

14-326

LSC Use Only Proposal No: <u>AP-5/1/14</u>	UWUCC Use Only Proposal No: <u>13-21356</u>	Senate Action Date: <u>App-12/2/14</u>
LSC Action-Date: <u>AP-5/1/14</u>	UWUCC Action-Date: <u>AP-10/2/14</u>	

**Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee**

Contact Person(s) <b>Matt Baumer</b>	Email Address <b>mbaumer@iup.edu</b>
Proposing Department/Unit <b>Music</b>	Phone <b>7-5646</b>

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

**1. Course Proposals (check all that apply)**

<input type="checkbox"/> New Course	<input type="checkbox"/> Course Prefix Change	<input type="checkbox"/> Course Deletion
<input checked="" type="checkbox"/> Course Revision	<input type="checkbox"/> Course Number and/or Title Change	<input checked="" type="checkbox"/> Catalog Description Change

Current course prefix, number and full title: **MUHI 302, Music History II**

Proposed course prefix, number and full title, if changing:

**2. Liberal Studies Course Designations, as appropriate**  
 This course is also proposed as a Liberal Studies Course (please mark the appropriate categories below)

<input type="checkbox"/> Learning Skills	<input type="checkbox"/> Knowledge Area	<input type="checkbox"/> Global and Multicultural Awareness	<input checked="" type="checkbox"/> Writing Across the Curriculum (W Course)
<input checked="" type="checkbox"/> Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)			
<input type="checkbox"/> Global Citizenship	<input checked="" type="checkbox"/> Information Literacy	<input type="checkbox"/> Oral Communication	
<input type="checkbox"/> Quantitative Reasoning	<input type="checkbox"/> Scientific Literacy	<input type="checkbox"/> Technological Literacy	

**3. Other Designations, as appropriate**

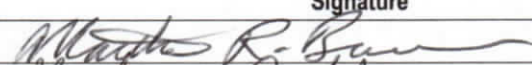
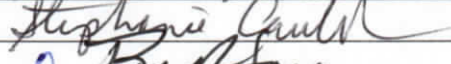
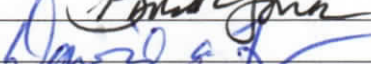

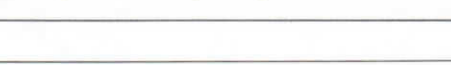
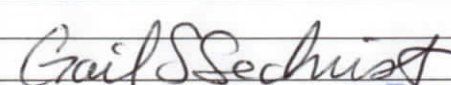
<input checked="" type="checkbox"/> Honors College Course	<input type="checkbox"/> Other: (e.g. Women's Studies, Pan African)
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**4. Program Proposals**

<input type="checkbox"/> Catalog Description Change	<input type="checkbox"/> Program Revision	<input type="checkbox"/> Program Title Change	<input type="checkbox"/> New Track
<input type="checkbox"/> New Degree Program	<input type="checkbox"/> New Minor Program	<input type="checkbox"/> Liberal Studies Requirement Changes	<input type="checkbox"/> Other

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)		4/10/14
Department Chairperson(s)		4/10/14
College Curriculum Committee Chair		4/11/14
College Dean		4/14/14
Director of Liberal Studies (as needed)		10/14/14
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs		11/11/14

Received

NOV 11 2014

Received

OCT 4 2014

Received

APR 14 2014

Studies

Liberal Studies

Liberal Studies

13-213b  
LSC: App- 4/21/14  
UWUCC: App- 4/22/14  
Senate: App- 4/29/14

## REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

### TYPE II DEPARTMENT COMMITMENT

Professor Matthew R. Baumer

Department Music

Email mibaumer@iup.edu

Course MUHI 302, Music History II

Please provide answers to these questions on the next page:

1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility" explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)	<i>Matthew R. Baumer</i>	4/14/14
Department Chair	<i>Stephanie Cantor</i>	4/14/14
College Dean	<i>David A. Frazier</i>	4/14/14
Director of Liberal Studies	<i>David A. Frazier</i>	4/21/14
UWUCC Co-chair(s)	<i>Gail Sedquist</i>	4/22/14

## SYLLABUS OF RECORD

### I. CATALOG DESCRIPTION

#### **MUHI 302 Music History II**

**3c-0l-3cr**

Prerequisites: MUHI 102, ENGL 101, 202, and HIST 196 or 197 or 198.

Survey of the musicians, cultural settings, aesthetics, musical styles and repertoires of Europe and the United States from the late 18<sup>th</sup> century to the present. Also focuses on developing research writing skills in music history.

### II. Expected Undergraduate Student Learning Outcomes

This course is designed to fulfill both the EUSLOs for the Global Citizenship and Information Literacy competencies of a Liberal Studies Electives.

By the end of the course, the student will be able to:

1. Describe the basic chronology of Western art and popular music from 1800 to the present, including the dates of style periods, genres, major composers and works

#### **EUSLO 1: Informed Learners**

Rationale: Through an exploration of the basic facts of Western music, students will construct an outline of how the human imagination has expressed itself through music of many cultures, and see the interrelationships between cultures.

2. Identify and differentiate the major styles and genres of Western art and popular music from 1800 to the present

#### **EUSLO 1: Informed Learners**

Rationale: By studying the details of musical styles and genres, students will understand how the aesthetic imagination has manifested itself in music over the period in question.

3. Identify how selected musical works reflect the cultural life of their time in terms of religion, society, politics, philosophy, and aesthetics

#### **EUSLO 1 and 2: Informed and Empowered Learners**

Rationale: Learning about the cultural functions of music will lead students to understand why music has its specific forms and features. When students understand the aesthetic, religious, or societal criteria by which musical works and musicians were measured, they can begin to evaluate the worth of a musical work or performance according to the criteria of its time and place, and recognize how those criteria might differ from the criteria by which modern listeners might evaluate that musical work or performance.

4. Describe how cultural attitudes towards gender, sexuality, and cultural origin affected music and musicians since 1800

#### **EUSLO 1, 2 and 3: Informed, Empowered and Responsible Learners**

Rationale: Understanding attitudes towards gender, sexuality, and cultural origin (i.e. race, national origin) will help students to make sense of numerous facets of music history in this period, such as the relative paucity of women composers or the musical characteristics attributed to national styles. With this information in mind, students can reflect on topic of social justice as revealed in history through musical works, composer and performer biographies, aesthetic texts, etc.

5. Identify performance practice considerations as they apply to works composed after 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Musical performance involves making numerous judgments about what to play and how to play it. When performing music of the past, these judgments become more complicated because past works may have been composed for very different voices, instruments, performers, listeners, and functions. Performers may choose to reflect or ignore this information, and these choices have implications in many areas of musical life. Understanding and evaluating historical performance practices and making informed, critical judgments based on them is a key skill for all musicians.

6. Compare and contrast the economic aspects of music in different times and places, including patronage and the marketplace

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: Knowing how music and musicians were funded in different eras and places helps students to make sense of musical features. Critical reflection on the systems of patronage during the period after 1800 can lead students to a consideration of economic justice and the place and value of the arts in human society.

7. Find and evaluate scholarly sources, including books, scores, journals, recordings, and websites, for a research topic in music history after 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: With the explosion of information on the web has come an increased need for students to know how to evaluate sources, and where to look to find scholarly sources. In the process of choosing and evaluating sources for a research topic, students will encounter sources of many different kinds and learn to recognize which are most reliable, insightful and informative.

8. Write a research paper on a musical topic after 1800 using scholarly sources documented by footnotes and a bibliography in Chicago Humanities style

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: The research project synthesizes much of the content of the course. Students will have to apply their knowledge of musical periods, styles, composers, cultures, and intellectual trends in order to make sense of their topic. They will have to locate reliable scholarly sources and synthesize information to make a critical argument about a musical topic. The project will also result in greater “understanding... and respect for the identities, histories, and cultures of others.” The research project for MUHI 302 builds on the skills learned in MUHI 301, and students have more freedom to pursue a topic of their choice. We will continue to build on their ability to paraphrase, cite, and quote scholarly materials in ways that avoid plagiarism and recognize the sources of the material.

PA Dept. of Ed. Objectives	Course Objectives	Assessment
Ia	1	Examinations (3), Quizzes
Ia	2	<b>Term Paper, Final Exam</b>
Ia	3	<b>Term paper</b> , Exam essay questions
Ia	4	Exam essay questions
3a, 3c	5	Group Presentation
Ia	6	Examinations (3), Quizzes
Ia, Id	7	Term Paper
Ia, Ib	8	Term Paper

**III. COURSE OUTLINE:**

Please read the pages listed under “Reading” and study the works listed under “Anthology” prior to the class.

