

LSC Use Only Proposal No:
LSC Action-Date: **AP-5/1/14**

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UWUCC Action-Date: **App-10/2/14** Senate Action Date: **App-12/2/14**

Curriculum Proposal Cover Sheet - University-Wide Undergraduate Curriculum Committee

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Proposing Department/Unit Music	Phone 7-5646

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)

New Course Course Prefix Change Course Deletion
 Course Revision Course Number and/or Title Change Catalog Description Change

Current course prefix, number and full title: **MUHI 102, Music and Literature Survey**

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)

Learning Skills Knowledge Area Global and Multicultural Awareness Writing Across the Curriculum (W Course)
 Liberal Studies Elective (please mark the designation(s) that applies – must meet at least one)

Global Citizenship Information Literacy Oral Communication
 Quantitative Reasoning Scientific Literacy Technological Literacy

3. Other Designations, as appropriate

Honors College Course Other: (e.g. Women's Studies, Pan African)

4. Program Proposals

Catalog Description Change Program Revision Program Title Change New Track
 New Degree Program New Minor Program Liberal Studies Requirement Changes Other

Current program name:

Proposed program name, if changing:

5. Approvals	Signature	Date
Department Curriculum Committee Chair(s)	<i>Matt Baumer</i>	<i>4/16/14</i>
Department Chairperson(s)	<i>Stephanie</i>	<i>4/16/14</i>
College Curriculum Committee Chair	<i>David</i>	<i>4/18/14</i>
College Dean	<i>David</i>	<i>4/22/14</i>
Director of Liberal Studies (as needed)	<i>David</i>	<i>10/4/14</i>
Director of Honors College (as needed)		
Provost (as needed)		
Additional signature (with title) as appropriate		
UWUCC Co-Chairs	<i>Gail Sechrest</i>	<i>10/21/14</i>

Received
OCT 4 2014
Liberal Studies

Received
APR 22 2014
Liberal Studies

Syllabus of Record
MUHI 102, Music and Literature Survey

I. Catalog Description

Prerequisites: Music major or permission from instructor.

(3c-0l-3sh)

Introduces students to a broad spectrum of music and literature of various genres through a careful analysis of poetry, fiction, and drama, both in the original format and in a variety of musical settings. Includes music and literature of various time periods, nationalities, and minorities, including works by women and works from non-western musical and literary traditions. Designed for music majors and others who have a substantial knowledge of music, this course fulfills both the liberal studies fine arts and humanities literature requirements for music majors.

II. Expected Undergraduate Student Learning Outcomes

This course is designed to fulfill both the Fine Arts and the Literature EUSLOs.

The student will be able to:

- 1) Understand, compare, and contrast the aesthetic, cultural, and imaginative facets of the human experience.

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: Through example-based discussions (oral and/or written) of literary and musical texts from a variety of time periods, both separately and in comparison to one another, students will interact with powerfully expressive reflections of the human experience covering more than 1000 years and several different cultures. With guidance they will practice identifying such basic elements as themes, symbols, forms and discuss their meaning across this body of work.

- 2) Analyze the literature and music of a variety of cultures.

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

Rationale: The wide variety of musical and literary works in the course will raise a host of cultural issues, including attitudes about religion, race, gender roles, and power. Students will engage with these on several levels, including identifying, comparing, and evaluating cultural actions and beliefs.

- 3) Formulate and evaluate questions and interpretations that are grounded in careful reading strategies.

EUSLO 2: Empowered Learners

Rationale: Students will frequently bring questions to class about readings or musical works, which will become the basis of class discussion. In finding answers to these questions, students will learn to select evidence from literary and musical works and relate it to an interpretation.

- 4) Analyze the ways in which one text can form the basis for multiple, sometimes competing, interpretations.

EUSLO 2: Empowered Learners

Rationale: One of the key activities of the class is to compare musical works with the literary works on which they are based by employing critical and contrastive thinking by using textual evidence. In doing so, students can see how writers, composers, performers, directors and critics can interpret similar content in very different ways, and also use this variety of evidence to further their own interpretation.

5) Identify and analyze how specific formal features of literary and musical texts reflect, challenge, and/or revise the norms of the culture and time in which they were created.

