Instructor: Dr. Wade Kotter, Social Sciences & Music Librarian
Contact Info: Office: Li 236 (Library - 2nd Floor - South); Email: wkotter@weber.edu (preferred); Phone: 626-7458
Office Hours: Mon & Wed: 12-1 pm; Tue & Thu: 2-3 pm; Fri: 8-9 am (or by appointment)
Note: Due to privacy regulations, all contact between us about this course must be in person, by phone, by Wildcat Mail, or via Canvas. I cannot send any personal course related information to your personal email account.

Course Description:
How is sacred music impacted by historical, social, political and economic factors in addition to religious beliefs? Where do American folk hymns fit into this picture? Learn what a hymn is and the relationship between a hymn text and a hymn tune. Explore the origins of the American Folk Hymn in the context of the Second Great Enlightenment and the relationship of this genre to secular folk music in early America. Learn to sing the same way people learned to sing in late 18th and early 19th century America using music written in shape notes. Examine primary sources from this period including tune books and words-only hymn books. Explore the resurgence of the folk hymn in 20th and 21st-century Christian congregational singing in America and beyond. The course can be used for both HNRS and HU credit.

The BIG Question:
How do historical, social, political, economic and religious factors impact the songs people chose to sing?

Signature Assignment:
You will participate in a group project with three or four other class members that will focus on a specific American Folk Hymn in the context of the Second Great Enlightenment and beyond. The project will culminate in an interactive group presentation during the last week of class. Details will be presented on the third day of class (1/13/20).

Course Learning Outcomes (assessed through individual assignments and group assignments/projects):

1. Describe what a hymn is and the relationship between a hymn text and a hymn tune
2. Analyze hymn texts to discover their basic poetic characteristics
3. Analyze hymn tunes to discover their basic musical characteristics
4. Describe and explain the distinctive musical & poetical characteristics of an American folk hymn
5. Articulate the distinctive characteristics of the Second Great Enlightenment
6. Describe how the Second Great Enlightenment impacted hymn singing in the late 18th & early 19th centuries
7. Use primary sources from various periods to explore the history of folk hymns in America
8. Demonstrate a basic understanding of shape-note singing and its relationship to folk hymns
9. Describe the characteristics & impact of the revival of folk hymns and shape-note singing in 20th & 21st Cent. America

Honors Program Learning Outcomes (assessed through individual assignments and group assignments/projects):

1. Practice clear and compelling written and/or creative expression;
2. Engage in critical thinking that is open-minded, objective, and as free as possible from prejudice and presupposition;
3. Undertake the comprehension of abstract arguments and the ability to move between the general and the particular;
4. Encounter a variety of human experience, exploring both its universality and its diversity.

Humanities Breadth Area Outcomes (assessed through individual assignments and group assignments/projects):

1. Students will demonstrate knowledge of diverse philosophical, communicative, linguistic, or literary traditions, as well as of key themes, concepts, issues, terminology, and ethical standards in humanities disciplines.
2. Students will analyze cultural artifacts within a given discipline, and, when appropriate, across disciplines, time periods, and cultures.

3. Students will demonstrate the ability to effectively communicate their understanding of humanities materials in written, oral, or graphic forms.

General Education Learning Outcomes (assessed through individual assignments and group assignments/projects):

GELO 1: Content Knowledge - This outcome addresses students’ understanding of the worlds in which they live and disciplinary approaches for analyzing those worlds.

GELO 2: Intellectual Tools - This outcome focuses on students’ use of and facility with skills necessary for them to construct knowledge, evaluate claims, solve problems, and communicate effectively.

GELO 3: Responsibility to Self and Others - This outcome highlights students’ relationship with, obligations to, and sustainable stewardship of themselves, others, and the world to promote diversity, social justice, and personal and community well-being.

GELO 4: Connected & Applied Learning - This outcome emphasizes how students’ learning in general education classes can be connected and applied in meaningful ways to new settings and complex problems.

Course Materials:

Access to all required course materials as well as some useful supplementary resources will be provided in Canvas. Some readings and additional supplementary resources will be available “on reserve” at the Circulation Desk in the Library.

Course Requirements:

Attendance: Success in this course requires regular attendance. If you have to miss class you must send me an email explaining your excuse for missing class along with any “readings response” due that day. If I find your excuse acceptable, I will make arrangements for you to get credit for either the “end-of-class response” or the group activity report due that day.

Readings: Assigned readings are listed on the course schedule and the assigned readings list. You are expected to read the material before coming to class. All readings are available on Canvas through links on the course schedule.

Responses (4 points each, 120 points total): You will submit 15 “reading responses” and 15 “end-of-class responses” during the semester. Instructions for these responses are included later in this syllabus. Due dates are shown on the course schedule and reminders will be posted on Canvas and sent to your Wildcat Mail Account.

Group Activity Reports (10 points each, 60 points total): You will submit 6 in-class group activity reports during the semester. Instructions will be distributed in class on the day of each activity. Each group member will get the same grade for the joint report so everyone in the group must participate and sign the group activity report form. Due dates are shown on the course schedule and reminders will be posted on Canvas and sent to your Wildcat Mail Account.

Signature Assignment (120 points): For your signature assignment you will participate in a group project with three or four other class members culminating in an interactive group presentation that will focus on a specific American Folk Hymn. Full details on this assignment will be distributed and discussed on the third day of class (1/14/20).

Grading: 300 points are possible, distributed as follows (you can monitor your progress on your Canvas “Grades” page):

<table>
<thead>
<tr>
<th>Points</th>
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<tbody>
<tr>
<td>Responses</td>
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<tr>
<td>In-Class Group Activity Reports</td>
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<tr>
<td>Group Project (Signature Assignment)</td>
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<tr>
<td><strong>Total Points</strong></td>
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</tbody>
</table>

Final grades will be assigned based on the following scale:

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
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<tbody>
<tr>
<td>279-300</td>
<td>A</td>
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<tr>
<td>270-278</td>
<td>A-</td>
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<tr>
<td>261-269</td>
<td>B+</td>
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<td>249-260</td>
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<td>240-248</td>
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<td>231-239</td>
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<td>219-230</td>
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<td>210-218</td>
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<td>180-188</td>
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Additional Course Information:

Expectations:

**You can expect me:** 1) To start class promptly and be prepared for each class period; 2) To give you the opportunity to ask questions; 3) To give prompt feedback on assignments; and 4) To be courteous and respectful.

**In turn, I expect you:** 1) To be prepared for class; 2) To be in your seat when class begins; 3) To let me know if you will be late to class; 4) To let me know if you need to leave class early; 5) To ask questions; 6) To participate in group activities when instructed to do so; 7) To not talk except when I ask questions or when participating in group activities; 8) To turn off smart phones, beepers, iPods, etc.; personal computers or tablets are allowed for taking notes and working on in-class assignments if approved in advance; 9) To not turn on or use your personal devices unless I tell you it is ok to do so; 10) To check Canvas and your Wildcat Mail account **at least three times** a week; and 11) To be courteous and respectful to me and your fellow students.

Academic Dishonesty:

Cheating, plagiarism and other forms of academic dishonesty will not be tolerated. Students are expected to abide by the [WSU Student Code](https://www.wsu.edu/studentlife/student_code/). Proof of academic dishonesty will result in a final grade of E and the circumstances will be reported to the Dean of Students.

Students Rights & Responsibilities:

Students are expected to review and be aware of their rights and responsibilities as outlined in the [WSU Student Code](https://www.wsu.edu/studentlife/student_code/).

Recording:

Video or audio recording of any portion of classroom lectures is not permitted in this class. Unauthorized recording is a violation of the [WSU Student Code](https://www.wsu.edu/studentlife/student_code/). Students who seek exceptions for purposes of accommodating a disability must contact [Disability Services](https://www.wsu.edu/studentlife/disability_services/).

Services for Students with Disabilities:

Any student requiring classroom accommodations or other services due to a disability must register with [Disability Services](https://www.wsu.edu/studentlife/disability_services/) and provide me with a letter from Disability Services indicating their eligibility. Disability Services can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

In Case of Emergency Campus Closure:

If for any reason the University is forced to close for an extended period, class will continue via Wildcat Mail and Canvas. Check for announcements in Canvas and your Wildcat Mail account every school day in the event of an emergency closure.

Core Beliefs:

The University recognizes that sometimes course content may conflict with a student's core beliefs. If you believe that the content of this course will present problems for you, your best option is to withdraw from the class.

Course Fee:

There is no course fee for this class.

Starfish:

Weber State University uses Starfish to help identify students who may need additional support in order to achieve academic success. Throughout the semester you may receive emails from Starfish regarding your course grades or academic performance. If you receive one of these alerts, please keep in mind they are meant to help you achieve success; they do not affect your grade or carry any punitive action. Students may also raise flags in Starfish that signal to the instructor and academic advisor that they need additional help. Advisors are available to connect students with a variety of campus resources and answer questions. You may find the Starfish program at your eWeber portal.
**Course Schedule:** (Last day to Drop: 1/27/20 [no effect on transcript]; Last day to Withdraw: 3/25/20 [W on transcript])

**Note:** This schedule is subject to change; any changes will be announced & posted on Canvas well in advance.

<table>
<thead>
<tr>
<th>Date</th>
<th>Topics/Activities</th>
<th>Readings</th>
<th>Assignments Due</th>
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<tbody>
<tr>
<td>Tue, 1/7</td>
<td>Introductions, Syllabus, Begin Forming Groups</td>
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<tr>
<td>Thu, 1/9</td>
<td>Introduction to Shape Note Singing &amp; Folk Hymns: Awake My Soul</td>
<td>Reading 1</td>
<td>Response to Reading 1</td>
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<td></td>
<td>End-of-Class Response 1</td>
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<tr>
<td>Tue, 1/14</td>
<td>Finalize Groups &amp; Discuss Signature Assignment</td>
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<tr>
<td>Thu, 1/16</td>
<td>What is a Hymn?</td>
<td>Reading 2</td>
<td>Response to Reading 2</td>
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<td>End-of-Class Response 2</td>
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<tr>
<td>Tue, 1/21</td>
<td>Analyzing Hymn Texts – Demonstration</td>
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<td>Thu, 1/23</td>
<td>Analyzing Hymn Texts – Group Activity</td>
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<tr>
<td>Tue, 1/28</td>
<td>Analyzing Hymn Tunes – Demonstration</td>
<td>Reading 3</td>
<td>Response to Reading 3</td>
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<td>End-of-Class Response 4</td>
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<tr>
<td>Thu, 1/30</td>
<td>Analyzing Hymn Tunes – Group Activity</td>
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<tr>
<td>Thu, 2/4</td>
<td>Identifying Folk Hymns – Demonstration</td>
<td>Readings 4-5</td>
<td>Response to Readings 4-5</td>
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<td>End-of-Class Response 5</td>
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<tr>
<td>Thu, 2/6</td>
<td>Identifying Folk Hymns – Group Activity Schedule Group Consultations</td>
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<td>Tue, 2/11</td>
<td>Congregational Singing in 18th Century America</td>
<td>Readings 6-7</td>
<td>Response to Readings 6-7</td>
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<td>End-of-Class Response 6</td>
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<tr>
<td>Thu, 2/13</td>
<td>The Rise of Singing Schools &amp; Singing Masters</td>
<td>Readings 8-9</td>
<td>Response to Readings 8-9</td>
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<td>End-of-Class Response 7</td>
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<tr>
<td>Tue, 2/18</td>
<td>Sacred Harp Singing School – Part 1</td>
<td>Reading 10</td>
<td>Response to Reading 10</td>
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<td>End-of-Class Response 8</td>
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<tr>
<td>Thu, 2/20</td>
<td>Sacred Harp Singing School – Part 2</td>
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<tr>
<td>Tue, 2/25</td>
<td>Sacred Harp Singing Workshop with Evelyn Lamb</td>
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<td>Thu, 2/27</td>
<td>The Nature of Evangelical Christianity</td>
<td>Readings 11-12</td>
<td>Response to Readings 11-12</td>
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<td>End-of-Class Response 10</td>
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</table>