<b>WEEK 1</b>	<b>Late Classical Vocal Music</b>	<b>Reading</b>	<b>Anthology</b>
	Early Classical opera		109-110
	Mozart’s Operas, sacred music	337-354	111-112
<b>WEEK 2</b>	<b>Beethoven, the Symphony</b>	<b>Chp. 14-15</b>	
	Characteristics of 19 <sup>th</sup> -century music	361-388	116
	Beethoven’s Symphonies	389-399	117
	Beethoven’s piano works, string quartets	413-414	121-122
<b>WEEK 3</b>	<b>19<sup>th</sup>-century Concert and Domestic Music</b>	<b>Chp. 15</b>	
	Romantic Symphonies, Concert Overtures <i>Term Paper Topic is due</i>	400-412	118-119
	Lieder	414-422	114, 123-124
	Character Pieces and Virtuosity	422-438	127-136
<b>WEEK 4</b>	<b>Opera in Italy and France</b>	<b>Chp. 16-17</b>	
	Italian Opera – Rossini & Verdi	439-447	137
	Verdi <i>Group Presentation: Characters of Rigoletto</i>		138
	<i>Attend Festival of Women Composers Sessions - 8:00 p.m.: PSO in Fisher (extra credit)</i>	447-448	
<b>WEEK 5</b>	<b>Opera in Germany and France</b>	<b>Chp. 17</b>	
	French Opera <i>Term Paper Bibliography is due</i>	449-460	139
	German Opera, Wagner	460-466	141-142
	More Wagner, choral music, Review		
<b>WEEK 6</b>	<b>19<sup>th</sup> century American Music</b>	<b>Chp. 17-18</b>	
	EXAM 1		
	19 <sup>th</sup> -century American Music <i>Group Presentation: Shape-Note Singing</i>	616-618, 418-419, 461	115, 125
	Operetta, 19 <sup>th</sup> -century popular music	467-472	140, 143-145

<b>WEEK 7</b>	<b>Late 19<sup>th</sup> century Orchestral Music</b>	<b>Chp. 18-19</b>	
	The symphonic poem, ballet	472-474	Online
	Late-19 <sup>th</sup> -century symphonies	474-482	146-147
	Mahler and Strauss	483-487	148
<b>WEEK 8</b>	<b>Early 20<sup>th</sup> century</b>	<b>Chp. 20-21</b>	
	20 <sup>th</sup> Century Basics <i>Term Paper Revised Bib/Notes are due</i>	491-517	
	Symbolism and Impressionism	518-523	149-150
	Modified Tonality, Ives, Stravinsky	524-535	151-155
<b>WEEK 9</b>	<b>Atonality and Serialism</b>	<b>Chp. 21</b>	
	Bartok, Cowell	535-541, 567-569	156-159, 167
	Beyond Tonality <i>Term Paper first complete draft is due – bring three copies to class to exchange with peers</i>	542-554	160-162
	Schönberg, Berg and Webern <i>Group Presentation: Dodecaphony</i>	555-562	163-164
<b>WEEK 10</b>	<b>American Popular Music to 1945</b>	<b>Chp. 20-21</b>	
	Peer Editing Day		
	Ragtime, Early Jazz	618-629	185-187, 191
	Swing, Popular Song, Country	634-638	189-90, 192, 194
<b>WEEK 11</b>	<b>20<sup>th</sup>-century concert music</b>	<b>Chp. 21-22</b>	
	Review		
	EXAM 2		
	The Tonal Tradition	563-81	165, 168-171, 174
<b>WEEK 12</b>	<b>Music after 1945</b>	<b>Chp. 23</b>	
	Film and Musical Theater <i>Group Presentation: Film Music Basics</i> <i>Peer-edited drafts due to instructor</i>	576-579	166, 172-173
	Avant-garde techniques	582-597	175-179
	Avant-garde techniques (cont'd)		

<b>WEEK 13</b>	<b>Music after 1945</b>	<b>Chp. 23</b>	
	Pop, Jazz, Folk in the 1950s-60s	629-634, 638-647	193, 195
	Pop, Jazz, Folk in the 1950s-60s (cont'd) <i>Group Presentation: Pop Genre after 1970</i>		Online
	Issues in Popular Music, 1970-		Online
<b>WEEK 14</b>	<b>Art Music Since 1960</b>		
	Minimalism	597-603	180-181
	Postmodernism	603-614	182-184
	Current Art Music Composers <i>Group Presentation: Art Music Since 2000</i> <i>Term Paper Final Draft is due</i>	TBA	
<b>Week 15</b>	<b>Final Exam</b>		

#### IV. EVALUATION METHODS

##### 1. Chapter Quizzes, 100 points or 10% of final grade

There will be 10 quizzes worth 10 points each. These will be administered online and will test what was covered in class each week, except for exam weeks. They may be retaken once and are due Sunday nights at 11:55 p.m.

##### 2. Research Paper, 250 points or 25% of final grade

A major focus of the course is building skills to research and write about music. To that end, each student will write a research paper of 2500-3000 words on a subject in European or American music since 1800. The project must include a bibliography and footnotes documenting substantial research. In addition, each student will submit research notes and an outline, and participate in peer editing.

##### 3. Group Presentation, 150 points or 15% of final grade

Each group of four or five students will prepare a 15-20 minute presentation for the class on a topic chosen by the instructor. The group will be graded on the content, organization, and clarity of the presentation, and each member will complete an evaluation of the other members of the group.

##### 4. Three Unit Exams, 500 points or 50% of final grade

Unit 1 and 2 exams will be worth 150 points each. Each exam will consist of three sections. Section 1 will include multiple-choice questions on terms and concepts. In Section 2, you will answer questions based on short excerpts from the course CDs, the anthology of scores, or unfamiliar pieces. Section 3 will include two or three essay questions. The final exam will be worth 200 points and include some comprehensive questions.

#### V. GRADING SCALE

A=900-1000 points; B=800-899 points; C=700-799 points; D=600-699 points; F=below 600 points.

#### VI. ATTENDANCE POLICY

The attendance policy will follow the guidelines specified in the Undergraduate Catalog.

**VII. REQUIRED TEXTS AND RECORDINGS**

Mark Evan Bonds, *A History of Music in Western Culture*, 4th ed. (Prentice Hall, 2014).  
Anthology of Scores to *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014)  
Recordings for *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014).

**VIII. Special Resource Requirements – none**

**IX. Bibliography**

Bowen, José Antonio. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012.

Briscoe, James, ed. *Vitalizing Music History Teaching*. Hillsdale, NY: Pendragon Press, 2010.

Burkholder, J. Peter, Donald J. Grout and Claude Palisca. *A History of Western Music*. 9<sup>th</sup> ed. New York: W.W. Norton, 2014.

Conway, Colleen, and Thomas Hodgman. *Teaching Music in Higher Education*. New York and Oxford: Oxford University Press, 2008.

Davis, James, ed. *The Music History Classroom*. Farnham, England and Burlington, VT: Ashgate, 2012.

*Grove Music Online*. *Oxford Music Online*. Ed. Deane Root. Accessed March 30, 2014.  
<http://www.grovemusic.com>.

*The Journal of Music History Pedagogy*. Ed. Matthew Balensuela. Accessed March 30, 2014. <http://www.ams-net.org/ojs/index.php/jmhp/>.

Natvig, Mary, ed. *Teaching Music History*. Aldershot, Ashgate, 2002.



### **Summary of Changes**

1. This revision includes a completely new syllabus of record that spells out how the course meets the requirements for a Liberal Studies Elective in the new curriculum, specifically for the global citizenship and information literacy competencies.
2. The catalog description is being revised to reflect the new priorities of the course.
3. The Writing Intensive Type II Department Commitment form is included for the continuation of the W-designation for the course.

### **Rationale**

The course has not been formally revised for more than 20 years, and the course as taught has evolved away from the 1990 syllabus of record. The course description and objectives were minimal and vague, and do not reflect several of the current desired learning outcomes. Since these two courses are also the liberal studies electives for our music degrees, they also needed to be updated for the new liberal studies curriculum.

**CURRENT COURSE DESCRIPTION**

**MUHI 302 MUSIC HISTORY II**

**3c-0l-3cr**

Prerequisites: MUHI 102, ENGL 101, 202, HIST 195

An intensive study of the history and styles of classical, romantic, and 20th-century music to 1950. Considerable analytical listening required.

**NEW CATALOG DESCRIPTION**

**MUHI 302, MUSIC HISTORY II**

**3c-0l-3cr**

Survey of the musicians, cultural settings, aesthetics, musical styles and repertoires of Europe and the United States from the late 18<sup>th</sup> century to the present. Also focuses on developing research writing skills in music history. Prerequisites: MUHI 102, ENGL 101 & 202, HIST 196/197/198.

**Assignment Instructions and Rubric for the Term Paper and Peer Editing – see next pages.**

## MUSIC HISTORY II

### Research Paper Assignment

The research paper is worth 250 points total, or 25% of your final grade in the class. There are several due dates which you must meet in order to receive the full points (see below).

#### Concept

Write a research paper of 2500-3000 words on a subject in European or American music since 1800. The project must include a bibliography and footnotes documenting substantial research. In addition, each student will maintain a research journal with notes, freewriting, drafts, and other materials.

#### A. Topic rules:

1. It must address a composer, genre, place, culture, or issue in European or American music from 1800 to today, including American or European popular music and jazz.
2. It shouldn't be simply "on a composer," but rather some specific aspect of a composer's work, like "Aaron Copland and the Progressive Movement in the Depression."
3. It should include an in-depth discussion of at least one specific musical work, based primarily on your analysis and interpretation.
4. It should have a clear thesis that addresses a significant question that goes beyond the obvious. You will develop the thesis AFTER you have done some reading on the topic.

Obvious thesis: "Beginning with *Appalachian Spring*, Aaron Copland became the best-known American art-music composer."

Less obvious thesis: "Despite his progressive politics, Aaron Copland's music has become a symbol for a conservative vision of America he would not have endorsed."

5. You may be counseled to avoid some topics due to overuse or poor results in the past.

B. Pre-fab topic idea: Choose one decade from 1800-today. Write a paper arguing for the "best" of that decade. You will have to define "best," in terms like aesthetic prestige, musical quality (needs further definition), capturing the spirit of the times, representing an important political or social direction, popularity, etc. You could stick to one particular genre or music culture, or you could argue for the best across several different genres or cultures.

#### C. How to choose your own topic:

1. browse through the textbook or CDs until you find something that interests you
2. consult the list of topics posted on D2L; be sure to note which topics are "banned"
3. make an appointment to see me so we can explore your interests

D. Next step: read about the topic - you'll need to know something before you can determine a thesis or narrow it sufficiently.

1. do a preliminary search for bibliography
2. try to limit the scope of the topic to a reasonable amount.

#### Formatting, sources, documentation

- A. Double-spaced, 10 or 12 pt. font, 2500-3000 words in the body of the essay
- B. The paper must have footnotes in Chicago-Humanities (Turabian) style. Everything taken from a source must be cited.
- C. All sources consulted for the paper, including recordings and scores, should appear in a bibliography. This should include at least 10 books or scholarly journal articles, not including any websites (many print journals are available online in JSTOR and elsewhere; these DO count towards the 10 sources). In addition, you should cite at least one article from Grove Music Online, the most comprehensive music encyclopedia. Scores and recordings should be included in the bibliography but do not count towards the requirement of 11 sources. **See the "research papers" content folder on D2L for detailed information on how to find and cite sources.**

- D. You are encouraged to use score examples to illustrate the thesis.
- E. Quotations. In general, avoid direct quotations from any source unless it comes from a historical document like a composer's letter, a review, a historical document, etc. Otherwise, paraphrase secondary sources in your own words. Once or twice in the paper, it may be appropriate to quote a secondary source directly. For any direct quote, you should explain and comment on the quote, not just merely include it.

#### Deadlines and grading

*Monday, Feb. 3:* Statement of the topic area (as specific as possible) is due (25 points).

*Monday, Feb. 17:* Bibliography is due via D2L (50 points). See above guidelines. You may improve your score by turning in a revision of the bibliography with the thesis statement.

*Monday, March 10:* Thesis statement, revised bibliography, and notes are due (25 points). Turn in, on D2L or on paper in a folder:

- 1) an updated bibliography (can raise your first bibliography score)
- 2) your notes for at least 5 books or journal articles; these **MUST** include page numbers as applicable
- 3) an updated topic statement that includes a thesis statement.

*Wednesday, March 26:* First complete draft is due. Post a copy on D2L AND bring three paper copies to class. The draft should be as complete as possible, including footnotes and bibliography. If you do not turn in a complete first draft on D2L AND bring copies to class, you will receive a penalty of up to 50 points. On this day you will swap papers with three other classmates for peer editing. You must read and comment on these prior to peer editing day.

*Monday, March 31:* Peer editing day. You will bring the three copies of the papers that you edited to class, which will be devoted to discussing the drafts with your editing group. After this, you should edit your paper again prior to handing it in to me. You will receive a grade (30 points) for your role in peer editing; there will be a rubric to guide you. It is very important not to miss class on this day.

*Monday, April 14:* Post-Peer-edited draft due on D2L. I will read this and get it back to you with comments within two weeks. You must also hand in the peer-edited drafts in class. If you do not turn in a draft at this time you will receive a penalty of up to 70 points.

*Monday, May 5:* Final draft is due on D2L (120 points). This draft should incorporate all of the suggestions you received from peer editors and from the instructor and will be graded in part on how much it improved from earlier drafts. If you do not make any changes, you will receive a lower score even if the paper was generally good at the draft stage.

# Music History II – Peer Editing Checklist

Author of the paper: \_\_\_\_\_

Peer editor: \_\_\_\_\_

This checklist is intended to help you focus on the important elements of the paper you are editing. Your goal is to help the others in your group to write a better paper, so please offer constructive suggestions, not just criticisms.

Category	Target	Acceptable	Unacceptable
Overall length and form	<ul style="list-style-type: none"> <li>- body is 2500-3000 words</li> <li>- has completed footnotes and bibliography</li> <li>- double spaced throughout</li> <li>- 1" margins</li> <li>- 11 or 12 pt font</li> <li>- no title page</li> </ul>	<ul style="list-style-type: none"> <li>- body is at least 2500 words</li> <li>- has mostly complete footnotes and biblio</li> <li>- double spaced throughout</li> <li>- 1" margins</li> <li>- 11 or 12 pt font</li> <li>- no title page</li> </ul>	<ul style="list-style-type: none"> <li>- body is less than 2500 words</li> <li>- missing footnotes and/or bibliography</li> <li>- not double spaced throughout</li> <li>- irregular margins or fonts</li> </ul>
Introduction	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the introduction grabs the reader's attention</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> </ul>	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the introduction grabs the reader's attention</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> </ul>	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> </ul>
Thesis	<ul style="list-style-type: none"> <li>- There is a clear thesis stated early on</li> <li>- the thesis takes a position on a clearly debatable or controversial issue, or</li> <li>- the thesis synthesizes a body of information about the subject</li> </ul>	<ul style="list-style-type: none"> <li>- There is a thesis stated early in the paper</li> <li>- the thesis takes a position on a mildly debatable or controversial issue, or</li> <li>- the thesis makes a reasonable conclusion about the subject</li> </ul>	<ul style="list-style-type: none"> <li>- There is no thesis or the thesis is unclear</li> <li>- the thesis is too obvious or well known ("Beethoven composed 9 symphonies"), or</li> <li>- the thesis is trivial or clearly untrue</li> </ul>
Discussion of music	<ul style="list-style-type: none"> <li>- there is a substantial discussion of at least one piece of music</li> <li>- the discussion addresses musical elements such as form, harmony, texture, style, etc.</li> <li>- the discussion addresses cultural, genre-related, or historical aspects of the work</li> </ul>	<ul style="list-style-type: none"> <li>- there is a substantial discussion of at least one piece of music</li> <li>- the discussion addresses musical elements such as form, harmony, texture, style, etc. OR</li> <li>- the discussion addresses cultural, genre-related, or historical aspects of the work</li> </ul>	<ul style="list-style-type: none"> <li>- there is no discussion of a piece of music</li> <li>- the discussion does not address any musical elements such as form, harmony, texture, style, etc.</li> <li>- discussion of cultural, genre-related, or historical aspects is missing</li> </ul>
Handling of sources	<ul style="list-style-type: none"> <li>- the vast majority of the paper consists of original thought or material synthesized from multiple sources</li> <li>- quotations are used sparingly, and the author always comments on the quote to interpret it</li> <li>- most quotations are of primary sources (i.e. letters from the composer)</li> <li>- quotations longer than four lines are indented .5" on the left only, single spaced, with 12 pt. space after</li> </ul>	<ul style="list-style-type: none"> <li>- the majority of the paper consists of original thought or material synthesized from multiple sources</li> <li>- quotations are used sparingly</li> <li>- most quotations are of primary sources (i.e. letters from the composer)</li> <li>- quotations longer than four lines are indented .5" on the left only, single spaced, with 12 pt. space after</li> </ul>	<ul style="list-style-type: none"> <li>- a minority of the paper consists of original thought or material</li> <li>- quotations are used often</li> <li>- many quotations are from secondary sources (i.e. articles and books about the composer), so that the paper looks like a patchwork of quotes</li> <li>- quotations longer than four lines are incorrectly formatted</li> </ul>