EUSLO 1 and 2: Informed and Empowered Learners

Rationale: In each unit of the course, we examine the formal features of literature and also how these are transposed to musical texts. After analyzing the rhyme, meter, and other formal features of a poem, for example, students can see how a composer chose to reflect or ignore these features in a song. In addition, the “musical” features of poetry, such as the aural component or schemes of repetition, can be demonstrated by analogy to music. A focus on literature and music from several periods and cultures provides a basis for comparing the importance of formal features in different contexts.

6) Situate themselves as readers, listeners, performers, and interpreters in relation to the identities, histories, and cultures of others as reflected in works of imaginative literature and music.

EUSLO 3: Responsible Learners

Rationale: Through class discussion and exam essays, students will have the opportunity to respond to a variety of cultural beliefs and aesthetic precepts, enabling them to relate themselves and their ideas to the identities and ideas of others.

7) Demonstrate the relevance of literary and musical language to the study of human experience in the humanities.

EUSLO 1 and 3: Informed and Responsible Learners

Rationale: The works chosen for the course will display many facets of the human experience, and illuminate aspects that inspired, troubled, confused, or otherwise affected the artists who created them. As students discuss and write about these works, they will come to understand their relevance.

III. Course Outline

While the exact outline of the course may change, the chosen content will fulfill the required course content for literature, including:

- works of imaginative literature, both poetry and fiction (whether novel, short story, or dramatic text); works that introduce students to a mixture of literary genres and are not limited to a single genre or form.
- works by ethnic and racial minorities and women.
- techniques that foster students' ability to sustain engagement with a variety of literary works.
- techniques that foster students' ability to analyze and interpret literature independently and collaboratively.

The chosen content will also fulfill the required course content for fine arts, including:

- foundational information on the process of creating one or more art forms through artworks that emphasize symbolic, affective, and imaginative ways of knowing in the visual and performing arts (i.e., studies in studio arts, music, dance, and theater arts).
- readings, listenings, and/or viewing in the artistic discipline(s) of study.
- close examination and interpretations of representative artworks.
- an examination of artistic inquiry from a variety of cultural areas.
- critical perspectives on artworks such as political, social, historical, or gender.
- an exploration of the human creative process unique to artistic creation.
- an experience of attending and responding to at least two arts events.

(N.B.: Because students in this course already must be enrolled in MUSC 475, which requires attendance at 12 music recitals each semester, there is no explicit requirement for concert

attendance in this course. However students will study and respond to numerous recorded performances.)

- foundational information on methods of critical analysis of artwork.

The outline below represents one out of many possible examples of ways to design the course. From year to year, student learning outcomes will remain the same, but course content may vary according to the interests of the instructors. In general, the organization is by genre, but since poetic genres and musical genres may not always obviously align, there are also themes that emerge in the choice of content. Typically, each work will be taught first as literature, then as the basis for a musical piece.

WEEK 1	Introduction: Ars Poetica/Ars Musica
	Fortunato Depero, "Colori" Velimir Khlebnikov "Incantation by Laughter"
	How to Read Poetry Archibald MacLeish, "Ars Poetica"; Wyn Cooper, "Mars Poetica"; David Wagoner, "This is a Wonderful Poem"; Primus St. John, "Ars Poetica"; Charles Bukowski, "so you want to be a writer?"; Naomi Shihab Nye, "Vocabulary of Dearness"; David Lee, "Loading a Boar"
WEEK 2	Ars Poetica/Ars Musica
	Musical Hermeneutics Kurt Schwitters, <i>Ursonate</i> Arnold Schönberg, "Colors," from Five Orchestra Pieces, op. 16
	Musical Text Setting
WEEK 3	Poetry: Villanelle
	Jean Passerat, "J'ai perdu ma tourterelle"; Elizabeth Bishop, "One Art"; Dylan Thomas, "Do Not Go Gentle into that Good Night"; Weldon Keys, "Villanelle"; Sylvia Plath, "Mad Girl's Love Song"; Wendy Cope "Reading Scheme"; Santos Perez, "Villanelle"
	Jacob Arcadelt, "En ce mois delicieux"; Orlando di Lasso, "Matona mia cara"; Igor Stravinsky, <i>In Memoriam Dylan Thomas</i>
WEEK 4	Poetry: Lorca
	Lorca: The Duende (handout); "The Moon Rises"; "Gacela of the Terrible Presence"; "The Little Mute Boy"; "Gacela of the Flight"; "From Where Do You Come, My Love, My Child"; "Gacela of the Dead Child"; "Ballad of the Plateau" (Stanza 16)
	Crumb/Lorca, <i>Ancient Voices of Children</i> and Night Music I, mvts. 3 & 5
WEEK 5	Short Stories/Opera (Theme: Angels and Monsters)
	Balzac, <i>Sarrasine</i>
	Boccaccio, From the <i>Decameron</i> , Day 10, Tale 10: "The Story of Griselda"
WEEK 6	Short Stories/Opera (Theme: Angels and Monsters)
	Boccaccio (cont'd), Vivaldi/Goldoni, <i>Griselda</i>
	Vivaldi/Goldoni, <i>Griselda</i>

