

Examples of Weekly Overviews for A Flipped Class

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EXAMPLE ONE

Week 1: 5 – 11 January

In the first week of this course you will become oriented to Elliott Carter's music and to the course goals and structure. You will become familiar with the song cycle *What are Years*, and will start to learn about the poet and the poems selected by Carter for his settings through a group assignment.

Learning Outcomes

On successful completion of this week's activities, you will be able to:

- Demonstrate an introductory level knowledge of Elliott Carter's music
- Navigate the course website
- Conduct research into poets and poems
- Prepare a group presentation

In-Class Activities

As part of the introduction to the course you will engage in listening activities, and complete a survey. You will learn more about Elliott Carter's music by watching short videos. You will become oriented to the course goals and structure, and will practice using the course website. You will embark on a preliminary analysis of your song and the poem it sets.

Out-of-Class Activities

For Assignment #1 (Group Poetry Presentation) you will learn about the life and poetry of Marianne Moore, as well as the specific poems set by Carter in the two songs we're focused on, *Like a Bulwark* and *That Being So-Called Human*. Each group will research their assigned topic and prepare a 15-minute talk, to be presented orally in class using PowerPoint slides. Slides need to be submitted via Moodle by Sunday 11 January at 11:55 pm; presentations will take place in class on Monday 12 January at 6:30 pm.

You will also start to practice singing the vocal line of your song.

Readings and Viewings

- David Schiff, "Introduction" from *The Music of Elliott Carter*, 2nd ed. (Ithaca: Cornell University Press, 1998), 1–33.
- Steinberg, George, *Elliott Carter's Official Website*, The Amphion Foundation, Inc., 2014.
- Elliott Carter, *Carter on Carter: Early Years*, Boosey and Hawkes, 2010 (video).
- Elliott Carter, *Carter on Carter: Poets and Composers*, Boosey and Hawkes, 2010 (video).

EXAMPLE TWO

Week 6: 9 – 15 February

In the sixth week of this course we transition from pitch to rhythm. You will extend your pitch analysis in response to the feedback you receive, and use this pitch data to write an analytical paragraph. You will also read an article about rhythmic organization in Carter's music.

Learning Outcomes

On successful completion of this week's activities, you will be able to:

- Write in a music analytical style incorporating annotated musical examples
- Identify the most important ways in which Carter organizes rhythm
- Analyze rhythmic features in Carter's music using appropriate technical approaches

In-Class Activities

After receiving feedback to your Group Pitch Analysis Summary (Assignment #2), you will extend and finalize your group analysis. Then, as individuals, you will start writing a paragraph about a particular pitch feature in your song, following the guidelines for Individual Pitch Analysis Paragraph (Assignment #3).

In this class you will also evaluate your peers and yourself in terms of group participation. This phase is formative – to give you feedback on how you are doing. But this information will be important for the peer evaluation exercise at the end of term when you will be asked to reflect on your contribution in light of the mid-term feedback. A 10% grade for peer and self-evaluation will be assigned at the second, summative phase.

Our Health Break will be led by Group A

Out-of-Class Activities

You have an additional 4 days after class to finalize your Individual Pitch Analysis Paragraph (Assignment #3) and submit it via Moodle - by Friday 13 February at 11:55 pm.

In preparation for Test #2, which will take place in the class following the Reading Week break (Monday 23 February), you will read Jonathan Bernard's article on rhythmic organization in Carter's music and practice analyzing similar rhythmic features. Guidelines on how to read this article and how to prepare can be found in the document about Test #2.

Readings and Viewings

- Jonathan Bernard, "The Evolution of Elliott Carter's Rhythmic Practice," *Perspectives of New Music* Vol. 26, No. 2 (Summer 1988): 164–203.
- David Schiff, "Technical Glossary" from *The Music of Elliott Carter*, 2nd ed. (Ithaca: Cornell University Press, 1998), 34–50.
- What are Years*: https://www.youtube.com/watch?v=ZtxE9Q_ie2k

EXAMPLE THREE

Week 8: 2 – 8 March

In the eighth week of this course you will demonstrate your understanding of Carter's rhythmic techniques through your group composition, as well as going deeper into your analysis of rhythmic organization in your song, and starting to summarize the data you have gathered.

Learning Outcomes

On successful completion of this week's activities, you will be able to:

- Explain and perform music with complex rhythmic structure
- Identify many details and patterns of rhythmic organization in your song
- Determine the importance of different rhythmic organization features

In-Class activities

Live music! Each group will present their Group Percussion Composition, first explaining it to the class and then performing it. The remainder of the class will be devoted to group analysis of rhythmic organization in your song. By the end of the class the majority of the analysis should be complete. Remember to consult the rhythmic analysis document introduced in week 7.

Our Health Break will be led by Group B

Out-of-Class Activities

You will analyze rhythmic organization in your song further, and prepare a written summary to bring to class and share with your group at the next class so that your group can assemble their Group Rhythmic Analysis Summary (Assignment #5). Groups can decide how to divide the summary work between members. Each group member must bring their summary to class in a form (e.g. photocopies) that can easily be shared with their team.

Readings and Viewings

What are Years: https://www.youtube.com/watch?v=ZtxE9Q_ie2k