# MUHI 302 Course Revision–Page 13

Footnotes and bibliography	<ul style="list-style-type: none"> <li>- every piece of information that came from a source is footnoted</li> <li>- footnotes use the proper Turabian/Chicago format</li> <li>- footnotes were inserted using the word processor's footnote function and appear correctly numbered</li> <li>- the most recent bibliography appears at the end of the paper</li> </ul>	<ul style="list-style-type: none"> <li>- most information that came from a source is footnoted</li> <li>- footnotes use the proper Turabian/Chicago format with some errors</li> <li>- footnotes were inserted using the word processor's footnote function and appear correctly numbered</li> <li>- the most recent bibliography appears at the end of the paper</li> </ul>	<ul style="list-style-type: none"> <li>- there are no footnotes, OR</li> <li>- footnotes do not use the proper format</li> <li>- footnotes were not inserted using the word processor's footnote function, or the numbering is out of order</li> <li>- bibliography is missing</li> </ul>
Organization	<ul style="list-style-type: none"> <li>- The ideas appear in a logical order</li> <li>- Similar subjects are group together and addressed in the same section</li> </ul>	<ul style="list-style-type: none"> <li>- The ideas in appear in a logical order, but require some rearrangement</li> <li>- Similar subjects are not always grouped together and addressed in the same section</li> </ul>	<ul style="list-style-type: none"> <li>- Subjects do not have a logical order</li> <li>- Similar subjects are group together and addressed in the same section</li> </ul>
Clarity, writing style, and grammar/syntax	<ul style="list-style-type: none"> <li>- sentence structure is clear, varied, and effective</li> <li>- musical terminology and foreign words/phrases are used correctly</li> <li>- avoids colloquial language and contractions</li> <li>- possessives and plurals are correctly used</li> <li>- use</li> </ul>	<ul style="list-style-type: none"> <li>- sentence structure is generally clear</li> <li>- musical terminology and foreign words/phrases are used correctly</li> <li>- avoids colloquial language and contractions</li> <li>- possessives and plurals are correctly used most of the time</li> </ul>	<ul style="list-style-type: none"> <li>- sentence structure is often the same, or contains many errors such as comma splices</li> <li>- musical terminology and foreign words/phrases are not used correctly</li> <li>- colloquial language or contractions</li> </ul>
Special considerations:	<p>BIOGRAPHY</p> <ul style="list-style-type: none"> <li>- biographical info should not cover the entire life of the composer; instead, give just what is relevant to the topic at hand.</li> </ul>	<p>AVOID PASSIVE VOICE</p> <ul style="list-style-type: none"> <li>- Active: <b>Scholars believe</b> that Mozart composed the symphony in 1789.</li> <li>- Passive: <b>It is thought</b> that the symphony was <b>composed by Mozart</b> in 1789.</li> </ul>	<p>ORDER OF PUNCTUATION</p> <p>"2 or ." Comma/period goes inside quotes, footnote follows that. NOT: end".</p>
Also avoid:	<p>"you" (i.e. second person), as in, "you get the impression that the piece has ended..."</p>	<p>It's</p> <ul style="list-style-type: none"> <li>- write <b>it is</b> or <b>its</b> (possessive)</li> </ul>	

**Answers to Liberal Studies Questions**

1. The course will be taught by one of two or three individuals in the music department with the qualifications to teach the course. These sections will be overseen by the music historian, who will coordinate with other instructors to make sure that sections are uniform and address the current objectives.
2. This course will include music by several women composers, performers, and patrons, from Fanny Mendelssohn Hensel to Libby Larsen and Lil Hardin Armstrong to Ann and Nancy Wilson. Minority composers play a key role in the history of popular music, and works of such composers as Ellington, Berry, and Wonder are featured.
3. The course textbook, anthology, and recordings are lengthy and comprehensive, and contain more material than is possible to completely cover in the short span of the course. However, in the 20<sup>th</sup> century, especially, numerous works of popular music are added that are not discussed in the textbook. Also, the musical works in the anthology are used more like primary sources, and frequently the subject of classroom activities. Students will read at least 10 scholarly sources in the process of researching and writing their term paper.
4. To introduce the discipline to students, this course engages with several of the main threads of musicological scholarship, including musical style, genre theory, historical performance practice, patronage studies, cultural studies and theory, and gender studies. The group presentation asks students to create a teaching presentation for their peers, which is another dimension of the discipline. The term paper asks students to engage with the body of musicological research, and to use evidence from that body and from their own analysis to make a music-historical point.

## SYLLABUS OF RECORD

### I. CATALOG DESCRIPTION

#### MUHI 302, MUSIC HISTORY II

3c-0l-3cr

Survey of the musicians, cultural settings, aesthetics, musical styles and repertoires of Europe and the United States from the late 18<sup>th</sup> century to the present. Also focuses on developing research writing skills in music history. Prerequisites: MUHI 102, ENGL 101 & 202, HIST 196/197/198.

### II. Expected Undergraduate Student Learning Outcomes

This course is designed to fulfill both the EUSLOs for the Global Citizenship and Information Literacy competencies of a Liberal Studies Electives.

By the end of the course, the student will be able to:

1. Describe the basic chronology of Western art and popular music from 1800 to the present, including the dates of style periods, genres, major composers and works

#### EUSLO 1: Informed Learners

Rationale: Through an exploration of the basic facts of Western music, students will construct an outline of how the human imagination has expressed itself through music of many cultures, and see the interrelationships between cultures.

2. Identify and differentiate the major styles and genres of Western art and popular music from 1800 to the present

#### EUSLO 1: Informed Learners

Rationale: By studying the details of musical styles and genres, students will understand how the aesthetic imagination has manifested itself in music over the period in question.

3. Identify how selected musical works reflect the cultural life of their time in terms of religion, society, politics, philosophy, and aesthetics

#### EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Learning about the cultural functions of music will lead students to understand why music has its specific forms and features. When students understand the aesthetic, religious, or societal criteria by which musical works and musicians were measured, they can begin to evaluate the worth of a musical work or performance according to the criteria of its time and place, and recognize how those criteria might differ from the criteria by which modern listeners might evaluate that musical work or performance.

4. Describe how cultural attitudes towards gender, sexuality, and cultural origin affected music and musicians since 1800

#### EUSLO 1, 2 and 3: Informed, Empowered and Responsible Learners

Rationale: Understanding attitudes towards gender, sexuality, and cultural origin (i.e. race, national origin) will help students to make sense of numerous facets of music history in this period, such as the relative paucity of women composers or the musical characteristics attributed to national styles. With this information in mind, students can reflect on topic of social justice as revealed in history through musical works, composer and performer biographies, aesthetic texts, etc.



5. Identify performance practice considerations as they apply to works composed after 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Musical performance involves making numerous judgments about what to play and how to play it. When performing music of the past, these judgments become more complicated because past works may have been composed for very different voices, instruments, performers, listeners, and functions. Performers may choose to reflect or ignore this information, and these choices have implications in many areas of musical life. Understanding and evaluating historical performance practices and making informed, critical judgments based on them is a key skill for all musicians.

6. Compare and contrast the economic aspects of music in different times and places, including patronage and the marketplace

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: Knowing how music and musicians were funded in different eras and places helps students to make sense of musical features. Critical reflection on the systems of patronage during the period after 1800 can lead students to a consideration of economic justice and the place and value of the arts in human society.

7. Find and evaluate scholarly sources, including books, scores, journals, recordings, and websites, for a research topic in music history after 1800

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: With the explosion of information on the web has come an increased need for students to know how to evaluate sources, and where to look to find scholarly sources. In the process of choosing and evaluating sources for a research topic, students will encounter sources of many different kinds and learn to recognize which are most reliable, insightful and informative.

8. Write a research paper on a musical topic after 1800 using scholarly sources documented by footnotes and a bibliography in Chicago Humanities style

EUSLO 1 and 2 and 3: Informed, Empowered and Responsible Learners

Rationale: The research project synthesizes much of the content of the course. Students will have to apply their knowledge of musical periods, styles, composers, cultures, and intellectual trends in order to make sense of their topic. They will have to locate reliable scholarly sources and synthesize information to make a critical argument about a musical topic. The project will also result in greater “understanding... and respect for the identities, histories, and cultures of others.” The research project for MUHI 302 builds on the skills learned in MUHI 301, and students have more freedom to pursue a topic of their choice.