WEEK 7	Short Stories/Opera (Theme: Angels and Monsters)
	Vivaldi/Goldoni, <i>Griselda</i>
	MIDTERM EXAM
WEEK 8	Opera (Theme: Angels and Monsters)
	E.T.A. Hoffmann: "The Sandman"
	E.T.A. Hoffmann: "The Sandman" and "Councilor Krespel"
WEEK 9	Opera (Theme: Angels and Monsters)
	E.T.A. Hoffmann: "Councilor Krespel"
	Offenbach/Barbier: <i>Tales of Hoffmann</i>
WEEK 10	Opera (Theme: Angels and Monsters)
	Offenbach/Barbier: <i>Tales of Hoffmann</i>
	Offenbach/Barbier: <i>Tales of Hoffmann</i>
WEEK 11	Short Story/Social Issues
	Flannery O'Connor, "A Good Man is Hard to Find"
	Blues and Ballads – Pretty Polly (trad. ballad); "Stack O'Lee Blues" (Ma Rainey, MS John Hurt); Eddie Green/Bessie Smith, "A Good Man is Hard to Find"; Patti Page, "Tennessee Waltz"; Sufjan Stevens, "A Good Man is Hard to Find"
WEEK 12	Drama/Raisin in the Sun
	Lorraine Hansberry, <i>A Raisin in the Sun</i> , Act I
	Film Music: Laurence Rosenthal's score (1962)
WEEK 13	Raisin in the Sun/Film Music
	Lorraine Hansberry, <i>A Raisin in the Sun</i> , Act II
	Nemeroff, Zaltzberg, Woldin, & Brittan, <i>Raisin</i> (Musical, 1973)
WEEK 14	Raisin in the Sun/Film Music
	Lorraine Hansberry, <i>A Raisin in the Sun</i> . Act III
	Film Music: Mervyn Warren's score (2008)
WEEK 15	Final Exam

IV. Evaluation Methods

The course grade will be determined by:

40% In-class assignments (the number of each may vary).

Quizzes: These will test your basic knowledge and comprehension of the material we will cover in class. Quizzes will not be announced, but will be taken at the beginning of class. These are simply to test whether you have examined the material prior to our discussion.

Bringing questions to class: An important part of learning to interpret literature and music is learning to be reflective and ask thoughtful questions. For each musical or literary work, we will ask you to bring in three questions on a 3x5 index card (please put your name on this) about some aspect of the work that you find intriguing. These should not be so obvious as, “who dies in Act IV of the opera,” but rather should be more critical, such as, “what message does Offenbach send by placing a comic area in the middle of an otherwise very serious act?” Expectations for these questions will increase throughout the semester – we hope you’ll be asking better questions at the end than at the beginning. We will use these questions to prompt class discussion.

30% **Midterm exam:** This will be completed partly during class time and partly outside of class. The in-class part will be a multiple choice section regarding the literature and music we have covered. Outside of class, you will complete a creative project in which you’ll write a poem inspired by one of the works we’ve covered. In an accompanying short essay, you’ll then describe how the poem relates to its model, and how you would set it to music.

30% **Final exam:** This will take place during the final exam period, and will consist of multiple choice questions about works from the second half of the course. In addition, prior to the exam you will write a 500-word essay (due at the final exam time) on student-generated questions.

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

VI. Attendance Policy

The attendance policy will follow the guidelines specified 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/or on reserve in the Orendorff Music Library or the Media Resources section of Stapleton library.

