

LSC Use Only No:	LSC Action-Date:	UWUCC USE Only No.	UWUCC Action-Date:	Senate Action Date:
		06-55	App. 4-17-07	App. 5-1-07

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Dept. of Music	Phone 7-5646

Check all appropriate lines and complete information as requested. Use a separate cover sheet for each course proposal and for each program proposal.

1. Course Proposals (check all that apply) ☐ New Course ☐ Course Prefix Change ☐ Course Deletion ☒ Course Revision ☒ Course Number and/or Title Change ☒ Catalog Description Change	
MUHI 102, Survey of Music Literature	MUHI 102, Music and Literature Survey
<u>Current</u> Course prefix, number and full title	<u>Proposed</u> course prefix, number and full title, if changing
2. Additional Course Designations: check if appropriate ☒ This course is also proposed as a Liberal Studies Course. ☐ Other: (e.g., Women's Studies, Pan-African) ☐ This course is also proposed as an Honors College Course.	
3. Program Proposals ☐ New Degree Program ☐ Program Title Change ☐ Program Revision ☐ New Minor Program ☐ New Track ☐ Other	
<u>Current</u> program name	<u>Proposed</u> program name, if changing
4. Approvals	
Department Curriculum Committee Chair(s)	Date
<i>[Signature]</i>	2/23/07
Department Chair(s)	
<i>[Signature]</i> Susan Welsh, L.A. English	2/26/07
<i>[Signature]</i> Laraine Wilson, MUSIC	2/23/07
College Curriculum Committee Chair	
<i>[Signature]</i> Gail Schulz, Chair Dept. of Eng.	2/26/07
College Dean	
<i>[Signature]</i> Barbara Sanders	4/5/07
Director of Liberal Studies *	
<i>[Signature]</i> [Signature]	4/5/07
Director of Honors College *	
<i>[Signature]</i> [Signature]	4/12/07
Provost *	
Additional signatures as appropriate: (include title)	
UWUCC Co-Chairs	
<i>[Signature]</i> Gail Sedquist	4-17-07

* where applicable

Received

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Liberal Studies

Unit 3 (13 hours): Drama and Musical Theater, including such works as:

- *Faust*, versions by Christopher Marlowe and J. W. von Goethe, as the basis for Franz Liszt's *Faust Symphony* or Gounod's opera *Faust*.
- *Othello*, by Shakespeare, in operatic settings by Rossini and Verdi.
- Selected work from Kabuki, Japanese musical theater

Unit 4 (10 hours): Music as Context for Literature/Literature as Context for Music. This section focuses on literature and music that share a common era, viewpoint, or cultural origin.

- Drama by Mexican American authors, with music of the borderlands
- Short Stories of Naguib Mahfouz, with music from Egypt
- Chinua Achebe, *Things Fall Apart*, novel, with traditional and modern popular and classical music from Nigeria

Final Exam (2 hours) at the scheduled time during final exam week.

IV. Evaluation Methods

The course grade will be determined by:

- 20% Weekly Quizzes, focusing on daily reading and listening assignments.
- 10% Freewriting assignments, performed in class, on assigned topics
- 20% 5-6 page critical paper, reflecting opinions and ideas about a literary work
- 25% Midterm exam, including listening recognition, identification of important terminology, and essays regarding the connection of music and literature.
- 25% Final exam, along the same lines as the midterm, covering only the material from the second half of the course.

V. Grading Scale: A = 90-100%; B=80-89%; C=70-79%; D=60-69%; F=50-59%.

VI. Attendance Policy

Attendance at all class meetings is essential, because there is no textbook and many important concepts will be communicated only in class. The attendance policy will be consistent with University recommendations as defined in the Undergraduate Catalog.

VII. Required textbooks, supplemental books and readings

There is no required textbook. A coursepack will be available with readings and musical scores.

Listening assignments will be available on-line and on reserve in the Orendorff Music Library or the Media Resources section of Stapleton library.

VII. Special Resource Requirements – none

VIII. Bibliography

Bonds, Mark Evan. *A History of Music in Western Culture*. 2nd ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2005.

Di Yanni, Robert. *Literature: Reading Fiction, Poetry, and Drama*. 5th ed. New York: McGraw Hill, 2002.

Grove Music Online, ed. Laura Macy. Accessed March 30, 2005. <http://www.grovemusic.com>.

Grout, Donald J. and Claude Palisca. *A History of Western Music*. 6th ed. New York: W.W. Norton, 2001.

Titon, Jeff Todd, ed. *Worlds of Music: An Introduction to the Music of World's Peoples*. 4th ed. Belmont, CA: Schirmer, 2002.

Section C: Implementation

C1 Are faculty resources adequate? -- Yes. This course will be taught by the current faculty member in music history, and by English faculty on a rotating basis.

C2-3 Other resources needed? – No. Funded by a grant? – No.

C4-5 How frequently will the course be offered? Number of sections? -- We plan to offer two sections of the course every fall semester only.

C6 How many students do you plan to accommodate? Limited by availability of resources?-- We will be able to accommodate 70 students per year, which is the approximate number of sophomores in the music department. The number is limited by the availability of the music history faculty, who must cover other courses as well.

C7 Does any professional society recommend enrollment parameters for a course of this nature? -- NASM recommends 25-40 students in music history and listening courses for majors.

LIBERAL STUDIES COURSE APPROVAL, PARTS 4-6:

IV. A. This is not a multiple section/multiple instructor course; the same pair of instructors will teach each section.

B. This course will include works of literature and music by significant women and minority writers and composers such as Emily Dickinson, Lili Boulanger, and Langston Hughes, as well as non-western writers and performers such as Naguib Mahfouz and Umm Kulthoum. Because the nature of the course is to examine the cultural, philosophical, ethical and moral issues raised by these and other writers and composers, this course contributes to a greater understanding of these perspectives.

C. Since this is a literature course, students will read numerous short stories, poems, dramas, and also a novel or novella. In addition, they will engage with important musical works.

D. While this is not the only course music majors will have in music history, it may be the only course students have in literature. In order to "introduce the discipline to students," discussions will begin with the text in question, rather than with historical questions or aspects of literary theory. Instead, such disciplinary themes will emerge from the study of the literature. Freewriting assignments and discussions will encourage students to form and voice their own opinions about the texts, rather than parroting the critical wisdom. This will lead to a lasting engagement with literature as an aesthetic pleasure and a window into a deeper experience of life.

V. Specific criteria for the Humanities Literature and Fine Arts curriculum categories:

Checklist: Humanities: Literature

Knowledge Area Criteria which the course must meet:

- ☒ Treat concepts, themes and events in sufficient depth to enable students to appreciate the complexity, history and current implications of what is being studied; and not be merely cursory coverage of lists of topics.
- ☒ Suggest the major intellectual questions/problems which interest practitioners of a discipline and explore critically the important theories and principles presented by the discipline.
- ☒ Allow students to use and enhance, wherever possible, the composition and mathematics skills built in the Skill Areas of Liberal Studies.

Literature Criteria which the course must meet:

- ☒ Focus on important works of Western literature through an examination of its major genres (fiction, drama and poetry) avoiding excessive emphasis on one author, genre or nation's literature.
- ☒ Include works from at least three different centuries (e.g. the 16th, 18th and 20th) although treatment need not be chronological or sequential.
- ☒ Include works by women and minority writers.
- ☒ Include an Anglo-American work.
- ☒ Include a work in translation.
- ☒ Include a contemporary work (i.e. 1945 to the present).

Additional Literature Criteria which the course should meet: