgeable? What was the most enjoyable/frustrating part of the experience? What was the most surprising aspect of the experience?

Third, **DISSONANCE** Where were the dissonances? Any legal issues? Professional issues? Issues of expertise? Conflicts of interest? Where was your “growing edge” individually and as a group?

Fourth, **CRITICAL PROCESSING** How has your project changed your thinking about . . . ? What did you learn? What worked and what didn’t? Why was the work you did needed? What have you learned about the people and/or the issues related to your project? How do these issues and/or people tie into American issues? American music? What connections do you make to other things you’ve studied, perhaps beyond our course or beyond our campus?

Fifth, **EXPANDING YOUR MUSICAL, PERSONAL, AND SOCIETAL IMAGINATIONS** What shifts in knowledge, awareness, or understanding have come about because of your project? What decisions or opinions have you formed? How have your assumptions or preconceived notions changed? Did the project change the way you would deal with the “group and issue” you originally chose next time? What will you do differently? Will the experience affect your career path, personal life choices, use of new information or skills or technology? How will you educate and inform others about what you have learned?

Apr. 21, 26 The conference

- 21 Th **REFLECT. COMMUNICATE WITHIN TIME CONSTRAINTS.** The public engagement conference, during which each group will
26 Tu give an 8- to 12-minute report on its project and individuals from other groups will respond. The conference will provide an opportunity to describe your experience in public engagement and evaluate the ways in which it intersects with other course materials about American music, and with your lives beyond this course.

Apr. 27-28 The evaluation

- 28 Th Every group member should **SUBMIT** via individual Sakai Drop Boxes a confidential circle or “pie” [form under Resources on Sakai] with the contributions of each member of the group designated by a pie wedge, with the wedges counted together totaling a whole pie. Ideally, every member contributes one-seventh or one-sixth of a pie, if the number in the group totals seven in the former, or six in the latter case. Please explain any extraordinarily small or large pie wedges you assign to any group members.