VIII. Special Resource Requirements – none

IX. Bibliography

Bonds, Mark Evan. *A History of Music in Western Culture*. 4th ed. Upper Saddle River, NJ: Pearson Prentice Hall, 2013.

Di Yanni, Robert. *Literature: Reading Fiction, Poetry, and Drama*. 6th ed. New York: McGraw Hill, 2007.

Grove Music Online. Oxford Music Online. Ed. Deane Root. Accessed March 30, 2005.
<http://www.grovemusic.com>.

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

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

Summary of Changes

1. This revision includes a new syllabus of record that aligns carefully with the objectives for ENGL 121, Humanities Literature.
2. The course description is slightly revised to explicit mention that works by women are included (see p. 12).

Rationale

This revision is being undertaken so that MUHI 102 can continue to be approved as fulfilling the ENGL 121 and the fine arts knowledge area requirements in Liberal Studies. This course originated in the need to shrink the B. S. in Music Education from 146 hours to 120 hours. In the smaller program, it was necessary to compromise in a number of areas in order to fulfill the requirements for teacher certification and the demands of various accrediting bodies such as NCATE and the National Association of Schools of Music (NASM). The original objective of MUHI 102 was to provide a survey of music literature for majors, and since music history shares a great deal of common ground with humanities literature, we decided to structure MUHI 102 so that it also fulfills the objectives of ENGL 121. To facilitate this dual mission, the class will be team-taught by music history faculty and a faculty member from the English department, who will equally share the load credit for the course. Faculty members in both departments who have taught the course have been extremely pleased by its interdisciplinary nature, and have found it a stimulating way to teach music history and literature.

Assignment Instructions and Rubric – see next pages.

- 1) Directions and Rubric for Midterm Exam Essay
- 2) Directions for Final Exam Essay

Directions for Take-home Midterm Essay

Date due: Monday/Tuesday October 14/15
 Length: Poem or song not to exceed one page
 Essay about the poem or song not to exceed one page
 Total: 2 pages, typed and single spaced.

As part of the midterm, you will complete a brief creative project to be turned in at the time of the midterm. Choose ONE of the following genres to emulate:

- Ars poetica poem
- Villanelle
- Murder ballad
- Blues (6-10 stanzas)
- Baroque Opera scene (brief recitative for 1-3 characters plus *da capo* aria for one character)

On the first page, you will write your poem, using the material covered in class as a model. On the second page, write a brief essay describing what you had hoped to accomplish, how it conforms or deviates from the model, and how you would set your text to music. Your essay should include:

- Mention of the specific genre with which you are working
- Characteristics of the genre
- Specific features of the genre that you tried to emulate, modify, or ignore
- Discussion of how you would set your piece to music considering
 - Voice type (if sung)
 - Instrumentation (if played or accompanied)
 - Melody and harmony
 - Overall mood and tone
 - Formal aspects

Rubric for Grading Take-home Midterm Essay

In grading this essay, your instructors have examined your creative piece and then focused on the essay explaining your creative process and your understanding of the genre you have chosen. As mentioned in the instructions, your essay should describe "what you had hoped to accomplish, how it conforms or deviates from the model, and how you would set your text to music." **Total: 40 points.**

I. Statement of what you had hoped to accomplish: (10 points total)

___ You provide a clear statement of your goals
 ___ You mention how your poem emulates, modifies or ignores usual generic expectations.

II. Knowledge of Genre (10 points)

For your chosen genre, you have mentioned:

- **Ars poetica poem**
 ___ the fact that this type of poem may be in any form or meter, including free verse
 ___ the fact that this genre deals with varied aspects of poetry, such as a poem's definition, inspiration, content, purpose, techniques, or audience.
- **Villanelle**
 ___ the poem's form, including 19-line length, stanzaic form focus on only two sounds or rhymes, repetition of lines one and three.

___ repetition suitable to convey repeated actions or lingering psychological states (depression, obsession, loss etc.)

- **Murder ballad**

___ stanzaic form with some kind of rhyme scheme

___ tells a complete story from conflict to murder to retribution

- **Blues** (8-10 stanzas)

___ three-line stanzas with ABC or AAB format, all lines rhyme

___ focus on mistreatment

- **Baroque Opera scene** (brief recitative for 1-3 characters plus *da capo* aria for one character)

___ recitative in blank verse that advances the plot

___ aria in regular meter and rhyme scheme with ABA (*da capo*) form

III. Setting Text to Music: (10 points)

___ Includes mention of voice type (if sung), instrumentation (if played or accompanied), melody and harmony

___ Includes mention of tone and formal musical aspects.

IV. Your level of detail is: (10 points)

___ Excellent (10 points)

___ Good (8 points)

___ Acceptable (7 Points)

___ Minimal (6 point)

___ unacceptable (5 points)

Total Points for Exam: _____

Final Exam Essay Questions for MUHI 102/ENGL 121

Literature: Essay of at least 250 words (one double-spaced page).

1. Most great literature is great because it makes a pertinent argument of some kind. Identify one important argument that you think is being made in either "Counselor Krespel" OR *A Raisin in the Sun*. For example, what does "Counselor Krespel" have to say about music or musicians? What does *A Raisin in the Sun* have to say about race relations or about surviving a crisis? Be sure that your essay:
 - Selects and identifies the single work about which you will be writing.
 - States the topic and describes the argument that is being made about it.
 - Includes at least TWO appropriate quotations from the text to prove your point.
 - Includes your own discussion (at least one to three sentences) about each quotation.
2. Symbolism is a way of taking concrete images to represent one or more abstract ideas. In general, symbols may be universal, cultural, or personal. Select TWO of the symbols below and explain the abstract ideas they may represent:
 - The house in "Counselor Krespel"
 - Prometheus in "Raisin in the Sun"
 - Automaton in "The Sandman"
 - Doubles (or doppelgangers) in "The Sandman"
 - The Raisin in the sun in "A Raisin in the Sun"

Be sure that your essay:

- Identifies by title the two works you will discuss.
- States the symbol, whether it should be classed as a universal, cultural, or personal symbol, and why.
- Includes at least ONE quotation FROM EACH OF THE WORKS you are discussing that you think will help to explain it. (So, your paper will have a minimum of two quotations.)
- Includes your own discussion (at least one to three sentences) about each quotation.

Remember that interpretation is an art, not a science. There is no strictly right or wrong answer, but there are justifiable and unjustifiable interpretations. The quotations are the justification for your interpretation, so choose them carefully.

Music: In an essay of *at least* 250 words (1 page, typed, double-spaced), answer ONE of the following questions:

1. Discuss how Offenbach's *Tales of Hoffmann* reflects both the operetta tradition and the opera tradition, using specific examples from the plot and from the score. Some things to emphasize:
 - be sure to mention specific arias or ensembles that reflect each tradition. Describe the music for them in some detail.
 - be sure to mention specific characteristics of operetta and of opera
 - be sure to mention specific characters that reflect operetta or opera traits
2. Compare and contrast Blackface Minstrelsy, the African American Spiritual, and Jazz of the 1920s-1930s. What is the relationship of each to African Americans? How was each viewed by the broader American culture?
3. Compare and contrast the 1961 Rosenthal score to *Raisin in the Sun* with Mervyn Warren's 2008 score. What aspects are similar and different? Which score is more effective, in your view?

4. Choose two contrasting works (a work = one aria or scene from the opera, one of the Crumb songs, or one cue from the film scores) and compare/contrast how each responds musically to the text (or the play/film) to which it relates. Additional pointers:
 - Make sure you do not choose two works that respond in exactly the same way to their text.
 - Describe in detail how the music relates to the text for each work
 - Make direct comparisons between the two works (for example, "in work A, the composer tries to depict the mood of the text in the music, but in work B, the focus is more on the musical form").

Current Catalog Description

Prerequisites: Music major or permission from instructor. (3c-01-3sh)

Introduces students to a broad spectrum of music and literature of various genres through a careful analysis of poetry, fiction, and drama, both in the original format and in a variety of musical settings. Includes music and literature of various time periods, nationalities, and minorities, including non-western musical traditions. Designed for music majors and others who have a substantial knowledge of music, this course fulfills both the liberal studies fine arts and humanities literature requirements for music majors.

New Catalog Description

Prerequisites: Music major or permission from instructor. (3c-01-3sh)

Introduces students to a broad spectrum of music and literature of various genres through a careful analysis of poetry, fiction, and drama, both in the original format and in a variety of musical settings. Includes music and literature of various time periods, nationalities, and minorities, including works by women and works from non-western musical and literary traditions. Designed for music majors and others who have a substantial knowledge of music, this course fulfills both the liberal studies fine arts and humanities literature requirements for music majors.