PA Dept. of Ed. Objectives	Course Objectives	Assessment
Ia	1	Examinations (3), Quizzes
Ia	2	<b>Term Paper, Final Exam</b>
Ia	3	<b>Term paper</b> , Exam essay questions
Ia	4	Exam essay questions
3a, 3c	5	Group Presentation
Ia	6	Examinations (3), Quizzes
Ia, Id	7	Term Paper
Ia, Ib	8	Term Paper

### III. COURSE OUTLINE:

Please read the pages listed under “Reading” and study the works listed under “Anthology” prior to the class.

WEEK 1	Late Classical Vocal Music	Reading	Anthology
	Early Classical opera		109-110
	Mozart’s Operas, sacred music	337-354	111-112
<b>WEEK 2</b>	<b>Beethoven, the Symphony</b>	<b>Chp. 14-15</b>	
	Characteristics of 19 <sup>th</sup> -century music	361-388	116
	Beethoven’s Symphonies	389-399	117
	Beethoven’s piano works, string quartets	413-414	121-122
<b>WEEK 3</b>	<b>19<sup>th</sup>-century Concert and Domestic Music</b>	<b>Chp. 15</b>	
	Romantic Symphonies, Concert Overtures <i>Term Paper Topic is due</i>	400-412	118-119
	Lieder	414-422	114, 123-124
	Character Pieces and Virtuosity	422-438	127-136
<b>WEEK 4</b>	<b>Opera in Italy and France</b>	<b>Chp. 16-17</b>	
	Italian Opera – Rossini & Verdi	439-447	137
	Verdi <i>Group Presentation: Characters of Rigoletto</i>		138
	<i>Attend Festival of Women Composers Sessions - 8:00 p.m.: PSO in Fisher (extra credit)</i>	447-448	
<b>WEEK 5</b>	<b>Opera in Germany and France</b>	<b>Chp. 17</b>	
	French Opera <i>Term Paper Bibliography is due</i>	449-460	139
	German Opera, Wagner	460-466	141-142
	More Wagner, choral music, Review		
<b>WEEK 6</b>	<b>19<sup>th</sup> century American Music</b>	<b>Chp. 17-18</b>	
	EXAM 1		
	19 <sup>th</sup> -century American Music <i>Group Presentation: Shape-Note Singing</i>	616-618, 418-419, 461	115, 125
	Operetta, 19 <sup>th</sup> -century popular music	467-472	140, 143-145

<b>WEEK 7</b>	<b>Late 19<sup>th</sup> century Orchestral Music</b>	<b>Chp. 18-19</b>	
	The symphonic poem, ballet	472-474	Online
	Late-19 <sup>th</sup> -century symphonies	474-482	146-147
	Mahler and Strauss	483-487	148
<b>WEEK 8</b>	<b>Early 20<sup>th</sup> century</b>	<b>Chp. 20-21</b>	
	20 <sup>th</sup> Century Basics <i>Term Paper Revised Bib/Notes are due</i>	491-517	
	Symbolism and Impressionism	518-523	149-150
	Modified Tonality, Ives, Stravinsky	524-535	151-155
<b>WEEK 9</b>	<b>Atonality and Serialism</b>	<b>Chp. 21</b>	
	Bartok, Cowell	535-541, 567-569	156-159, 167
	Beyond Tonality <i>Term Paper first complete draft is due – bring three copies to class to exchange with peers</i>	542-554	160-162
	Schönberg, Berg and Webern <i>Group Presentation: Dodecaphony</i>	555-562	163-164
<b>WEEK 10</b>	<b>American Popular Music to 1945</b>	<b>Chp. 20-21</b>	
	Peer Editing Day		
	Ragtime, Early Jazz	618-629	185-187, 191
	Swing, Popular Song, Country	634-638	189-90, 192, 194
<b>WEEK 11</b>	<b>20<sup>th</sup>-century concert music</b>	<b>Chp. 21-22</b>	
	Review		
	EXAM 2		
	The Tonal Tradition	563-81	165, 168-171, 174
<b>WEEK 12</b>	<b>Music after 1945</b>	<b>Chp. 23</b>	
	Film and Musical Theater <i>Group Presentation: Film Music Basics</i> <i>Peer-edited drafts due to instructor</i>	576-579	166, 172-173
	Avant-garde techniques	582-597	175-179
	Avant-garde techniques (cont'd)		

<b>WEEK 13</b>	<b>Music after 1945</b>	<b>Chp. 23</b>	
	Pop, Jazz, Folk in the 1950s-60s	629-634, 638-647	193, 195
	Pop, Jazz, Folk in the 1950s-60s (cont'd) <i>Group Presentation: Pop Genre after 1970</i>		Online
	Issues in Popular Music, 1970-		Online
<b>WEEK 14</b>	<b>Art Music Since 1960</b>		
	Minimalism	597-603	180-181
	Postmodernism	603-614	182-184
	Current Art Music Composers <i>Group Presentation: Art Music Since 2000</i> <i>Term Paper Final Draft is due</i>	TBA	
<b>Week 15</b>	<b>Final Exam</b>		

#### IV. EVALUATION METHODS

##### 1. Chapter Quizzes, 100 points or 10% of final grade

There will be 10 quizzes worth 10 points each. These will be administered online and will test what was covered in class each week, except for exam weeks. They may be retaken once and are due Sunday nights at 11:55 p.m.

##### 2. Research Paper, 250 points or 25% of final grade

A major focus of the course is building skills to research and write about music. To that end, each student will write a research paper of 2500-3000 words on a subject in European or American music since 1800. The project must include a bibliography and footnotes documenting substantial research. In addition, each student will submit research notes and an outline, and participate in peer editing.

##### 3. Group Presentation, 150 points or 15% of final grade

Each group of four or five students will prepare a 15-20 minute presentation for the class on a topic chosen by the instructor. The group will be graded on the content, organization, and clarity of the presentation, and each member will complete an evaluation of the other members of the group.

##### 4. Three Unit Exams, 500 points or 50% of final grade

Unit 1 and 2 exams will be worth 150 points each. Each exam will consist of three sections. Section 1 will include multiple-choice questions on terms and concepts. In Section 2, you will answer questions based on short excerpts from the course CDs, the anthology of scores, or unfamiliar pieces. Section 3 will include two or three essay questions. The final exam will be worth 200 points and include some comprehensive questions.

#### V. GRADING SCALE

A=900-1000 points; B=800-899 points; C=700-799 points; D=600-699 points; F=below 600 points.

#### VI. ATTENDANCE POLICY

The attendance policy will follow the guidelines specified in the Undergraduate Catalog.

**VII. REQUIRED TEXTS AND RECORDINGS**

Mark Evan Bonds, *A History of Music in Western Culture*, 4th ed. (Prentice Hall, 2014).  
Anthology of Scores to *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014)  
Recordings for *A History of Music in Western Culture*, 4th ed., vols. 1-2 (Prentice Hall, 2014).

**VIII. Special Resource Requirements – none**

**IX. Bibliography**

Bowen, José Antonio. *Teaching Naked: How Moving Technology Out of Your College Classroom Will Improve Student Learning*. San Francisco: Jossey-Bass, 2012.

Briscoe, James, ed. *Vitalizing Music History Teaching*. Hillsdale, NY: Pendragon Press, 2010.

Burkholder, J. Peter, Donald J. Grout and Claude Palisca. *A History of Western Music*. 9<sup>th</sup> ed. New York: W.W. Norton, 2014.

Conway, Colleen, and Thomas Hodgman. *Teaching Music in Higher Education*. New York and Oxford: Oxford University Press, 2008.

Davis, James, ed. *The Music History Classroom*. Farnham, England and Burlington, VT: Ashgate, 2012.

*Grove Music Online*. *Oxford Music Online*. Ed. Deane Root. Accessed March 30, 2014.  
<http://www.grovemusic.com>.

*The Journal of Music History Pedagogy*. Ed. Matthew Balensuela. Accessed March 30, 2014. <http://www.ams-net.org/ojs/index.php/jmhp/>.

Natvig, Mary, ed. *Teaching Music History*. Aldershot, Ashgate, 2002.

### **Summary of Changes**

1. This revision includes a completely new syllabus of record that spells out how the course meets the requirements for a Liberal Studies Elective in the new curriculum, specifically for the global citizenship and information literacy competencies.
2. The catalog description is being revised to reflect the new priorities of the course.
3. The Writing Intensive Type II Department Commitment form is included for the continuation of the W-designation for the course.

### **Rationale**

The course has not been formally revised for more than 20 years, and the course as taught has evolved away from the 1990 syllabus of record. The course description and objectives were minimal and vague, and do not reflect several of the current desired learning outcomes. Since these two courses are also the liberal studies electives for our music degrees, they also needed to be updated for the new liberal studies curriculum.

**Assignment Instructions and Rubric for the Term Paper and Peer Editing – see next pages.**

## MUSIC HISTORY II

### Research Paper Assignment

The research paper is worth 250 points total, or 25% of your final grade in the class. There are several due dates which you must meet in order to receive the full points (see below).

#### Concept

Write a research paper of 2500-3000 words on a subject in European or American music since 1800. The project must include a bibliography and footnotes documenting substantial research. In addition, each student will maintain a research journal with notes, freewriting, drafts, and other materials.

#### A. Topic rules:

1. It must address a composer, genre, place, culture, or issue in European or American music from 1800 to today, including American or European popular music and jazz.
2. It shouldn't be simply "on a composer," but rather some specific aspect of a composer's work, like "Aaron Copland and the Progressive Movement in the Depression."
3. It should include an in-depth discussion of at least one specific musical work, based primarily on your analysis and interpretation.
4. It should have a clear thesis that addresses a significant question that goes beyond the obvious. You will develop the thesis AFTER you have done some reading on the topic.

Obvious thesis: "Beginning with *Appalachian Spring*, Aaron Copland became the best-known American art-music composer."

Less obvious thesis: "Despite his progressive politics, Aaron Copland's music has become a symbol for a conservative vision of America he would not have endorsed."

5. You may be counseled to avoid some topics due to overuse or poor results in the past.

B. Pre-fab topic idea: Choose one decade from 1800-today. Write a paper arguing for the "best" of that decade. You will have to define "best," in terms like aesthetic prestige, musical quality (needs further definition), capturing the spirit of the times, representing an important political or social direction, popularity, etc. You could stick to one particular genre or music culture, or you could argue for the best across several different genres or cultures.

#### C. How to choose your own topic:

1. browse through the textbook or CDs until you find something that interests you
2. consult the list of topics posted on D2L; be sure to note which topics are "banned"
3. make an appointment to see me so we can explore your interests

D. Next step: read about the topic – you'll need to know something before you can determine a thesis or narrow it sufficiently.

1. do a preliminary search for bibliography
2. try to limit the scope of the topic to a reasonable amount.

#### Formatting, sources, documentation

- A. Double-spaced, 10 or 12 pt. font, 2500-3000 words in the body of the essay
- B. The paper must have footnotes in Chicago-Humanities (Turabian) style. Everything taken from a source must be cited.
- C. All sources consulted for the paper, including recordings and scores, should appear in a bibliography. This should include at least 10 books or scholarly journal articles, not including any websites (many print journals are available online in JSTOR and elsewhere; these DO count towards the 10 sources). In addition, you should cite at least one article from Grove Music Online, the most comprehensive music encyclopedia. Scores and recordings should be included in the bibliography but do not count towards the requirement of 11 sources. **See the "research papers" content folder on D2L for detailed information on how to find and cite sources.**

- D. You are encouraged to use score examples to illustrate the thesis.
- E. Quotations. In general, avoid direct quotations from any source unless it comes from a historical document like a composer's letter, a review, a historical document, etc. Otherwise, paraphrase secondary sources in your own words. Once or twice in the paper, it may be appropriate to quote a secondary source directly. For any direct quote, you should explain and comment on the quote, not just merely include it.

#### Deadlines and grading

*Monday, Feb. 3:* Statement of the topic area (as specific as possible) is due (25 points).

*Monday, Feb. 17:* Bibliography is due via D2L (50 points). See above guidelines. You may improve your score by turning in a revision of the bibliography with the thesis statement.

*Monday, March 10:* Thesis statement, revised bibliography, and notes are due (25 points). Turn in, on D2L or on paper in a folder:

- 1) an updated bibliography (can raise your first bibliography score)
- 2) your notes for at least 5 books or journal articles; these MUST include page numbers as applicable
- 3) an updated topic statement that includes a thesis statement.

*Wednesday, March 26:* First complete draft is due. Post a copy on D2L AND bring three paper copies to class. The draft should be as complete as possible, including footnotes and bibliography. If you do not turn in a complete first draft on D2L AND bring copies to class, you will receive a penalty of up to 50 points. On this day you will swap papers with three other classmates for peer editing. You must read and comment on these prior to peer editing day.

*Monday, March 31:* Peer editing day. You will bring the three copies of the papers that you edited to class, which will be devoted to discussing the drafts with your editing group. After this, you should edit your paper again prior to handing it in to me. You will receive a grade (30 points) for your role in peer editing; there will be a rubric to guide you. It is very important not to miss class on this day.

*Monday, April 14:* Post-Peer-edited draft due on D2L. I will read this and get it back to you with comments within two weeks. You must also hand in the peer-edited drafts in class. If you do not turn in a draft at this time you will receive a penalty of up to 70 points.

*Monday, May 5:* Final draft is due on D2L (120 points). This draft should incorporate all of the suggestions you received from peer editors and from the instructor and will be graded in part on how much it improved from earlier drafts. If you do not make any changes, you will receive a lower score even if the paper was generally good at the draft stage.



## Music History II – Peer Editing Checklist

Author of the paper: \_\_\_\_\_

Peer editor: \_\_\_\_\_

This checklist is intended to help you focus on the important elements of the paper you are editing. Your goal is to help the others in your group to write a better paper, so please offer constructive suggestions, not just criticisms.

Category	Target	Acceptable	Unacceptable
Overall length and form	<ul style="list-style-type: none"> <li>- body is 2500-3000 words</li> <li>- has completed footnotes and bibliography</li> <li>- double spaced throughout</li> <li>- 1" margins</li> <li>- 11 or 12 pt font</li> <li>- no title page</li> </ul>	<ul style="list-style-type: none"> <li>- body is at least 2500 words</li> <li>- has mostly complete footnotes and biblio</li> <li>- double spaced throughout</li> <li>- 1" margins</li> <li>- 11 or 12 pt font</li> <li>- no title page</li> </ul>	<ul style="list-style-type: none"> <li>- body is less than 2500 words</li> <li>- missing footnotes and/or bibliography</li> <li>- not double spaced throughout</li> <li>- irregular margins or fonts</li> </ul>
Introduction	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the introduction grabs the reader's attention</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> </ul>	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the introduction grabs the reader's attention</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> </ul>	<ul style="list-style-type: none"> <li>- By the end of p. 1, the reader has a strong sense of the subject of the paper</li> <li>- the intro identifies some of the larger themes that will run through the paper</li> <li>- There is no thesis or the thesis is unclear</li> <li>- the thesis is too obvious or well known ("Beethoven composed 9 symphonies"), or</li> <li>- the thesis is trivial or clearly untrue</li> </ul>
Thesis	<ul style="list-style-type: none"> <li>- There is a clear thesis stated early on</li> <li>- the thesis takes a position on a clearly debatable or controversial issue, or</li> <li>- the thesis synthesizes a body of information about the subject</li> </ul>	<ul style="list-style-type: none"> <li>- There is a thesis stated early in the paper</li> <li>- the thesis takes a position on a mildly debatable or controversial issue, or</li> <li>- the thesis makes a reasonable conclusion about the subject</li> </ul>	<ul style="list-style-type: none"> <li>- There is no discussion of a piece of music</li> <li>- the discussion does not address any musical elements such as form, harmony, texture, style, etc.</li> <li>- discussion of cultural, genre-related, or historical aspects is missing</li> </ul>
Discussion of music	<ul style="list-style-type: none"> <li>- there is a substantial discussion of at least one piece of music</li> <li>- the discussion addresses musical elements such as form, harmony, texture, style, etc.</li> <li>- the discussion addresses cultural, genre-related, or historical aspects of the work</li> </ul>	<ul style="list-style-type: none"> <li>- there is a substantial discussion of at least one piece of music</li> <li>- the discussion addresses musical elements such as form, harmony, texture, style, etc. OR</li> <li>- the discussion addresses cultural, genre-related, or historical aspects of the work</li> </ul>	<ul style="list-style-type: none"> <li>- there is no discussion of a piece of music</li> <li>- the discussion does not address any musical elements such as form, harmony, texture, style, etc.</li> <li>- discussion of cultural, genre-related, or historical aspects is missing</li> </ul>
Handling of sources	<ul style="list-style-type: none"> <li>- the vast majority of the paper consists of original thought or material synthesized from multiple sources</li> <li>- quotations are used sparingly, and the author always comments on the quote to interpret it</li> <li>- most quotations are of primary sources (i.e. letters from the composer)</li> <li>- quotations longer than four lines are indented .5" on the left only, single spaced, with 12 pt. space after</li> </ul>	<ul style="list-style-type: none"> <li>- the majority of the paper consists of original thought or material synthesized from multiple sources</li> <li>- quotations are used sparingly</li> <li>- most quotations are of primary sources (i.e. letters from the composer)</li> <li>- quotations longer than four lines are indented .5" on the left only, single spaced, with 12 pt. space after</li> </ul>	<ul style="list-style-type: none"> <li>- a minority of the paper consists of original thought or material</li> <li>- quotations are used often</li> <li>- many quotations are from secondary sources (i.e. articles and books about the composer), so that the paper looks like a patchwork of quotes</li> <li>- quotations longer than four lines are incorrectly formatted</li> </ul>