**SPRING BREAK - Enjoy your time off!!!**

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<thead>
<tr>
<th>Date</th>
<th>Topics/Activities</th>
<th>Readings</th>
<th>Assignments Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tue, 3/10</td>
<td>The Second Great Enlightenment 1 with Dr. Nathan Rives</td>
<td>Readings TBD*</td>
<td>Response to Readings TBD*</td>
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<td></td>
<td></td>
<td></td>
<td>End-of-Class Response 11</td>
</tr>
<tr>
<td>Thu, 3/12</td>
<td>The Second Great Enlightenment 2 with Dr. Nathan Rives</td>
<td>Readings TBD*</td>
<td>Response to Readings TBD*</td>
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<td>End-of-Class Response 12</td>
</tr>
<tr>
<td>Tue, 3/17</td>
<td>Early Evangelical Hymnody in America</td>
<td>Readings 13-14</td>
<td>Response to Readings 13-14</td>
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<td></td>
<td>End-of-Class Response 13</td>
</tr>
<tr>
<td>Thu, 3/19</td>
<td>Working with 18th-19th Century Hymn Books – Demonstration, Group Activity</td>
<td>Reading 15</td>
<td>Response to Reading 15</td>
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<td>Group Activity Report 4</td>
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<tr>
<td>Tue, 3/24</td>
<td>Lab Time for Working on Group Presentations</td>
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<td>Everyone is expected to participate.</td>
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<td></td>
<td>Response to Readings 16-18</td>
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<td></td>
<td>Group Activity Report 5</td>
</tr>
<tr>
<td>Tue, 3/31</td>
<td>The Interrelationships between Evangelicalism, Folk Hymns</td>
<td>Readings 19-21</td>
<td>Response to Readings 19-21</td>
</tr>
<tr>
<td></td>
<td>Shape Note Singing and the Second Great Enlightenment</td>
<td></td>
<td>End-of-Class Response 14</td>
</tr>
<tr>
<td>Thu, 4/2</td>
<td>The 20th and 21st Century Revival of Folk Hymns &amp; Shape</td>
<td>Reading 22</td>
<td>Response to Reading 22</td>
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<td></td>
<td>Note Singing in America and Abroad</td>
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<td>End-of-Class Response 15</td>
</tr>
<tr>
<td>Tue, 4/7</td>
<td>Working with 20th-21st Century Hymnals – Demonstration,</td>
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<td></td>
<td>Group Activity</td>
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<tr>
<td>Thu, 4/9</td>
<td>Lab Time for Working on Group Presentations</td>
<td></td>
<td>Everyone is expected to participate. I will be available to assist as needed.</td>
</tr>
<tr>
<td>Tue, 4/14</td>
<td>Group Presentations</td>
<td></td>
<td>Everyone is expected to attend and ask questions.</td>
</tr>
<tr>
<td>Thu, 4/16</td>
<td>Group Presentations</td>
<td></td>
<td>Everyone is expected to attend and ask questions.</td>
</tr>
</tbody>
</table>

1Responses to readings are due at the beginning of class; end-of-class responses are due (you guessed it) at the end of class (you will be given 5 minutes at the end of class to write your response).