**Answers to Liberal Studies Questions
MUHI 102, Music and Literature Survey**

1. This is not a multiple section/multiple instructor course; the same pair of instructors will teach each section. Equivalency with ENGL 121 will be assured by closely modeling the objectives on the objectives for ENGL 121, and by having an English professor team-teach the course.
2. This course will include works of music by significant women and minority writers and musicians such as Flannery O'Connor, Lorraine Hansberry, Bessie Smith, Mississippi John Hurt and Mervyn Warren. 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.
3. This course does not employ a textbook, so all of the readings listed in the syllabus are not from a textbook. Since this is a literature course, students will read numerous short stories, poems, and dramas. In addition, they will engage with important musical works.
4. 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.



email of support

Gian Pagnucci <pagnucci@iup.edu>
To: Matt Baumer <mbaumer@iup.edu>
Cc: Gian Pagnucci <pagnucci@iup.edu>

Mon, Apr 14, 2014 at 11:11 PM

Dear Dr. Baumer,

This email is to verify that the Department of English enthusiastically supports the proposed revision to MUHI 102. This is an important course for both music and English students, and we are delighted to continue to collaborate with the Department of Music in teaching this course. Therefore we completely support this needed update to the course.

Thank you,
Dr. Pagnucci
Chair of IUP English

Gian S. Pagnucci, Ph.D.
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Syllabus of Record

MUHI 102, Music and Literature Survey

I. Catalog Description

Prerequisites: Music major or permission from instructor.

(3c-01-3sh)

Introduces students to a broad spectrum of music and literature of various genres through a careful analysis of poetry, fiction, and drama, both in the original format and in a variety of musical settings. Includes music and literature of various time periods, nationalities, and minorities, including non-western musical traditions. Designed for music majors and others who have a substantial knowledge of music, this course fulfills both the liberal studies fine arts and humanities literature requirements for music majors.

II. Course Objectives

The student will be able to:

- 1) identify and define the basic elements and genres of literature and music.
- 2) appreciate the beauty, historical importance, and contemporary relevance of a diverse body of music and literature.
- 3) demonstrate close reading and listening skills by writing brief analyses of musical and literary works.
- 4) recognize and discuss philosophical, psychological and theological issues in music and literature.
- 5) share a point of view and openly and freely discuss literary texts and music within a community of learners wherein all points of view are welcomed and encouraged.
- 6) identify some dominant critical theories by which music and literature can be approached.
- 7) identify parallel aspects of music and literature, and demonstrate some connections between them.

III. Course Outline

There are four units in the course, each focusing on a different point of connection between literature and music. After each heading, a representative (but not definitive) list of texts and associated musical works is given. Each work will be taught first as literature, then as the basis for a musical piece.

Unit 1 (6 hours): Religious texts and their musical settings, including such works as:

- The Book of Psalms in various translations and versifications, along with musical settings in the Jewish and Christian liturgies and hymnody, and by such composers as Heinrich Schütz, Salamone Rossi, Lili Boulanger, and Leonard Bernstein.
- The Book of Daniel, in such musical settings as the 13th-century Play of Daniel and 20th-century African American gospel songs.

Unit 2 (12 hours): Poetry and Song, including such works as:

- Sonnets and other poems by Petrarch, Ariosto, Tasso, and others, in settings by 16th-century madrigalists such as Adrian Willaert, Cipriano da Rore, and Giaches de Wert.
- Poems of J. W. von Goethe, set by Franz Schubert, Robert Schumann, and others
- Poems of Emily Dickinson, as set by Aaron Copland

- Poems of Langston Hughes, set by Margaret Bonds, John Alden Carpenter, and accompanied by jazz musicians
 - Walt Whitman's *When Lilacs Last in the Dooryard Bloom'd*, set Paul Hindemith
 - Lyrics and music by Paul Simon
 - Poetry of Elisabeth Barret Browning, Rainer Marie Rilke, and Percy Shelley, set in a song cycle by Libby Larsen
 - Tang Dynasty poetry, along with *Gagaku*, music of the Tang court preserved in Japan
- Midterm Exam (1 hour)

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.