# MUHI 302 Course Revision–Page 12

Footnotes and bibliography	<ul style="list-style-type: none"> <li>- every piece of information that came from a source is footnoted</li> <li>- footnotes use the proper Turabian/Chicago format</li> <li>- footnotes were inserted using the word processor's footnote function and appear correctly numbered</li> <li>- the most recent bibliography appears at the end of the paper</li> </ul>	<ul style="list-style-type: none"> <li>- most information that came from a source is footnoted</li> <li>- footnotes use the proper Turabian/Chicago format with some errors</li> <li>- footnotes were inserted using the word processor's footnote function and appear correctly numbered</li> <li>- the most recent bibliography appears at the end of the paper</li> </ul>	<ul style="list-style-type: none"> <li>- there are no footnotes, OR</li> <li>- footnotes do not use the proper format</li> <li>- footnotes were not inserted using the word processor's footnote function, or the numbering is out of order</li> <li>- bibliography is missing</li> </ul>
Organization	<ul style="list-style-type: none"> <li>- The ideas appear in a logical order</li> <li>- Similar subjects are group together and addressed in the same section</li> </ul>	<ul style="list-style-type: none"> <li>- The ideas in appear in a logical order, but require some rearrangement</li> <li>- Similar subjects are not always grouped together and addressed in the same section</li> </ul>	<ul style="list-style-type: none"> <li>- Subjects do not have a logical order</li> <li>- Similar subjects are group together and addressed in the same section</li> </ul>
Clarity, writing style, and grammar/syntax	<ul style="list-style-type: none"> <li>- sentence structure is clear, varied, and effective</li> <li>- musical terminology and foreign words/phrases are used correctly</li> <li>- avoids colloquial language and contractions</li> <li>- possessives and plurals are correctly used</li> <li>- use</li> </ul>	<ul style="list-style-type: none"> <li>- sentence structure is generally clear</li> <li>- musical terminology and foreign words/phrases are used correctly</li> <li>- avoids colloquial language and contractions</li> <li>- possessives and plurals are correctly used most of the time</li> </ul>	<ul style="list-style-type: none"> <li>- sentence structure is often the same, or contains many errors such as comma splices</li> <li>- musical terminology and foreign words/phrases are not used correctly</li> <li>- colloquial language or contractions</li> </ul>
Special considerations:	<p><b>BIOGRAPHY</b></p> <ul style="list-style-type: none"> <li>- biographical info should not cover the entire life of the composer; instead, give just what is relevant to the topic at hand.</li> </ul>	<p><b>AVOID PASSIVE VOICE</b></p> <ul style="list-style-type: none"> <li>- Active: <b>Scholars believe</b> that Mozart composed the symphony in 1789.</li> <li>- Passive: <b>It is thought</b> that the symphony was <b>composed by Mozart</b> in 1789.</li> </ul>	<p><b>ORDER OF PUNCTUATION</b></p> <p>“2 or .” Comma/period goes inside quotes, footnote follows that. NOT: end”.</p>
Also avoid:	<p>“you” (i.e. second person), as in, “you get the impression that the piece has ended...”</p>	<p>It's</p> <ul style="list-style-type: none"> <li>- write <b>it is</b> or <b>its</b> (possessive)</li> </ul>	

**Answers to Liberal Studies Questions**

1. The course will be taught by one of two or three individuals in the music department with the qualifications to teach the course. These sections will be overseen by the music historian, who will coordinate with other instructors to make sure that sections are uniform and address the current objectives.
2. This course will include music by several women composers, performers, and patrons, from Fanny Mendelssohn Hensel to Libby Larsen and Lil Hardin Armstrong to Ann and Nancy Wilson. Minority composers play a key role in the history of popular music, and works of such composers as Ellington, Berry, and Wonder are featured.
3. The course textbook, anthology, and recordings are lengthy and comprehensive, and contain more material than is possible to completely cover in the short span of the course. However, in the 20<sup>th</sup> century, especially, numerous works of popular music are added that are not discussed in the textbook. Also, the musical works in the anthology are used more like primary sources, and frequently the subject of classroom activities. Students will read at least 10 scholarly sources in the process of researching and writing their term paper.
4. To introduce the discipline to students, this course engages with several of the main threads of musicological scholarship, including musical style, genre theory, historical performance practice, patronage studies, cultural studies and theory, and gender studies. The group presentation asks students to create a teaching presentation for their peers, which is another dimension of the discipline. The term paper asks students to engage with the body of musicological research, and to use evidence from that body and from their own analysis to make a music-historical point.

## REVISION APPROVAL COVER SHEET FOR CONTINUATION OF W-DESIGNATION

### TYPE II DEPARTMENT COMMITMENT

Professor Matthew R. Baumer

Department Music

Email mbaumer@iup.edu

Course MUHI 302, Music History II

Please provide answers to these questions on the next page:

1. Include the most recent syllabus for the Type II course.

Addendum: This does not have to be the syllabus of record, since the syllabus of record could potentially be rather dated. These syllabi are not meant to replace the syllabus of record; rather they represent how the department is currently teaching a particular Type II W course. These syllabi **do not** have to be revised using the Liberal Studies objective format.

2. Include a new "Statement Concerning Departmental Responsibility". The statement of departmental responsibility" explains how the department will ensure that the writing component is present regardless of who is teaching the course. It needs to identify the specific department group or individual who is responsible for ensuring this.

Addendum: This section should show how the department is going to support the W nature of a Type II course, not repeat what is being taught in the course. For example, there is no need to repeat the writing criteria (5000 words, essays exams, research papers etc.) in this section as the type of writing and/or assignments might change over the years. The responsibility relies on the department and they should explain how it will be supporting the W course to ensure that it is being taught in the proposed manner. That may be creating a community of writers within the department or a yearly meeting(s) to discuss Type II offerings. It might also be associated with particular outcomes from the course (often in accredited programs).

Approvals:	Signature	Date
Professor (s)		
Department Chair		
College Dean		
Director of Liberal Studies		
UWUCC Co-chair(s)		

## STATEMENT OF DEPARTMENTAL RESPONSIBILITY

### Writing Intensive -- MUHI 301 and 302, Music History I and II

The department is committed to offering MUHI 301 and 302 as writing intensive courses, and will assume responsibility for insuring that any faculty member assigned to teach these courses will abide by the syllabus of record, use the same or equivalent writing assignments, and be familiar with current theory and practice in teaching writing across the curriculum. Any faculty member assigned to teach the course who has not completed the Writing Workshop would be strongly encouraged to do so by the chairperson. These writing intensive courses were designed by Matt Baumer, who completed the IUP Writing Workshop in 2005. Dr. Baumer generally teaches all sections of MUHI 302 and at least one of the two sections of MUHI 301. He coordinates with other instructors of MUHI 301 to ensure that the Writing Intensive nature of the course is maintained. The major writing activity of both courses is a research paper on a topic in music history, documented by scholarly sources. Writing activities related to the paper take place throughout the semester, and students have opportunities for peer review and for multiple revisions.

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Stephanie Caulder  
Chairperson, Department of Music

LSC Use Only

Number: \_\_\_\_\_

Action: \_\_\_\_\_

Date: \_\_\_\_\_

UWUCC Use Only

Number: 42

Action: \_\_\_\_\_

Date: \_\_\_\_\_

**CURRICULUM PROPOSAL COVER SHEET**  
**University-Wide Undergraduate Curriculum Committee**

**I. Title/Author of Change**

Course/Program Title: MH 301/302 Music History I and II  
Suggested 20-Character Course Title: MUSIC HISTORY I MUSIC HISTORY II  
Department: MUSIC  
Contact Person: \_\_\_\_\_

**II. If a course, is it being Proposed for:**

\_\_\_\_\_ Course Revision/Approval Only  
X Course Revision/~~Approval~~ and Liberal Studies Approval  
\_\_\_\_\_ Liberal Studies Approval Only (course previously has been approved by the University Senate)

**III. Approvals**

<u>John Scanbrett</u> Department Curriculum Committee	<u>Calvin W. [Signature]</u> Department Chairperson
<u>[Signature]</u> College Curriculum Committee	<u>[Signature]</u> College Dean *
_____ Director of Liberal Studies (where applicable)	_____ Provost (where applicable)

\*College Dean must consult with Provost before approving curriculum changes. Approval by College Dean indicates that the proposed change is consistent with long range planning documents, that all requests for resources made as part of the proposal can be met, and that the proposal has the support of the university administration.