2Links to readings for guest lectures by Dr. Rives will be added to the Canvas syllabus at a later time.
Assigned Readings:

**Note:** You are expected to complete these assigned readings **before** coming to class on the day they are due.

**Reading 1:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 2:** (book chapter - scan available on Canvas & book available on reserve at the Circulation Desk)

**Reading 3:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 4:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 5:** (book chapter – scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 6:** (journal article, persistent URL provided below and on Canvas)

**Reading 7:** (journal article, persistent URL provided below and on Canvas)

**Reading 8:** (book chapter – scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 9:** (journal article, persistent URL provided below and on Canvas)

**Reading 10:** (open access handout, PDF available on Canvas and at URL below)

**Reading 11:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 12:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 13:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 14:** (journal article, persistent URL provided below and on Canvas)

**Reading 15:** (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

**Reading 16:** (journal article, persistent URL provided below and on Canvas)
Reading 17: (book chapter – available online at link provided below)

Reading 18: (book chapter – scan available on Canvas)

Reading 19: (book chapter - scan available on Canvas and book available on reserve at the Circulation Desk)

Reading 20: (book chapter – scan available on Canvas and book available on reserve at the Circulation Desk)
Bruce, Jr., Dickson D. 1974. “And We'll All Sing Hallelujah: The Religion of the Spiritual Choruses.” In And They All Sang Hallelujah 96-122. Knoxville, TN: The University of Tennessee Press.

Reading 21: (book chapter – scan available on Canvas and book available on reserve at the Circulation Desk)

Reading 22: (book chapter – scan available on Canvas and book available on reserve at the Circulation Desk)

Instructions for Reading Responses (remember to put your name and the date on all responses):

All Reading Responses are due at the beginning of class on the day for which the specific reading (or group of readings) is assigned as indicated on the course schedule. For example, your response to Reading 1 is due at the beginning of class on Thursday, January 9th. Your reading responses should be no more than one page (type-written preferred but handwritten ok if legible) and must briefly but specifically answer the following two questions:

1. What are the two most interesting things you learned about from this reading? Be Specific!

2. What two questions remain uppermost in your mind after reading this material? Be Specific!

Instructions for End-of-Class Responses (remember to put your name and the date on all responses):

All End-of Class Responses are due, you guessed it, at the end of class on the days indicated on the course schedule. For example, your first end-of-class response is due on Thursday, January 9th. Your responses will be hand-written on lined paper to be provided and must briefly but specifically answer the following two questions:

1. What are the two most interesting things you learned during today’s class? Be Specific!

2. What two questions remain uppermost in your mind regarding the material presented in class today? Be Specific!

Supplemental Resources on Reserve at the Library Circulation Desk:


**Supplemental Online Resources:**


BostonSing.Org Recordings: [https://www.bostonsing.org/recordings/](https://www.bostonsing.org/recordings/) (100 of recordings from Shape Note singings)

Fasola.Org: [https://fasola.org/](https://fasola.org/) (the go-to source for information on Sacred Harp singing)

Google Books: [https://books.google.com/](https://books.google.com/) (database of scanned books, including many 18th & 19th Century hymn books & tune books)

Hymn Tune Index: [http://hymntune.library.uiuc.edu/](http://hymntune.library.uiuc.edu/) (online index to hymn tunes published in English language sources up to 1820)

Hymnary.Org: [https://hymnary.org/](https://hymnary.org/) (online index to hymn books and tune books back to 18th century America)

Sacred Harp and Related Shape-Note Music Resources: [http://home.olemiss.edu/~mudws/resource/](http://home.olemiss.edu/~mudws/resource/) (links to all kinds of resources related to Sacred Harp and shape note singing.

Sacred Harp Singing: [http://home.olemiss.edu/~mudws/harp.html](http://home.olemiss.edu/~mudws/harp.html) (Dr. Warren Steel’s page on Sacred Harp singing)

**Digitized Tune Books** (online):

Carden, Allen D. 1820. *The Missouri Harmony*. Cincinnati, OH. [https://archive.org/details/missouriharmonyo00card_0](https://archive.org/details/missouriharmonyo00card_0)


**Digitized Tune Books** (PDFs on Canvas – links provided on Canvas syllabus)


Davisson, Ananias. 1826. *A Supplement to the Kentucky Harmony*. 3rd ed. Harrisonburg, VA.


Metcalf, Samuel L. 1818. *Kentucky Harmonist*. Cincinnati, OH.


Moore, William. 1825. *Columbian Harmony*. Cincinnati, OH.

Rhinehardt, W. R. 1848. *American Church Harp*. Germantown, OH.