**IV. Timetable**

Date Submitted  
to LSC: \_\_\_\_\_

Semester to be  
implemented: \_\_\_\_\_

Date to be  
published  
in Catalog: \_\_\_\_\_

to UWUCC: \_\_\_\_\_

MH 301 Music History I

3c-01-3sh

Prerequisites: EN 202, HI 305

,Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening required.

MH 302 Music History II

3c-01-3sh

Prerequisites: HI 195, MH 301 or permission

Intensive study of the history and styles of Classical, Romantic, and 20th-century music to 1950. Considerable analytic listening required.

## EXPLANATION AND RATIONALE

The Music Department is condensing a three-semester sequence of music history into two semesters. The new pattern is better accommodated within the Liberal Studies curriculum. Because all of our students will complete HI 195, and because we are arranging with the history department for our students to take a second HI course (HI 305 Renaissance and Reformation) as a Liberal Studies elective, we believe we can cover the music history adequately in 6sh rather than 9sh. This new pattern has the added advantage of holding down the number of credits our students need for graduation.\*

MH 301 Music History I --to be revised  
MH 302 Music History II -- to be revised  
MH 303 Music History III -- to be deleted

\*A corresponding revision of our undergraduate degree programs is being submitted to the UWUCC also.



II. Syllabus: University-Wide Undergraduate Curriculum Committee Format

Course Syllabus: MH 301, MH 302

Date Submitted: Spring, 1990

Submitted by: Richard E. Thorell

Department: Music

- I. MH 301, MH 302; Music History I and II, 3 credit hours each
- II. MH 301: Intensive study of the history and style of Medieval, Renaissance, and Baroque music. Considerable analytic listening is required.  
  
MH 302: Intensive study of the history and style of Classical, Romantic, and 20th Century music to 1950. Considerable analytic listening is required.
- III. Provide a general understanding of the major currents in Western art music and an acquaintance with representative works.
- IV. The structure of the courses follows that of the text and is as follows:

MH 301

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
1	The Early Christian Church Chant and Secular Song in the Middle Ages	1 2
2	Chant and Secular Song, cont. The Beginnings of Polyphony and the Music of the Thirteenth Century	3
3	French and Italian Music of the Fourteenth Century	4
4	Medieval to Renaissance: Music of England and the Burgundian Lands in the Fifteenth Century	5
5	The Age of the Renaissance: Ockeghem to Josquin	6
6	New Currents in the Sixteenth Century	7
7	Church Music in the Late Renaissance	8
8 & 9	Music of the Early Baroque Period	9

- 5 -

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
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10	Opera and Vocal Music in the Late Seventeenth Century	10
11	Opera and Vocal Music, cont. Instrumental Music in the Late Baroque Period	11
12	Instrumental Music, cont.	
13 & 14	The Early Eighteenth Century: Vivaldi, Rameau, Bach, & Handel	12

MH 302

<u>Week of Semester</u>	<u>Topic</u>	<u>Chapter</u>
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1	Sources of the Classic Style: The Sonata, Symphony, and Opera in the Eighteenth Century	13
2 & 3	The Late Eighteenth Century: Haydn Mozart	14
4 & 5	Ludwig van Beethoven	15
6	The Nineteenth Century: Romanticism; Vocal Music	16
7	Nineteenth Century Vocal Music, cont. The Nineteenth Century: Instrumental Music	17
8	Nineteenth Century Instrumental Music, cont.	
9 & 10	The Nineteenth Century: Opera and Music Drama	18
11 & 12	The End of an Era	19
13 & 14	The Twentieth Century	20

V. MH 301 and MH 302 are primarily lecture courses with frequent discussion in class. Audio and visual aids are used in almost every class.

VI. Grout, Donald Jay, and Claude Palisca. A History of Western Music. 4th ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Norton Anthology of Western Music. Vols. 1 & 2. 2nd ed. New York: W.W. Norton & Co., 1988.

Palisca, Claude V., ed. Recordings for A History of Western Music. 4th ed. and Norton Anthology of Music. 2nd ed. Vols. 1 & 2.

VII. Strunk, Oliver, ed. Source Readings in Music History. New York: W. W. Norton & Co., 1950.

Davison, Archibald T., and Willi Apel. Historical Anthology of Music. Vols. 1 & 2. Cambridge, Mass.: Harvard University Press, 1954.

VIII. Student progress is evaluated primarily by examination. Two main examinations are scheduled, and short listening quizzes may be scheduled as deemed necessary. Progress on the term paper is evaluated several times during the semester with individual student conferences.

IX. Term paper and other short writing assignments.

## The Music History Term Paper

### Why a Term Paper for Music History?

The newly inaugurated Liberal Studies Program at IUP contains a recommendation that an effort be made to integrate and, therefore, reinforce writing skills in courses beyond the customary composition requirement. Such a "Writing Across the Curriculum" program should have the following objectives:

1. Provide to students the opportunity to learn more about a clearly defined subject area within their discipline.
2. Extend the responsibility for promoting literacy throughout the University by increasing the level and amount of writing in all courses in the University, as appropriate.
3. Emphasize to students the seriousness with which the University regards, and the importance which educated people place upon, the quality of written prose. We believe that this objective will gain in credibility if the dedication to writing noticeably extends to courses in the major.
4. Help students to write better, to learn better by using writing as a learning tool, and to prepare for writing tasks in their careers.

The music history term paper will be a content oriented exercise complementary to the stated objective of the course. Some writing instruction will occur (especially in individual counseling sessions during the course of the semester), and close attention will be paid to the quality of written prose.

### Scope and Format

The term paper is to be approximately 5000 words in length. This is probably about eight to ten pages. It is to be typewritten.

You will have two basic guides concerning matters of procedure, format and mechanics of writing; they are:

Wingell, Richard J. Writing about Music: An Introductory Guide.

Englewood Cliffs, New Jersey: Prentice Hall, 1990.

-Wingell's book is obviously new, and will probably be your most important source. For the present my copy is on reserve in Cogswell Music Library. The Co-op Store will have it in stock.

Lester, James D. Writing Research Papers, A Complete Guide

5th ed. Glenview, Illinois: Scott, Foresman & Co., 1987.

-This volume has been chosen because it is already required for many writing courses by our English Department and may already be in your possession. If not, it should be readily available at the Co-op Store.

Statement adapted from the document, "Liberal Studies at IUP," Report of the General Education Task Force. May, 1987.

### Timetable

The music history term paper must not degenerate into a desperate, last-minute effort with students staying up all night during the last week of the semester. The following timetable will be observed, with the following steps in the process to be completed and turned into the instructor during a conference scheduled outside of the regular class hour, no later than the last class meeting of the week in the semester indicated.

<u>TASK</u>	<u>WEEK NUMBER</u>	
Select and turn in topic, a brief statement of purpose, and a general or prospective bibliography	5	October 4
Turn in detailed outline and bibliography	9	November 1
Submit rough, typewritten draft (footnotes may be abbreviated in the text)	11	November 15
Submit final paper	13	December 6

Failure to meet any deadline for turning in term paper materials will result in a penalty of five percent per day being assessed against the final term paper grade.

### Topics

This semester all term papers will focus on music in its social context.

### Bibliography

The bibliography must contain at least eight entries which relate directly to your paper. Please observe the following guidelines in conducting your research and structuring your bibliography.

1. At least two entries must be full length scholarly books.
2. At least two entries must be taken from scholarly journals or periodicals.
3. One entry may be record liner notes. You may use more record notes with a bibliography of more than eight entries.
4. One entry may be taken from the preface of a scholarly edition of a musical score, e.g., the complete works of Bach.
5. - Other entries may be taken from virtually any other source, e.g., newspaper or magazine articles.

### Grading

Term papers will be graded on the basis of both content and quality of writing. In the latter area a mastery of certain fundamentals—e.g., spelling, grammar, and proper form for footnotes and bibliography—is assumed. Papers must be free of such errors before being considered for being given a passing grade by the instructor.